

Greek and Latin  
Music Theory

Prosdocimo de' Beldomandi

CONTRAPUNCTUS

A new critical text  
and translation  
by Jan Herlinger

# Contrapunctus Counterpoint

**Artemas Nixon Johnson**



## **Contrapunctus Counterpoint:**

**Contrapunctus** Prosdocimus (de Beldemandis),1984-01-01 In the Contrapunctus 1412 Prosdocimo surveys the practice of counterpoint and musica ficta codifying each in six rules Unlike most of his contemporaries who were satisfied merely to state their rules Prosdocimo justified his making the treatise a primer of the musical aesthetics of his time A Manual of Counterpoint Theodore Baker,1887 **Counterpoint** Gian Giuseppe Bernardi,1921 Harvard Dictionary of Music Willi Apel,1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects **Counterpoint, Composition and Musica Ficta** Margaret Bent,2013-10-28 Musica ficta is the practice of sharpening or flattening certain notes to avoid awkward intervals in medieval and Renaissance music This collection gathers Margaret Bent's influential writings on this controversial subject from the past 30 years along with an extensive author's introduction discussing the current state of scholarship and responding to critics Also includes 25 musical examples *Music as Concept and Practice in the Late Middle Ages* Reinhard Strohm,Bonnie J. Blackburn,2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertories and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages Practical Instructions in Harmony, Upon the Pestalozzian Or Inductive System. Teaching Musical Composition, and the Art of Extemporizing Interludes and Voluntaries Artemas Nixon Johnson,1854 *The Quarterly Review* ,1879 Composition, Printing and Performance Bonnie J. Blackburn,2024-10-28 The first articles here focus on Johannes Tinctoris the prominent late 15th century music theorist They deal with the discovery of his lost pedagogical motet and his treatise on counterpoint this forms the basis of a wide ranging investigation of contemporary practices of improvisation and

composition singing super librum and writing res facta in which the question of successive and simultaneous composition is reconsidered Tinctoris's sometimes sharp rebukes to famous composers are also investigated in the context of works by Ockeghem Ottaviano Petrucci's first publication of music the *Odhecaton* of 1501 is the subject of another three articles These identify the editor of the work and make new proposals on the provenance and editing of this repertory The last article presents an edition of a treatise of ca 1600 in the form of a letter from the virtuoso cornettist Luigi Zenobi to an unknown prince which offers new insights on the change in performance practice at the end of the Renaissance

**Methods of Harmony, Figured Base, and Composition ... Adapted for Self-instruction ... Translated from the Last German Edition ... as Augmented and Arranged by ... the Chevalier Von Seyfried, with the Remarks of M. Choron. Translated from the Last Paris Edition, by A. Merrick. [With a Portrait.]** Johann Georg Albrechtsberger, 1834 A  
*General History of the Science and Practice of Music* John Hawkins, 2023-10-20 Reprint of the original first published in 1875

**The Keyboard Music of J.S. Bach** David Schulenberg, 2013-05-13 The Keyboard Music of J S Bach provides an introduction to and comprehensive discussion of all the music for harpsichord and other stringed keyboard instruments by Johann Sebastian Bach 1685 1750 Often played today on the modern piano these works are central not only to the Western concert repertory but to musical pedagogy and study throughout the world Intended as both a practical guide and an interpretive study the book consists of three introductory chapters on general matters of historical context style and performance practice followed by fifteen chapters on the individual works treated in roughly chronological order The works discussed include all of Bach's individual keyboard compositions as well as those comprising his famous collections such as the Well Tempered Clavier the English and French Suites and the Art of Fugue

*The ^AMotet in the Late Middle Ages* Margaret Bent, 2023-11-03 A wide ranging single authored overview of late medieval motets by a leading scholar The Motet in the Late Middle Ages offers innovative approaches to the equal partnership of music and texts in motets of the fourteenth century and beyond With new analyses of text and music together new datings new attributions and new hypotheses about origins and interrelationships author Margaret Bent uncovers little explored dimensions provides a window into the craft and thought processes of medieval composers and opens up many directions for future work

How Music Developed : A Critical and Explanatory Account of the Growth of Modern Music W. J. Henderson, 1899 How Music Developed A Critical and Explanatory Account of the Growth of Modern Music The reader will understand that every scale was divided into two tetrachords each having its semitone in the same position There were of course several other scales but these are sufficient to illustrate the subject The peculiarity of the sound of chants founded on these ancient scales to our modern ears is what we call the lack of tonality Our scales are all determined by the semitone between the seventh and eighth notes called the leading note The scale of G for instance cannot exist without the F sharp Our ears have been trained to expect that progression and so these old Greek scales do not seem to us to be in any key at all and when we wish to describe a tune that

