

The Style of
Palestrina
and the Dissonance

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The Style Of Palestrina And The Dissonance Dover S On Music

Audrey Ekdahl Davidson



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The Style of Palestrina and the Dissonance Knud Jeppesen, 1926 **The Style of Palestrina and the Dissonance** Knud Jeppesen, 2005 This classic study remains one of the foremost works on the music of the sixteenth century composer known as Palestrina A rigorous and valuable analysis of the composer s handling of rhythm line and harmony it explores his music in terms of the elements that constitute his personal style isolating unusual vertical lines and establishing common and uncommon interval skips and rhythmic accents A meticulous exploration of the treatment of dissonance in the composer s works is supplemented by a complete history of the evolving concept and treatment of dissonance before Palestrina that discusses the practices of composers such as Josquin Desprez Gabrieli Ockeghem and Dunstable Publisher description **A Language of Emotion** Arthur Bradley, 2009 These lively informative essays all related to music are as accessible as a chatty bedside reader A central theme is listener response and the techniques and structures that mold it The story starts with sound waves the ear and the brain Did song come before speech Was it a factor in evolution Some think singing helps complete the wiring of that organic work in progress the infant brain Check out the frequency doubling that built our familiar scale Learn where the word organizing came from Follow development of the instruments as they achieved volume accurate intonation range and consistent timbre There is criticism but little disparagement Any willing audience deserves respect Musical examples come from Tin Pan Alley as often as the opera Whether at a jazz club or the concert hall the writer cannot hide his impatience with artists seeking to educate or intimidate Music can be recreation or vocation Does your instrument match your personality or some physical attribute We instantly distinguish a bell a piano and a guitar why not a clarinet flute or violin What does the conductor do A Language of Emotion embraces such matters The relatively imprecise science of Psychology examines music working its magic We all have favorites Is it hype and marketing and peer influence or do our choices make personal statements Music politics religion and social forces are twisted threads in the fabric of civilization Nothing reflects the spirit of an era better than the works of its most creative individuals In most cases they blend smoothly in sequence Monteverdi Beethoven and Stravinsky to name just three clearly got ahead of the curve and helped define the world around them Mathematics and Computation in Music Tom Collins, David Meredith, Anja Volk, 2015-06-15 This book constitutes the thoroughly refereed proceedings of the 5th International Conference on Mathematics and Computation in Music MCM 2015 held in London UK in June 2015 The 24 full papers and 14 short papers presented were carefully reviewed and selected from 64 submissions The papers feature research that combines mathematics or computation with music theory music analysis composition and performance They are organized in topical sections on notation and representation music generation patterns performance similarity and contrast post tonal music analysis geometric approaches deep learning and scales **The Music Practitioner** Jane W. Davidson, 2017-07-05 Useful work has been done in recent years in the areas of music psychology philosophy and education yet this is the first book to provide a wide assessment of what practical benefits

this research can bring to the music practitioner With 25 chapters by writers representing a broad range of perspectives this volume is able to highlight many of the potential links between music research and practice The chapters are divided into five main sections Section one examines practitioners use of research to assist their practice and the ways in which they might train to become systematic researchers Section two explores research centred on perception and cognition while section three looks at how practitioners have explored their everyday work and what this reveals about the creative process Section four focuses on how being a musician affects an individual s sense of self and the how others perceive him or her The essays in section five outline the new types of data that creative researchers can provide for analysis and interpretation The concluding chapter discusses that key question what makes music affect us in the way it does The research findings in each chapter provide useful sources of data and raise questions that are applicable across the spectrum of music related disciplines Moreover the research methodologies applied to a specific question may have broader application for readers wishing to take on research themselves

Liturgy and Music Robin A. Leaver, Joyce Ann Zimmerman, 1998 Liturgy and Music Lifetime Learning is not only for pastoral music majors but also for professional pastoral musicians pastors and liturgical practitioners This volume should help those involved with liturgy especially its music gain a basic knowledge of liturgy worship and an introduction to the scope and role of liturgical music and musicians in various Christian denominations

Music and Psychology Stephen McAdams, 1987 First Published in 1987 Routledge is an imprint of Taylor Francis an informa company

Sacred Music and Liturgical Reform Rev. Anthony Ruff, O.S.B., 2022-01-07 Anthony Ruff O S B has written a brilliant comprehensive well researched book about the treasures of the Church s musical tradition and about the transformations brought about by liturgical reform The liturgy constitution Sacrosanctum Concilium stated many revolutionary principles of liturgical reform Regarding liturgical music the Council s decrees mandated on the one hand the preservation of the inherited treasury of sacred music and on the other hand advocated adaptation and expansion of this treasury to meet the changed requirements of the reformed liturgy In clear precise language he retrieves the Council s neglected teachings on the preservation of the inherited music treasury He clearly shows that this task is not at odds with good pastoral practice but is rather an integral part of it The book proposes an alternate hermeneutic for understanding the Second Vatican Council s teachings on worship music

