A New Look At 16th Century Counterpoint

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A Practical Approach to 16th Century Counterpoint Robert Gould 2013-04-03-04 Practical work in writing counterpoint! Gould emphasizes the acquisition of writing skills in the contrapuntal discipline and the simulation of sixteenth-century sacred polyphonic idioms in this volume. The author follows a didactic method of a non- species or direct approach. While no previous contrapuntal training is necessary to absorb this material, some acquaintance with Baroque polyphony terminology proves helpful. Key features include: musical examples illustrating specific devices are taken from musical literature or composed by the author; demonstrates the possibility of employing a single given pitch series within the contexts of different compositional techniques; includes complete or excerpted movements drawn from musical literature at the conclusion of each major textual division; emphasizes Palestrina and the Counter-Reformation accented style; discusses various compositional procedures of the late Renaissance, including parataxis, cantus firmus, familiar style, parody, polyphonic technique, and chromaticism.

A Manual of Sixteenth-century Contrapuntal Style-Charlotte Smith 1980-This volume explores the expressive power of sixteenth-century vocal polyphony, giving special emphasis to the development of aural familiarity with the style. Every element of sixteenth-counterpoint is defined, described, and illustrated, included for analysis and singing are complete compositions and movements by Palestrina, Lassus, Victoria, Byrd, Morales, and Ascaino.

Felix Salzer 2008-This is a comprehensive study of the development of modal counterpoint, emphasizing musical creativity and encouraging the student to set words almost from the ground up. This revised edition of Teaching Approaches in Music Theory: An analytical and practical book for analysis and singing are complete compositions and movements by Palestrina, Lassus, Victoria, Byrd, Morales, and Ascaino.

The Principles and Practice of Modal Counterpoint Michael R. Rogers 2004-This practical 194-page book contains a glossary of terms, a bibliography for further study, and a subject index. There is also an index of musical examples, and almost all included CDs contain recordings of musical examples from the text. Includes perforated exercise pages for students.

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Weinzweig Brian Burnet 2018-03-31 John Weinzweig (1911-2005) was the pre-eminent Canadian composer of his generation. Influenced by modernism, especially Stravinsky’s, Berg, and Weill, he was the first Canadian composer to employ serialism, thereby bringing a spirit of innovation to mid-twentieth-century Canadian music. A forceful advocate for modern Canadian composition, Weinzweig played a key role in the founding of the Canadian League of Composers and the Canadian Music Centre during a buoyant and expansive period for the arts in Canada. He was an influential force as a teacher of composition, first with the Royal Conservatory of Music and then with the University of Toronto, in which his first comprehensive study of Weinzweig against his own. His pedagogical work includes a collection of complete or excerpted movements drawn from musical literature at the conclusion of each major textual division; emphasizes Palestrina and the Counter-Reformation accented style; discusses various compositional procedures of the late Renaissance, including parataxis, cantus firmus, familiar style, parody, polyphonic technique, and chromaticism.

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of mindtraining and analysis, including a chapter on ear training; and part three, "Achieving Teaching Success," recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum. Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks, materials, and technologies. Consistently combining general methods with specific examples and both philosophical and practical reasoning, Rogers compares and contrasts pairs of concepts and teaching approaches, some mutually exclusive and some overlapping. The volume is enhanced by extensive suggested reading lists for each chapter.

Direct Approach to Counterpoint in Sixteenth Century Style
Gustave Frederic Soderlund 2013-10
This is a new release of the original 1947 edition.

The Seconda Pratica of Claudio Monteverdi as Used in His Quinto Libro de Madrigali a Cinque Voci (1605)
Russell Martin Beaudoin 1984

Tono Luís de Victoria
Eugene Cajén Cramer 2013-10-28
First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Journal of Music Theory Pedagogy
1995

Ohne Titel
Bruno Bouckaert 2008

Materialities
Kate Van Orden 2015
'Materialities' is a cultural history of song on the page. Concentrating on print in the early modern period, it approaches its topic via the French chanson, arguably the most broadly disseminated genre of polyphony in the sixteenth century. 'Materialities' is as much about how to study print culturally as it is about 'the music itself'. In this way it aligns with histories of the book by scholars such as Roger Chartier, adding a musical perspective to studies of print culture.

A New Look at 16th-century Counterpoint
Margarita Merriman 1982
Based on the style of Palestrina and other giants of the Renaissance golden age of choral music, this volume provides a practical method for gaining mastery of modal counterpoint, emphasizing musical creativity and encouraging the student to set words almost from the beginning, suggesting options such as traditional Latin texts, English translations, and sacred and secular verse. The author assumes previous mastery of music fundamentals.

Women and Music in Sixteenth-Century Ferrara
Laurie Stras 2018-09-30
The musica secreta or concerto delle dame of Duke Alfonso II d’Este, an ensemble of virtuoso female musicians that performed behind closed doors at the castello in Ferrara, is well-known to music history. Their story is often told by focusing on the Duke’s obsessive patronage and the exclusivity of their music. This book examines the music-making of four generations of princesses, noblemen and nuns in Ferrara, as performers, creators, and patrons from a new perspective. It rethinks the relationships between polyphony and song, sacred and secular, performer and composer, patron and musician, court and convent. With new archival evidence and analysis of music, people, and events over the course of the century, from the role of the princess nun musician, Leonora d’Este, to the fate of the musica secretas jealously guarded repertoire, this radical approach will appeal to musicians and scholars alike.

An Introduction to Sixteenth Century Counterpoint and Palestrina’s Musical Style
Robert Stewart 1994-01-01
Presents a systematic approach to polyphonic composition in the ecclesiastical style of Palestrina. It is designed for use in beginning and intermediate level courses in modal counterpoint and helps students develop a systematic and reliable method to compare individual composers and stylistic trends of the Renaissance.