

## 1: Elements of the Musical | Broadway: The American Musical | PBS

*Music may be soft or loud, slow or fast, and regular or irregular in tempo—all of these are evidence of a performer interpreting a composition's elements or parameters. Leading musical theorists differ on how many elements of music exist: Some say there are as few as four or five, while others contend that there are as many as nine or*

This website is no longer actively maintained. Some material and features may be unavailable. Essay by Laurence Maslon. Sheet music cover for "Give My Regards to Broadway." No one person created the musical. It evolved over time and incorporates a variety of influences and elements. First of all, of course, there is the music. Minstrel songs and the cakewalk; Irish ballads and patriotic jingles; ragtime marches and stirring blues; poignant torch songs and jazz ditties; totemic anthems and rock opera—the musical has captured every idiom of American expression. However, this is by no means the only kind of music to appear on Broadway. Then, there are the lyrics, the words that go with the music. Broadway lyrics have become another form of native poetry—words, catchphrases, sentiments, and stanzas that have entered the American lexicon. The lyrics of Cole Porter, Ira Gershwin, and Irving Berlin—to name but three—are routinely quoted in poetry anthologies around the world. A score by Cole Porter. In the early days of the musical, what mattered most were the songs, and it was essential that they were catchy enough to amuse the audience or provide material for dancers or comedians. But, beginning in the 1930s, the situation, the book or libretto, of the musical started to achieve primary importance. A story or narrative became more frequently the spine of the musical, and in the 1940s, mostly due to the narrative sophistication of the shows of Rodgers and Hammerstein, the songs followed the plot and the characters, rather than the other way around. George Balanchine leaning against a ballet bar during rehearsal. As the musical got more complex, it required a director to shape the production and its design and concept. Strong musical directors like George S. Performers have also been the cornerstone of the musical. In fact, in the past, there were separate dancing and singing choruses; now everyone is expected to do it all. Marilyn Miller on the cover of a Ziegfeld Theatre program. None of these elements would come together without the producer. The idea for a new musical can come from a writer, composer, or performer, but it can only be realized by a producer. He or she must raise the money for the production; the amount required is called the capitalization. This amount must not only cover getting the show to opening night but also create a financial cushion for several weeks or months until the show catches on with audiences. If the show is a success and makes back its initial expenditure, investors get whatever percentage of their contributed amount back in profits. A Broadway musical is both a risky and an exciting proposition. It is the most costly business venture in the theater. Tickets also cost about one eighth as much. As hard as it is to raise that money, the rewards can be enormous. But the rising costs of originating a show have driven away more independent individual producers and opened the field for corporations like the Walt Disney Co. Refugees came together with native sons and daughters; task masters worked with dissipated alcoholics; white producers championed black performers—and black performers turned right around and made fortunes for those producers; artists fled financial failure for the blandishments of the lucrative worlds of film and television—then fled right back to the stage; gay artists created enduring models of heterosexual romance and heterosexual artists became icons within the gay world; songwriters lost fortunes in the Depression, only to regain them by writing about the Depression itself—the list of ironies and strong compelling biography is endless, each story replete with illuminations about our culture. The production of the musical is an art form itself. And, finally, there is the dissemination of the musical, which encompasses a vast narrative of communications and the media. Through sheet music, over the radio, in movies, on television, on gramophones, hi-fis, and CDs, through word-of-mouth, through visiting tourists, servicemen, grandmothers and their grandchildren, the world of the Broadway musical has been brought to every corner of this country and, by extension, the world. The musical is as powerful an image-maker of America as Hollywood has been and the shaping and shifting of that image is another cultural marker.

## 2: The Elements of Music Composition | The Music of Kevin Ure

*To encourage musical composition and, in particular, to remove students' inhibitions about the creative process by laying emphasis upon the craft and techniques of composition. Course Objectives. 1. To introduce students to the basic materials of musical composition. 2. To give students various means of recording their musical ideas. 3.*

