

הפקולטה לאמנויות ע"ש יולנדה ודוד כץ, ביה"ס למוזיקה ע"ש בוכמן-מהטה

שם הקורס : סמינר בתולדות התיאוריה
Seminar in the history of theory

שנתי, תשע"ה
סמינר, 4 ש"ס

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שעת קבלה : לפי תיאום מראש

דרישות הקורס

קריאת חומר משיעור לשיעור, הכנת רפרטים, וכתיבת עבודה מסכמת

מטלת סיום

עבודת גמר/סמינריונית

מרכיבי הציון

50% השתתפות בכתה ; 50% עבודה מסכמת

סילבוס מקוצר

בקורס נבחן סוגיות נבחרות בתולדות התיאוריה, נמזג בין רענון חמרי יסוד לבין העמקה תוך כדי קריאה במקורות ראשונים ובמחקרים מובילים ועדכניים בנושאים שונים.

Survey of special topics in the history music theory, focusing on reading and analyzing prime sources and on the reading of major secondary sources.

נושאי דיון מרכזיים:

- * גישוש מושגי היסוד של התיאוריה המוסיקלית,
- * סולמות ומרוחים בעולם העתיק
- * תיאוריה מוסיקלית בימי הביניים המוקדמים
- * פיתוח תיאוריה ותחביר קונטרפונקטי
- * פתוח המחשבה הריתמית
- * אסתטיקה ותיאוריה
- * תורות של ביצוע מוסיקלי
- * פדגוגיה מוסיקלית
- * תורות של בס ממוספר
- * התפתחות הדקדוק הטונלי

- A. Moyer, *Musica Sientia*, Cornell UP 1992 O. Strunk and L. Treitler, *Source Reading in Music History*, T. Christensen, *The Cambridge History of Western Music Theory*, T. Christensen, *Rameux and the Enlightenment* C.M. Bower, trans.: *Fundamentals of Music* (New Haven, 1989)
- C.V. Palisca: *Humanism in Italian Renaissance Musical Thought* (New Haven, CT, 1985) R. Woodley: 'The Printing and Scope of Tinctoris's Fragmentary Treatise *De inventione et usu musicae*', *EMH*, v (1985), 239–68 T.A. Schmid: 'Der *Complexus effectuum musices* des Johannes Tinctoris', *Basler Jb für historische Musikpraxis*, x (1986), 121–60 B.J. Blackburn: 'On Compositional Process in the Fifteenth Century', *JAMS*, xl (1987), 210–84 R. Woodley: 'Renaissance Music Theory as Literature', *Renaissance Studies*, i (1987), 209–20 R. Woodley: 'Tinctoris's Italian Translation of the Golden Fleece Statutes', *EMH*, viii (1988), 173–205 K. Polk: *German Instrumental Music of the Later Middle Ages* (Cambridge, 1992) A.M. Busse Berger: *Mensuration and Proportion Signs* (Oxford, 1993) R. Sherr: 'A Biographical Miscellany: Josquin, Tinctoris, Obrecht, Brumel', *Musicologia humana: Studies in Honor of Warren and Ursula Kirkendale*, ed. S. Gmeinwieser, D. Hiley and J. Riedlbauer (Florence, 1994), 65–73 R.C. Wegman: 'Sense and Sensibility in Late-Medieval Music: Thoughts on Aesthetics and "Authenticity"', *EMc*, xxiii (1995), 298–312 J. Dean: 'Okeghem's Attitude towards Modality: Three-Mode and Eight-Mode Typologies', *Modality in the Music of the Fourteenth and Fifteenth Centuries*, ed. U. Günther, L. Finscher and J. Dean, MSD, xlix (Neuhausen-Stuttgart, 1996), 203–46 L.A. Holford-Strevens: 'Tinctoris on the Great Composers', *PMM*, v (1996), 193–9 C. Page: 'Reading and Reminiscence: Tinctoris on the Beauty of Music', *JAMS*, xlix (1996), 1–31 R. Strohm and J.D. Cullington, eds.: *Egidius Carlerius, Johannes Tinctoris: On the Dignity and the Effects of Music* (London, 1996) R.C. Wegman: 'From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450–1500', *JAMS*, xlix (1996), 409–79 L.E. Fose: *The 'Musica practica' of Bartolomeo Ramos de Pareia: a Critical Translation and Commentary* (diss., U. of North Texas, 1992) R. Pospelova: 'Pochemu ne utvyordilas' reforma sol'mizatsii Ramosa de Paregi? "Ramos protiv Gvido" [Why didn't Ramis de Pareia's solmization reforms take hold? 'Ramis versus Guido'], *Metodi uzicheniya starinnoy muziki*, ed. G. Grigor'eva and T. Dubravskaya (Moscow, 1992), 14–43 E. Torselli: *Musica practica di Bartolomeo de Pareia: nuova edizione, traduzione in italiano, studio e commento* (diss., U. of Pavia, 1992) A.M. Busse Berger: *Mensuration and Proportion Signs* (Oxford, 1993) C.A. Miller: Commentary to *Bartolomeo Ramis de Pareia: Musica practica*, MSD, xliv (1993) C.V. Palisca: Introduction to G. Zarlino: *The Art of Counterpoint*, trans. G.A. Marco and C.V. Palisca (New Haven, CT, and London, 1968), xiii–xxvi; see also review by D. Launay, *RBM*, xx (1970), 240–42 J. Haar: 'Zarlino's Definition of Fugue and Imitation', *JAMS*, xxiv (1971), 226–54 D.P. Walker: 'Some Aspects of the Musical Theory of Vincenzo Galilei and Galileo Galilei', *PRMA*, c (1973–4), 33–47; repr. in Walker, *Studies in Musical Science in the Late Renaissance* (London, 1978), 14–26 M.S. Lewis: 'Zarlino's Theories of Text Underlay as Illustrated in his Motet Book of 1549', *Notes*, xlii (1985–6), 239–67 J. Levy and A. Mori: 'The Diatonic Basis of Fugue in Zarlino', *In Theory Only*, ix/2–3 (1986), 33–46 I. Palumbo-Fossati: 'La casa veneziana di