Two Settings of Palestrina's Missa Papae Marcelli Anerio, Francesco Soriano, 1972-06-01

PALESTRINA FOR ALL Jonathan Boswell, 2019-09-24 This new book explores the music of the great composer Giovanni Pierluigi da Palestrina 1525 1594 its surrounding history and still unfolding potential It follows the music from love poetry through changing events in the Church Year to the composer s record breaking 104 Mass settings uncovering many neglected treasures on the way Its approach is accessible and largely non technical There is a focus on relationships with text belief and ceremony the individual melodic lines and the richly interweaving voice parts cantus alto tenor bass Not least the author explores diverse ways emotional devotional imaginative of enjoying and

responding to the music Here is music which excels in differentiation equality consonance and cordiality between the voice parts Much of it can be interpreted as symbolising ideal community and core beliefs about the eternal God There is a striking avoidance of tight metricality mighty forces tumult or disjunction The music's leading values are those of clarity balance affectionate concord and graceful flowingness

WHAT SOME LEADING PEOPLE ARE SAYING ABOUT THE BOOK

Historian Jonathan Boswell has brought a lifetime's fascination with the life and music of Palestrina to bear in a new book the first accessible general guide in English to appear for several decades

Early Music Today news June 2019 Worthy of its title well chosen examples in every way a suitable introduction for music lovers of all descriptions

Tamesis Anyone interested in exploring Palestrina should start with this account I very much applaud the author Peter Phillips The Tallis Scholars So refreshing so personal so illuminating I loved this book

Harry Christophers The Sixteen A very valuable contribution to the field and it will immensely enrich all those who engage with it

Chiara Bertoglio Professor of Musicology University of Bologna Admirably illuminates the fervent response of a great musical poet to the emotion and theology of the sacred texts and liturgy

Patrick Russill Royal College of Music and The London Oratory A much needed book it's first class

Andrew Carwood St Paul's Cathedral and The Cardinal's Musick

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About the Author

Jonathan Boswell is a general historian whose projects have repeatedly defied narrow specialisation Following periods in industry he became an academic working successively at The City University Business School St Antony's College Cambridge and the Von Hugel Institute St Edmund's College Cambridge He has published books on business history and social ideas Music has been a lifelong passion A lover of Palestrina's music since early manhood Jonathan later sang large quantities of it in early music choral groups He loves walking TV and chatting about books and current affairs He lives with his wife in North London For more about Jonathan and Palestrina for All visit www.jonathanboswell.co.uk

Early English Composers and the Credo

Wendy J Porter, 2022-03-23 This book develops an innovative approach for understanding the relationship between music and words in the works of five major composers of the English Renaissance John Taverner Christopher Tye John Sheppard Thomas Tallis and William Byrd Focusing on these composers settings of the Latin Credo the author shows how musical and linguistic emphasis can be used to understand the composers theological interpretations of the text By combining markedness theory with style analysis this study demonstrates that the composers used their musical skills to not only create beautiful music but also raise certain elements of the text to the foreground of perception and relegate others to supporting roles inviting listeners to experience the familiar words of the liturgy in unique ways Providing new insights into the changing musical and religious world of the sixteenth century this book is relevant to anyone

researching music or religion in early modern England while offering a flexible and widely adaptable tool for the analysis of musical textual relationships *Tactus , Mensuration and Rhythm in Renaissance Music* Ruth I. DeFord,2015-04-23 Ruth I DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music

Oxford History of Western Music Richard Taruskin,2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music **The Harvard Dictionary of Music** Don Michael Randel,2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music Choral Monuments Dennis Shrock,2017 Choral Monuments provides extensive material about eleven epoch making choral masterworks that span the history of Western culture Included are Missa Pange lingua Josquin Desprez Missa Papae Marcelli G P da Palestrina B Minor Mass J S Bach Messiah G F Handel The Creation Joseph Haydn Symphony 9 Ludwig van Beethoven St Paul Felix Mendelssohn Ein deutsches Requiem Johannes Brahms Messa da Requiem Giuseppe Verdi Mass Igor Stravinsky and War Requiem Benjamin Britten The works are presented in separate chapters with each chapter divided into three basic sections history analysis and performance practice Discussions of history are focused on relevancies the genesis of the designated work in reference to the composer s total choral output the work s place within the musical environment and social climate of its time and essential features of the work that make it noteworthy In addition the compositional history addresses three other factors the work s public reception and critical response both at the time of its composition and in ensuing years the history of score publications detailing the various differences between editions and the texts of the composition The material regarding textual treatment which often includes the complete texts of the works being discussed concentrates on primary concerns of the text s usage also included in the discussion are noteworthy aspects of texts separate from the music as well as biographical details of librettists and poets if appropriate The analysis section of each chapter outlines and describes musical forms and other types of compositional organization including parody technique mirror structures and motto repetitions as well as salient compositional characteristics that directly relate and contribute to the work s artistic stature Numerous charts and musical examples illustrate the discussions The discussion of performance practices includes primary source quotations about a wide range of topics from performing forces tempo and phrasing of each work to specific issues such as tactus text underlay musica ficta metric accentuation and ornamentation **Catholic Music Through the Ages** Edward Schaefer,2008 This book traces the development of the Church s music through the ages and is a chronicle of the music the church has used in its Liturgy It is a short study of the Church from the vantage point of her music Publisher description