In the s, the contemporary composer can virtually write for almost any combination of instruments, ranging from a string section , wind and brass sections used in standard orchestras to electronic instruments such as synthesizers. Some common group settings include music for full orchestra consisting of strings, woodwinds, brass and percussion , concert band which consists of larger sections and greater diversity of woodwind, brass, and percussion instruments than are usually found in the orchestra , or a chamber group a small number of instruments, but at least two. The composer may also choose to write for only one instrument, in which case this is called a solo. Solos may be unaccompanied, as with works for solo piano or solo cello, or solos may be accompanied by another instrument or by an ensemble. Composers are not limited to writing only for instruments, they may also decide to write for voice including choral works, some symphonies e. Composers can also write for percussion instruments or electronic instruments. She gives an example of how in an earlier composition of hers, she had the tuba playing with the piccolo. This would clearly drown the piccolo out. Each instrument chosen to be in a piece must have a reason for being there that adds to what the composer is trying to convey within the work. Arrangement Arranging is composition which employs prior material so as to comment upon it such as in mash-ups and various contemporary classical works. The process of deciding how to perform music that has been previously composed and notated is termed "interpretation. Composers and songwriters who present their own music in a concert are interpreting their songs, just as much as those who perform the music of others. The standard body of choices and techniques present at a given time and a given place is referred to as performance practice , whereas interpretation is generally used to mean the individual choices of a performer. You may improve this article , discuss the issue on the talk page , or create a new article , as appropriate. Copyright requires anyone else wanting to use the composition in the same ways to obtain a license permission from the owner. In some jurisdictions, the composer can assign copyright , in part, to another party. The scope of copyright in general is defined by various international treaties and their implementations, which take the form of national statutes , and in common law jurisdictions, case law. These agreements and corresponding body of law distinguish between the rights applicable to sound recordings and the rights applicable to compositions. For copyright purposes, song lyrics and other performed words are considered part of the composition, even though they may have different authors and copyright owners than the non-lyrical elements. Many jurisdictions allow for compulsory licensing of certain uses of compositions. The license is "compulsory" because the copyright owner cannot refuse or set terms for the license. Copyright collectives also typically manage the licensing of public performances of compositions, whether by live musicians or by transmitting sound recordings over radio or the Internet. According to the circular issued by United States Copy Right Office on Copy Right Registration of Musical Compositions and Sound Recordings, a musical composition is defined as "A musical composition consists of music, including any accompanying words, and is normally registered as a work of the performing arts. The author of a musical composition is generally the composer, and the lyricists if any. A musical composition may be in the form of a notated copy for example sheet music in the form of a Sending a musical composition in the form of a phonorecord does not necessarily mean that there is a claim to copy right in the sound recording. Under the amended act, a new definition has been provided for musical work which states "musical works means a work consisting of music and included any graphi notation of such work but does not included any words or any action intended to be sung, spoken or performed with the music.

## 3: Elements of music - Wikipedia

*Musical composition can refer to an original piece of music, either a song or an instrumental music piece, the structure of a musical piece, or the process of creating or writing a new song or piece of music. The word "song" is widely misused by people in the popular music industry to describe any musical composition, whether sung or played only by instruments.*

The Elements of Music Composition 3: Ure 0 Comments The Elements of Music Composition serves as a reference for all of the other courses we offer. Designed for the Composer Without Formal Training Pulling back the veil to reveal how master composers create original works Directed towards musicians who have some understanding of music theory and composing but lack formal training in music composition, this book deconstructs the dogma associated with the seemingly impenetrable art of music composition. Composers are taught the concept of organic music and begin to develop an understanding of how coherence and comprehensibility play a major role in the creation of musical works. Music theory is an excellent training tool, but the composer who wants to go beyond the ordinary must dissect the composing process and reveal its mysteries. Go Beyond Music Theory to Create Effective Musical Works Teaching the principles of construction gives composers the ability to create original works While student composers need to learn established systems of music theory and composition, systems should be abandoned when it comes time to compose authentic works of art. This text details the elements of a musical work and describes how a composer uses melody, harmony, form, orchestration, and timbre using a connected process where every element contributes to the composition and serves a role. A Practical Approach to Music Composition Without Arbitrary Exercises The craft of music composition is revealed through a careful review of the elements of music Composers will not complete exercises, improve technique, or learn the typical concepts addressed in your average music composition course. This text aims to get deep inside the process of composing to reveal fundamental principles that apply to several musical styles. Generic exercises that instruct a composer to create a melody on an established chord progression, fix voice leading errors, and create modulations to scripted keys do not promote original thought. Composers must be taught the principles behind the theories to understand how to compose original music that stems from a deep understanding of the nature of music. Suitable for the Casual Listener or the Professional Composer and Musician Learn to compose music not through the study of other composers theories, but through universal principles that apply to musical works. The best composers in history learned to write music by following in the footsteps of those who came before. Composers created music based on principles of voice leading and counterpoint before the advent of music theory. Beethoven was notorious for carefully working out counterpoint exercises, and he went to great lengths to ensure his exercises followed the proper procedures. Mozart used counterpoint to teach his own students. This book teaches you the basic underlying principles of music composition so you can create effective musical works based on sound principles of music composition. Lorem ipsum dolor sit amet, cotur acing elit. Ut euis eget dolor sit amet congue. Ut vira codo matis. Sed lacia luctus magna ut sodales lorem. You Might Also Like.