Gioseffo Zarlino nel testamento e nell'inventario dei beni del grande teorico musicale', *NRMI*, xx (1986), 633–49P. Walker: 'From Renaissance "fuga" to Baroque Fugue: the Role of the "Sweelinck Theory Manuscripts"', *Schütz-Jb 1986*, 93–104D. Harrán: *Word-Tone Relations in Musical Thought: from Antiquity to the Seventeenth Century* (Stuttgart, 1986)P. Barbieri: *Acustica, accordatura e temperamento nell'Illuminismo veneto* (Rome, 1987)E. Fubini: 'Zarlino, Venezia e la musica strumentale', *Andrea Gabrieli e il suo tempo*, ed. F. Degrada (Florence, 1987), 387–402D. Harrán: 'Sulla genesi della famosa disputa fra Gioseffo Zarlino e Vincenzo Galilei: un nuovo profilo', *NRMI*, xxi (1987), 467–75B. Rivera: 'Zarlino's Approach to Counterpoint Modified and Transmitted by Seth Calvisius', *IMSCR XIV: Bologna 1987*, ii, 167–8D. Harrán: *In Search of Harmony: Hebrew and Humanist Elements in Sixteenth-Century Musical Thought* (Stuttgart, 1988)R. Airoidi: *La teoria del temperamento dell'età di Gioseffo Zarlino*, ed. E.F. Barassi (Cremona, 1989)M. Fend: 'Zarlinos Versuch einer Axiomatisierung der Musiktheorie in den *Dimostrazioni harmoniche* (1571)', *Musiktheorie*, iv/2 (1989), 113–26L. Fico: *Zarlino: Consonanza e dissonanza nelle 'Istitutioni harmoniche'* (Bari, 1989)C.V. Palisca: *The Florentine Camerata: Documentary Studies and Translations* (New Haven, CT, 1989)P. Sanvito: 'Le sperimentazioni nelle scienze quadripartite di alcuni epistolari Zarliniani inediti', *Studi musicali*, xix (1990), 305–18M. Lindley: 'Zarlino's 2/7-Comma Meantone Temperament', *Music in Performance and Society: Essays in Honor of Roland Jackson*, ed. M. Cole and J. Koegel (Warren, MI, 1997)J. Haar: 'The Frontispiece of Gafori's *Practica Musicae* (1496)', *Renaissance Quarterly*, xxvii (1974), 7–22F.A. Gallo: 'La musica nel commento a Vitruvio di Cesare Cesariano (Como, 1521) e di Giovanni Battista Caporali (Perugia, 1536)', *Arte e musica in Umbria tra Cinquecento e Seicento: Gubbio and Gualdo Tadino 1979*, 89–92F. Degrada: 'Musica e musicisti nell'età di Ludovico il Moro', *Milano nell'età di Ludovico il Moro: Milan 1983* (Milan, 1983), ii, 409–15C.V. Palisca: *Humanism in Italian Renaissance Musical Thought* (New Haven, CT, 1985), esp. 191–232L.H. Ward: 'The *Motetti Missales* Repertory Reconsidered', *JAMS*, xxxix (1986), 491–523M. Kanazawa: 'Franchino Gafori and Polyphonic Hymns', *Tradition and its Future in Music: Osaka 1990*, 95–101B.J. Blackburn, E.E. Lowinsky and C.A. Miller, eds.: *A Correspondence of Renaissance Musicians* (Oxford, 1991)A.M. Busse Berger: *Mensuration and Proportion Signs: Origins and Evolution* (Oxford, 1993)A.P. Leverett: 'An Early *Missa brevis* in Trent Codex 91', *Music in the German Renaissance: Sources, Styles and Contexts*, ed. J. Kmetz (Cambridge, 1994), 152–73C.V. Palisca: 'The Artusi–Monteverdi Controversy', *The Monteverdi Companion*, ed. D. Arnold and N. Fortune (London, 1968, 2/1985 as *The New Monteverdi Companion*), 127–58T. Carter: 'Artusi, Monteverdi, and the Poetics of Modern Music', *Musical Humanism and its Legacy: Essays in Honor of C.V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 171–94S.G. Cusick: 'Gendering Modern Music: Thoughts on the Monteverdi–Artusi Controversy', *JAMS*, xlvi (1993), 1–25C.V. Palisca: 'The Artusi–Monteverdi Controversy', *The Monteverdi Companion*, ed. D. Arnold and N. Fortune (London, 1968, 2/1985 as *The New Monteverdi Companion*), 127–58T. Carter: 'Artusi, Monteverdi, and the Poetics of Modern Music', *Musical Humanism and its Legacy: Essays in Honor of C.V. Palisca*, ed. N.K. Baker and B.R. Hanning (Stuyvesant, NY, 1992), 171–94S.G. Cusick: 'Gendering Modern Music: Thoughts on the Monteverdi–Artusi Controversy', *JAMS*, xlvi (1993), 1–25C.V. Palisca: 'The Artusi–Monteverdi Controversy', *The Monteverdi Companion*, ed. D. Arnold and

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