Aspects of Early Music and Performance Audrey Ekdahl Davidson, 2008 This collection draws together twelve of the best essays related to early music some never before published by the influential musician and music scholar Audrey Ekdahl Davidson Davidson's insightful studies of the works of composers such as Palestrina John Dowland Henry Lawes and Hildegard of Bingen appear alongside equally impressive analyses of anonymously composed pieces including the *Planctus Mariae* from Cividale del Friuli in Italy the *Ludus Danielis* from the Beauvais Cathedral in France and the Danish vernacular work known as the Roskilde St John Passion Edited by literary scholar Clifford Davidson *Aspects of Early Music and Performance* also displays Audrey Davidson's skills as critic of English Renaissance texts with carefully considered examinations of works by Milton Sir Philip Sidney and George Herbert as well as an important reconsideration of the *Alma redemptoris mater* sung by Chaucer's little clerk At one time a professional solo soprano and the founder and longtime director of her own early music group Davidson also writes compellingly about practical and theoretical issues related to the performance of early music especially vocal music Taken together these pieces will provide musicologists and performers as well as students of literature with important information and fresh insights into a diverse and compelling musical tradition and the cultural and religious conditions that helped shape it Publisher *Polyphonic Minds* Peter Pesic, 2022-09-13 An exploration of polyphony and the perspective it offers on our own polyphonic brains Polyphony the interweaving of simultaneous sounds is a crucial aspect of music that has deep implications for how we understand the mind In *Polyphonic Minds* Peter Pesic examines the history and significance of polyphonicity of many voicedness in human experience Pesic presents the emergence of Western polyphony its flowering its horizons and the perspective it offers on our own polyphonic brains When we listen to polyphonic music how is it that we can hear several different things at once How does a single mind experience those things as a unity a motet a fugue rather than an incoherent jumble Pesic argues that polyphony raises fundamental issues for philosophy theology literature psychology and neuroscience all searching for the apparent unity of consciousness in the midst of multiple simultaneous experiences After tracing the development of polyphony in Western music from ninth century church music through the experimental compositions of Glenn Gould and John Cage Pesic considers the analogous activity within the brain the polyphonic music of the hemispheres that shapes brain states from sleep to awakening He discusses how neuroscientists draw on concepts from polyphony to describe the neural orchestra of the brain Pesic's story begins with ancient conceptions of God's mind and ends with the polyphonic personhood of the human brain and body An enhanced e book edition allows the sound examples to be played by a touch **Schoenberg, Wittgenstein and the Vienna Circle** James Kenneth Wright, 2007 In 2006 Schoenberg Wittgenstein and the Vienna Circle received a Lewis Lockwood Award Finalist from the American Musicological Society for outstanding new books on musicological topics This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein the logician philosopher of language and Schoenberg's

contemporary and Austrian compatriot The author has identified correspondences between the writings of Schoenberg the early Wittgenstein the *Tractatus Logico Philosophicus* in particular and the Vienna Circle of philosophers on a wide range of topics and themes Issues discussed include the nature and limits of language musical universals theoretical conventionalism word to world correspondence in language the need for a fact and comparison based approach to art criticism and the nature of music theoretical formalism and mathematical modeling Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance one that points toward the reconciliation of the positivist relativist dualism that has dominated recent discourse in music theory Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism this study identifies a solid epistemological core underlying his thought a view that was very much in step with Wittgenstein and the Vienna Circle and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history

Aural Skills Acquisition Gary Steven Karpinski, 2000 This book is about thinking in music Music listeners who understand what they hear are thinking in music Music readers who understand and visualize what they read are thinking in music This book investigates the various ways musicians acquire those skills through an examination of the latest research in music perception and cognition music theory along with centuries of insight from music theorists composers and performers Aural skills are the focus the author also works with common problems in both skills teaching and skills acquisition

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