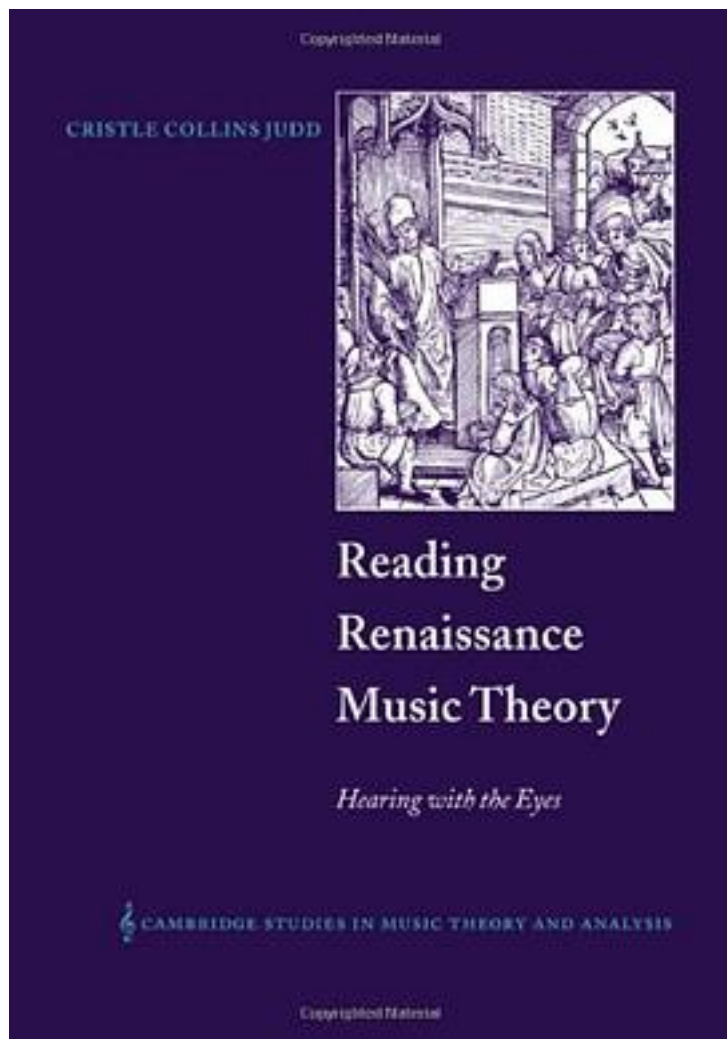


Reading Renaissance Music Theory



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出版者:Cambridge Univ Pr

出版时间:2006-11

装帧:Pap

isbn:9780521028196

This book examines a central group of music theory treatises that have formed the

background to the study of Renaissance music. Taking theorists' music examples as a point of departure, it explores fundamental questions about how music was read, and by whom, situating the reading in specific cultural contexts. Numerous broader issues are addressed in the process: the relationship of theory and praxis; access to, and use of, printed musical sources; stated and unstated agendas of theorists; orality and literacy as it was represented via music print culture; the evaluation of anonymous repertoires; and the analysis of repertoires delineated by boundaries other than the usual ones of composer and genre. In particular this study illuminates the ways in which Renaissance theorists' choices have shaped later interpretation of earlier practice, and reflexively the ways in which modern theory has been mapped on to that practice.

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目录:

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