## 4: 7 Elements of Music by Melissa Runhart on Prezi

*Music can be analysed by considering a variety of its elements, or parts (aspects, characteristics, features), individually or together. A commonly used list of the main elements includes pitch, timbre, texture, volume, duration and form.*

Does not present an effective general impression. Includes at least one interesting musical idea. Yet, the overall impression is not effective. Includes some interesting musical ideas. The general impression is pleasant and moderately effective. Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested. No variety or exploration of musical elements range, timbre, dynamics, tempo, rhythm, melody. However, there is no development, variety, or exploration of musical elements. Involves some original aspects or manipulations of musical ideas. Explores and varies at least one musical element. Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements. Student demonstrates excellent Craftsmanship Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements range, timbre, dynamics, tempo, rhythm, melody do not connect well or are not used to organize musical ideas or the form. Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form. Uses at least one musical element to organize the musical ideas and overall form. Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form. Rubric is a modification of one presented by: Assessment rubrics for music composition. Music Educators Journal, 84 4 , 26

## 5: Music Composition Example Rubric - Loyola Marymount University

*CHAPTER 1: The Elements of Music 2 RHYTHM Rhythm is the element of "TIME" in music. When you tap your foot to the music, you are "keeping the beat" or following the structural rhythmic pulse of the music.*

Introduction to melody writing I. Introduction to melody writing II. Introduction to melody writing III. Introduction to rhythm I. Introduction to rhythm II. Recording of student compositions. The AB Guide to Music Theory Vol 1 If you are planning to purchase books, remember that courses with too few students enrolled will be cancelled. The Department accepts no responsibility for books bought in anticipation of a course. If you have enrolled on a course starting in the autumn, you can become a borrowing member of the Rewley House library from 1st September. If you are enrolled on a course starting in other terms, you can become a borrowing member once the previous term has ended. Recommended reading All weekly class students may become borrowing members of the Rewley House Continuing Education Library for the duration of their course. Prospective students whose courses have not yet started are welcome to use the Library for reference. More information can be found on the Library website. There is a Guide for Weekly Class students which will give you further information. Availability of titles on the reading list below can be checked on SOLO , the library catalogue. You can do this by ticking the relevant box at the bottom of the enrolment form or when enrolling online. Coursework is an integral part of all weekly classes and everyone enrolled will be expected to do coursework in order to benefit fully from the course. Only those who have registered for credit will be awarded CATS points for completing work at the required standard. Students who do not register for CATS points during the enrolment process can either register for CATS points prior to the start of their course or retrospectively from between January 1st and July 31st after the current academic year has been completed. If you are enrolled on the Certificate of Higher Education you need to indicate this on the enrolment form but there is no additional registration fee. To introduce students to the basic materials of musical composition. To give students various means of recording their musical ideas. To encourage students to think about the structure of their compositions. Teaching methods The topics for each week are not exhaustive. Students will also have the opportunity to have their compositions played where possible and discussed even if not related to the main topic of the week. Each topic will incorporate student exercises, musical examples, both live and recorded and class discussions. Learning outcomes By the end of the course students will be expected to: Assessment methods A portfolio of 5 compositions and exercises composed during the term Option A Non-participating observers may still obtain credit by submitting an essay and plan Option B on a subject related to the course content negotiated with the tutor. Students must submit a completed Declaration of Authorship form at the end of term when submitting your final piece of work. CATS points cannot be awarded without the aforementioned form. Alternatively, please complete an application form. It is expected that, for every 2 hours of tuition you are given, you will engage in eight hours of private study.

