



Studies In Musical Science In The Late Renaissance

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Studies In Musical Science In The Late Renaissance:

Studies in Musical Science in the Late Renaissance Daniel Pickering Walker, 1978 **Studies in musical science in the late Renaissance** Walker, 2024-05-21 **Reader's Guide to the History of Science** Arne Hessenbruch, 2000 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company **Marin Mersenne and the Study of Harmony** Leendert Miesen, 2025-10-01 Marin Mersenne and the Study of Harmony delves into the central role of music among the early modern sciences by focusing on the work of the French polymath Marin Mersenne 1588 1648 Although now regarded more as an art than a science music was for many early modern scholars a universal science for studying the harmonies present in all beings For Mersenne music s ability to be quantified while being experienced aesthetically meant that it was the central science to approximate the sounding and inaudible harmonies present in the world and universe at large Bringing together Mersenne s interests in the physics of sound and hearing musical composition instruments curiosities and music from outside Europe this book shows why so many scholars were drawn to music and how music was at the center of the early modern debate on the foundations of knowledge [The Cambridge History of Seventeenth-Century Music](#) Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs *John Birchensha: Writings on Music* Christopher D.S. Field, Benjamin Wardhaugh, 2017-07-05 John Birchensha c 1605 1681 is chiefly remembered for the impression that his theories about music made on the mathematicians natural philosophers and virtuosi of the Royal Society in the 1660s and 1670s and for inventing a system that he claimed would enable even those without practical experience of music to learn to compose in a short time by means of a few easy certain and perfect Rules his most famous composition pupil being Samuel Pepys in 1662 His great aim was to publish a treatise on music in its philosophical mathematical and practical aspects which would have included a definitive summary of his rules of composition entitled Syntagma music Subscriptions for this book were invited in 1672 3 and it was due to be published by March 1675 but it never appeared and no final manuscript of it survives Consequently knowledge about his work has hitherto remained extremely sketchy Recent research however has brought to light a number of manuscripts which allow us at last to form a more complete view of Birchensha s ideas Almost none of this material has been previously published The new items include an autograph treatise of c 1664 A Compendious Discourse of the Principles

of the Practicall and an autograph notebook now in Brussels containing his six rules of composition with music examples presumably written for a pupil Bringing all this material together in a single volume will allow scholars to see how Birchenhsa s rules and theories developed over a period of fifteen years and to gain at least a flavour of the lost Syntagma music

Power and Religion in Baroque Rome Peter Rietbergen,2006-01-01 In ten chapters partly case studies this monograph analyzes the new ways in which cultural manifestations were used to create the necessary preconditions for religious policy and power in the Rome of Urban VIII 1623 1644 It was the intensified interaction between culture and power politics that created what we now call the Baroque Based on a rich variety of hitherto largely unexplored primary sources the book addresses the basic issues of papal power in the post Tridentine period It does not study actual papal politics but rather the cultural forms that were essential to the representation and legitimatization of the papacy s power both secular and religious and that co determined the effectiveness of papal policy Precisely during Urban s long pontificate the manifold always imaginative and often unexpected uses of power representation became in the end not so much a series of cultural forms as in a sense the structure of early modern Roman society Greek Musical Writings: Volume 2, Harmonic and

Acoustic Theory Andrew Barker,1984 Vol 1 The musician and his art vol 2 Harmonic and acoustic theory Number to Sound P. Gozza,2013-03-09 Number 10 Sound The Musical Way 10 the Scientific Revolution is a collection of twelve essays by writers from the fields of musicology and the history of science The essays show the idea of music held by Euro th pean intellectuals who lived from the second half of the 15 century to the th early 17 physicians e g Marsilio Ficino scholars of musical theory e g Gioseffo Zarlino Vincenzo Galilei natural philosophers e g Fran cis Bacon Isaac Beeckman Marin Mersenne astronomers and mathema ticians e g Johannes Kepler Galileo Galilei Together with other people of the time whom the Reader will meet in the course of the book these intellectuals share an idea of music that is far removed from the way it is commonly conceived nowadays it is the idea of music as a science whose object musical sound can be quantified and demonstrated or enquired into experimentally with the methods and instruments of modem scientific enquiry In this conception music to be heard is a complex variable structure based on few simple elements e g musical intervals com bined according to rules and criteria which vary along with the different ages However the varieties of music created by men would not exist if they were not based on certain musical models e g the consonances which exist in the mind of God or are hidden in the womb of Nature which man discovers and demonstrates and finally translates into the lan guage of sounds *The Cambridge History of Western Music Theory* Thomas Christensen,2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical

domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an invaluable resource for students and scholars alike

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