has apparently no beginning end or rhythm we say it sounds like a chant For several centuries all modern music written by the scientific composers suffered from this lack of tonality while much of the popular music of the people was written in the modern major and minor keys Any musician will see that the old Lydian scale was our scale of C major The ancientolian scale was almost the same as our scale of A minor From these two our modern scales developed themselves among the people who were not busy trying to build church liturgies out of Greek music Not much is known about the musical character of the Ambrosian chant except that contemporary writers regarded it as very sweet and solemn One important fact has come down to us namely that the Ambrosian chant was metrical This means that it followed the prosodial quantity of the syllables in the Latin text of the liturgy A long syllable had a long note and a short syllable a short note From this peculiarity the chant obtained the name of cantus firmus or fixed chant It was however speedily merged in what is called the Gregorian chant This has generally been attributed to Pope Gregory 590 604 A D but recent investigations go to prove that he did little beyond issuing rules as to its use and for its regulation The church chant however was changed in character in the time of Gregory and one of the most fruitful alterations was the abandonment of its metrical character The tones no longer had a determined length and this abolished from the church music of the time the last vestige of rhythm It furthermore left the singers free to do as they pleased and so gave rise to abuses which seemed to be injurious to music but which really led to good results as we shall see In form the Gregorian chant was divided into five parts the intonation which was the introductory phrase of the first half of the verse the recitation of the principal part of that half on a single note the mediation which finished the first half of the verse and formed the connecting link between it and the second half the recitation which began the second half and the termination which ended the verse

**From Complexity to Systems** Hrvoj Vančik, 2024-05-11 This book sheds new light on the interactions between the science of complexity and the science of systems Though both of these fields have been independently studied extensively their interrelations have not been satisfactorily analyzed By a superficial view both the sciences are based on the same principles of the holistic behavior of the ensembles consisting of components The author providing an expert analysis on the theory of complexity and bridges the gap to generalize it by elaborating on all the observable manifestations of complex forms and behaviors and explaining how it is related to general theory of systems Particular attention is given to the use of chemical concepts throughout the text to demonstrate the theories as well as the interactions between the two The central point of this book is the new rational representation of systems that originates from some chemical concepts about the structure of molecules and graph theoretical chemical theory This novel text appeals to experienced researchers students and all those curious about theories of systems complexities and theoretical chemistry

*Dieterich Buxtehude* Kerala J. Snyder, 1987 An enlightening revised edition of the definitive biography on celebrated organist and composer Dieterich Buxtehude This book is a new edition of the most comprehensive life and works study of the great Baroque era organist and composer Dieterich Buxtehude ca 1637 1707 released to celebrate the tercentenary of the

composer's death Originally published in 1987 and long out of print Dieterich Buxtehude Organist in Lbeck is considered by most musicologists to be the definitive biography It also includes close description of Buxtehude's compositional output from trio sonatas to the famed Abendmusiken Buxtehude's yearly oratorio presentations The young J S Bach traveled to Lbeck on foot in 1705 to learn as much as he could from the great master of the organ and of Lutheran church music The revised edition contains new information on the organs that Buxtehude played in Scandinavia and Lbeck excerpts from the newly available account books from St Mary's in Lbeck a discussion of newly discovered sources including one written by J S Bach an evaluation of recent scholarship on Buxtehude and an extensive bibliography Written for both the casual reader and the serious scholar The accompanying music CD this material is now provided on a companion website provides examples of all genres discussed in the book vocal works a trio sonata harpsichord music and organ music newly recorded on the North German meantone organ in Gothenburg Sweden by a noted specialist in this repertoire Hans Davidsson who is professor of organ at the University of Rochester's Eastman School of Music and the founder of the Gteborg Organ Art Center GOArt Kerala J Snyder is Professor Emerita of Musicology Eastman School of Music University of Rochester

**Bach and the Meanings of Counterpoint** David Yearsley, 2002-11-14 In Bach's Germany musical counterpoint was an art involving much more than the sophisticated use of advanced compositional techniques A range of theological cultural social and political meanings attached themselves to the use of complex procedures such as canon and double counterpoint This book explores the significance of Bach's counterpoint in a range of interrelated contexts its use as a means of reflecting on death its parallels to alchemy its vexed status in the galant music culture of the first half of the eighteenth century its value as a representation of political power and its central importance in the creation of Bach's image in the nineteenth and twentieth centuries Touching on a wide array of contemporary literary philosophical critical and musical texts the book includes new readings of many of Bach's late works in order to re-evaluate the status and meaning of counterpoint in Bach's work and legacy

**Musical Theory in the Renaissance** Cristle Collins Judd, 2017-07-05 This volume of essays draws together recent work on historical music theory of the Renaissance The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars including historical and theoretical perspectives consideration of the broader cultural context for writing about music in the Renaissance and the dissemination of such work Selected from a variety of sources ranging from journals monographs and specialist edited volumes to critical editions translations and facsimiles these previously published articles reflect a broad chronological and geographical span and consider Renaissance sources that range from the overtly pedagogical to the highly speculative Taken together this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance

**Ernst Kurth: Selected Writings** Ernst Kurth, 1991-07-26 This book provides a selection of

annotated translations from Ernst Kurth's three best known publications *Grundlagen des linearen Kontrapunkts* 1917 *Romantische Harmonik und ihre Krise in Wagners Tristan* 1920 and *Bruckner* 1925 Kurth's contemporaries considered these books to be pioneering studies in the music of J S Bach Wagner and Bruckner Professor Rothfarb's extensive introductory essay discusses the intellectual and socio cultural environment in which Kurth was writing referring to aspects of the early twentieth century cultural renewal movements and to intellectual developments of the day in phenomenology aesthetics and psychology By reading Kurth against the cultural intellectual background provided in the essay and commentaries today's music historians and theorists can round out their picture of music theory in the early twentieth century     A Dictionary of Musical Terms Theodore Baker, 1895

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