## 6: Musical composition - Wikipedia

*Musical composition is the process of making or forming a piece of music by combining the parts, or elements of music. As a starting point, it helps to understand that composers are generally not creating something out of nothing when they write a new piece.*

Harold Owen bases his list on the qualities of sound: Most definitions of music include a reference to sound Google. A parameter is any element that can be manipulated composed separately from other elements or focused on separately in an educational context. Meyer compares distinguishing parameters within a culture by their different constraints to distinguishing independent parameters within music, such as melody, harmony, timbre, "etc. The first person to apply the term parameter to music may have been Joseph Schillinger , though its relative popularity may be due to Werner Meyer-Eppler Grant , 62n Gradation is gradual change within one parameter, or an overlapping of two blocks of sound. Meyer gives melody, rhythm, timbre, harmony, "and the like" Meyer , 9 , while Narmour lists, melody, harmony, rhythm, dynamics, tessitura, timbre, tempo, meter, texture, "and perhaps others" Narmour , According to McClellan, two things should be considered, the quality or state of an element and its change over time McClellan , Merriam , 32â€”33 proposed a theoretical research model that assumes three aspects are always present in musical activity: Virgil Thomson , vii lists the "raw materials" of music in order of their supposed discovery: Near the end of the twentieth century music scholarship began to give more attention to social and physical elements of music Moran , Definition of music[ edit ] Main article: Definition of music Does the definition of music determine its aspects, or does the combination of certain aspects determine the definition of music? For example, intensional definitions list aspects or elements that make up their subject. Some definitions refer to music as a score, or a composition Dictionary. The process of reading music , at least for trained musicians, involves a process, called "inner hearing" or "audiation" by Gordon, where the music is heard in the mind as if it were being played Gordon This suggests that while sound is often considered a required aspect of music, it may not be. Jean Molino , 43 points out that "any element belonging to the total musical fact can be isolated, or taken as a strategic variable of musical production. In this example sound, a common element, is excluded, while gesture, a less common element, is given primacy. However Nattiez goes on to say that despite special cases where sound is not immediately obvious because it is heard in the mind: Universal aspect[ edit ] There is disagreement about whether some aspects of music are universal , as well as whether the concept of music is universal. This debate often hinges on definitions. For instance, the fairly common assertion that "tonality" is a universal of all music may necessarily require an expansive definition of tonality. A pulse is sometimes taken as a universal, yet there exist solo vocal and instrumental genres with free and improvisational rhythms no regular pulse Johnson , 62 , one example being the alap section of an Indian classical music performance. Harwood questions whether a "cross-cultural musical universal" may be found in the music or in the making of music, including performance, hearing, conception, and education Harwood , One aspect that is important to bear in mind when examining multi-cultural associations, is that an English-language word i. For this reason it is important to approach apparently equivalent words in other languages with caution. Based on the many disparate definitions that can be found just in English language dictionaries Google. He then concludes that there exists "nonuniversality of music and the universality of nonmusic. Note â€”an abstraction that refers to either a specific pitch or rhythm, or the written symbol Chord â€”a simultaneity of notes heard as some sort of unit.

## 7: Elements of Musical Composition | Oxford University Department for Continuing Education

*Density and arrangement of musical lines that make up a musical composition. Timbre. The character or quality of a musical tone.*

Composition and sound synthesis are complementary processes because the first may lead to the second. Composers may elect to use a set of compositional programs to produce a composition. They may then stop using a computer and print their results for transcription to instrumental<sup>1</sup>. Societal perspectives Whether referring to the process or to the completed work, composition implies the creation of a unique musical event that may or may not be based on original musical materials. At certain cultural levels and in many non-Western societies, unique performance characteristics tend to assume greater significance than composition itself. In oral traditions, related variants of common origin often take the place of unalterable musical entities, so that tune families rather than single autonomous tunes form the collective repertoire. Where certain patterns of musical structure have gained broad recognition as the ragas, or melody types, of India, musicians will as a rule rework such patterns extemporaneously though in accordance with prevailing conventions. European music was communicated orally well into the Middle Ages and received important stimuli from a variety of oral traditions even after musical notation had developed to a high degree of precision. Indeed, the lower population strata, especially in rural areas, never abandoned the relative freedom that comes from reliance on the ear alone, and the sophisticated music of the upper strata, throughout its rapid evolution, rarely severed its connection with folk music altogether. Ultimately, the process of composition, as seen by the American musicologist Alan P. Hindustani, the supreme authority in matters musical was the musicus as theorist; only he was considered sufficiently conversant with musical science to vouchsafe its continued existence as the sonorous embodiment of universal truths. And it was because the metaphysical properties of numbers were allegedly embedded in the rules of composition that music, on a par with arithmetic, geometry, and astronomy, attained and retained an honorable place as a constituent member of the quadrivium, the more exalted of the two divisions of the seven liberal arts. About 1500, musical composition as a mere craft was ranked by Johannes de Grocheo, a shrewd observer of the Parisian musical scene, with shoemaking and tanning. Musical elements At its most fundamental level the act of composition involves the ordering of pitched sounds in musical time and space. Pitch relationships are referred to as intervals; their specific occurrence in musical time is determined by rhythm, a concept that embraces all durational aspects of music. Rhythm in turn may or may not be regulated by metre. Metrical rhythm is nearly always present in dance music because its patterning is largely analogous to that of bodily motions and step figurations. But logogenic, or word-determined, music also often employs metrical patterns, corresponding as a rule to those of the poetic text. The first large corpus of logogenic compositions transmitted through the ages is that of medieval plainchant, consisting of monophonic settings limited to a single melodic line of liturgical texts for the entire year, based on a system of eight church modes, diatonic scales abstracted from the melodic motives utilized by medieval singers. Modality<sup>2</sup>—whether referring to a melodic or a rhythmic framework<sup>3</sup>—furnishes compositional frames of reference in a wide variety of essentially monophonic musical styles, especially in Asia. Asian influences upon early European music cannot be ruled out, whether by way of ancient Judaea, Greece, Byzantium, or the medieval Arab invasions. But unlike their Asian counterparts, Europeans at first limited modality to melody, through pitch arrangements. The rhythmic properties of plainchant have largely remained a matter of conjecture, for no systematic discussion of plainchant rhythm survives, and the notation used was noncommittal with respect to rhythm. By the same token, plainchant no doubt owed much of its amazing vitality to the absence of an all-encompassing notation, which made possible the flexibility of performance and regional variation inherent in a partly written, partly oral tradition. Music like medieval plainchant, in which the lengths of individual tones tend to be rather uniform, is often referred to as nonrhythmic or rhythmless. Thus the rhythmic equanimity of the monophonic plainchant, at least in the interpretation set forth by the 19th-century Benedictine monks of Solesmes, France, and recognized as authoritative by the Roman Catholic Church, effectively symbolizes an atmosphere of faith and inner peace. The smallest

melodic-rhythmic unit minimally two separately perceived sounds is the motive. Pitched sounds are, however, not of the essence: By and large, rhythmic motives are used to endow pitch relationships with identifiable durational characteristics. And consequently rhythmic identity often serves to establish motive connections between different intervals. Types of melody owe their aesthetic associations in many instances to their motivic peculiarities. In Western music motivic contrast has been identified with emotional conflict since at least the middle century, when composers of madrigals Italian polyphonic secular songs began to set dramatic texts. Conversely, melodic lyricism correlates with a high degree of motive affinity. Peter Crossley-Holland

**Development of composition in the Middle Ages**

The European written tradition, largely because it evolved under church auspices, de-emphasized rhythmic distinctiveness long after multipart music had superseded the monophonic plainchant. But multipart music might never have gone beyond the most primitive stages of counterpoint had it not been for the application of organized rhythm to musical structure in the late Middle Ages. This era witnessed the emergence of basic polyphonic concepts identified with European art music ever since. Toward the end of the 1st millennium of the Christian Era, church singers had grown accustomed to enhancing their chants through organum. The decisive relationship between text and melody in early European music led to stylistic distinctions that have survived the ages. This very effective procedure possibly was inspired by Middle Eastern practices with which the crusaders must have been well acquainted. In the 13th century the *clausula*, a short, textless composition in *discant* style, tended to be dancelike in its systematic sectionalization, strongly suggesting instrumental derivation if not necessarily actual performance. The *motet*, a major genre of the medieval and Renaissance eras, was in its 13th-century form essentially a texted *clausula*, frequently employing two or three different texts in as many languages. This fact merely reinforces the suspicion that little distinction was made between vocal and instrumental composition in an era that so blithely based dancelike settings of erotic, in a few instances outright obscene, texts on a chant-derived *cantus firmus*. The point is not without its broader ramifications. Over the centuries, the church has been the most important employer of composers and has offered far greater outlets for newly created music than any other social institution or category. In accordance with medieval tendencies generally, Gothic polyphonic music was conceived in loosely connected separate layers. Inevitably, as their compositions gained in length and depth, musicians began to search for new integrative procedures. A system of six rhythmic modes short, repeated rhythmic patterns evolved rapidly. Finally, as organum faded into history, *conductus*-type motets were composed outright. Most prominent among the devices used to achieve structural integration in the 13th century were *color*, or melodic repetition without regard to rhythmic organization; *talea*, or rhythmic repetition without regard to pitch organization; and *ostinato*, or repetition of a relatively brief melodic-rhythmic pattern. For instance, the canon *Ma fin est mon commencement* *My End Is My Beginning*, by Guillaume de Machaut, the leading French composer of the 14th century, demands the simultaneous performance of a melody and its retrograde version the notes are sung in reverse order. French musicians of the 14th century were particularly partial to *isorhythm* which refers to repetition of the rhythmic organization of all the voices in a given compositional segment. It enjoyed considerable popularity for more than years. Meanwhile, though somewhat eclipsed historically by the increasingly abstract nature of polyphony, the primacy of poetry was safeguarded in 13th-century music by the troubadours of southern France and their northern counterparts, the *trouvres*, as well as the German *Minnesingers*. These noble poet-composers created a rich tradition of purely monophonic secular song that furnished convenient points of departure for much of the secular polyphonic music in both 14th-century France and 15th-century Germany. By the beginning of the 15th century, European music had also begun to feel the impact of English music. Late 14th-century French secular music virtually lost itself in rhythmic complexities without any substantive changes in the basic compositional approach, which continued to favour relatively brief three-part settings of lyrical poetry. But in the ensuing 15th century the simpler melodic and rhythmic ideas associated with the rich harmonies of the English style were eagerly embraced; often melodies were outright triadic in contour; i. But the truly amazing stylistic development from the influential English composer John Dunstable to Josquin des Prez, the Flemish composer who stands at the apex of his era, was equally indebted to the flowing cantilenas, or lyric melodies, that characterized the top parts of Italian *trecento* music. If the French music of the waning Middle Ages was structured essentially from

the bottom up, with relatively angular melodic and rhythmic patterns above the two-dimensional substructure of tenor and countertenor, its Italian counterparts were quite often monodically conceived; i. Indeed, the passion for melody, if need be to the detriment of other musical elements, has been a constant of Italian music. But it found its first major artistic expression in the city-states of northern Italy during the lifetimes of such 14th-century literary figures as Giovanni Boccaccio and Petrarch. Composition in the Renaissance During the latter part of the 15th century, French rhythmic sophistication, Italian cantilena, and English harmony finally found common ground in the style of Renaissance polyphony that, under the aegis of Flemish musicians, dominated Europe for nearly two centuries. Often referred to as modal because it retained the medieval system of melodic modes, Flemish polyphony was characterized by a highly developed sense of structure and textural integration. Although the older *cantus firmus* technique was never totally abandoned, Renaissance polyphony is identified above all with imitative part writing, inspired no doubt by earlier canonic procedures but devoid of their structural limitations. After a canonic or freely imitational beginning, each of the subunits of such a polyphonic piece proceeds unfettered by canonic restrictions, yet preserves the fundamental equality of the melodic lines in accordance with contrapuntal rules amply discussed by various 15th- and 16th-century theorists and ultimately codified by the Italian theorist Gioseffo Zarlino. Through the works of Giovanni da Palestrina, the model composer of the Catholic Counter-Reformation, Renaissance modal counterpoint has influenced the teaching of musical composition to the present, suggesting the near perfection with which it conveys some fundamental aspects of the historic European ideal of composition as the art of lasting musical structures. Whereas imitative polyphony affected virtually all 16th-century music, modal counterpoint was paramount in sacred pieces, specifically the motet and mass, probably because of its close kinship with the traditional modality of liturgical plainchant. In contrast, the beginnings of functional harmony chordal relationships governed by primary and secondary tonal centres manifested themselves first in the polyphonic French chanson; its Italian counterpart, the madrigal; and related secular types. Under the influence of less sophisticated music, such as that of the Italian frottola, a popular vocal genre, these secular polyphonic genres favoured rather simple bass lines highlighting a limited number of related harmonies. Thus, undisturbed by the theoretical writings from the pens of church-employed musicians, secular musical practice in the later Renaissance laid the foundations for the harmonic notions that were to dominate three centuries of Western art music. The increasing emotionalism of texts taken from the leading Italian poet of the 16th century, Torquato Tasso, and his immediate successors acted as a further stimulant, as Italian composers, searching for appropriate musical symbols, discovered the expressive possibilities of chordal progressions. The Baroque period Inevitably, the strong desire for heightened expression through harmony led at first to new, mostly chromatic, chord progressions. Eventually it precipitated the total abandonment of traditional polyphony about in the monodic experiments of the Florentine Camerata, a group of aristocratic connoisseurs seeking to emulate the Greek drama of antiquity. The accompaniment for these passionate and heroic solo recitations is based on a simple basso continuo. Only the bass part was written down; it was played by low, sustaining instruments bowed or blown, while plucked or keyboard instruments supplied the chords suggested by the bass and melody lines. The small figures used to indicate the proper harmonies gave the system the alternative name figured bass. Monody had its historical antecedents in mid-century solo lute songs and in the plentiful arrangements of polyphonic vocal compositions for single voices accompanied by plucked instruments and for solo keyboard instruments. But it was the attempt to resurrect the spirit of antique drama in the late Renaissance that created the textural revolution that has been equated with the beginnings of modern music: Monteverdi, the undisputed master of the monodic style, recognized the possibility of two basic approaches to composition: The emergence of an essentially nonpolyphonic style went hand-in-hand with the rise of a variety of specifically instrumental idioms. Not only did accompanied vocal music offer instrumentalists various opportunities for improvisation; the basically chordal style also facilitated the emergence of virtuosity in the modern sense of the term, especially among keyboard artists. But as the singer and composer Giulio Caccini demonstrated in the preface to his influential collection *Le nuove musiche* *The New Music*; , singers, too, put their newly found freedom to good improvisational and ornamental use. In short, after two centuries dominated by the highly structured, rationalistic polyphony of the Renaissance, the performing

musician reiterated his creative rights. Inevitably, under such forceful pressures, the teaching of composition, previously tied to the laws of modal counterpoint, quickly shifted to the harmonic challenges of the figured bass. Because the bass-oriented music of the 17th century relied primarily on chord progressions as fixed by the bass notes, it was structurally quite open-ended; i. Even so, the incipient rationalism that was to reach its peak in the 18th century soon led to the consolidation of broadly accepted structural types. And as late as the early 18th century similar musico-rhetorical considerations led to *Affektenlehre*, the theory of musical affects emotions, feelings, developed primarily in Germany. Following this theory, German musicians dealt with composition systematically in terms of a specific but broadly adopted expressive vocabulary of melodic, rhythmic, and harmonic figures. Meanwhile, the Italians laid the foundations for such lasting categories of instrumental music as the symphony, the sonata, and the concerto. In each instance the structural outline was harmonically determined through juxtapositions of principal key areas acting as focal centres of tonality. Texture, too, was used to provide contrast, particularly within a given movement, as in the concerto grosso with its alternation between small and large groups of players *concertino* and *tutti*. Interrelated with the spectacular rise and amazing vitality of instrumental music was its unprecedented variety. By the early 18th century, composers drew freely upon everything from contrapuntal forms like the fugue an adaptation of the imitative techniques of the Renaissance motet within the context of functional harmony to stylized popular dances, such as those that make up the suites and partitas of J. The figured bass era took full advantage of the possibilities of variety and contrast through judicious manipulations of all elements of composition. Whereas accompanied solo music pitted bass against treble the latter often split up into two parts, as in the trio sonata, composers generally liked to juxtapose figured bass and polyphonic textures. Melodically, the far-flung phrases of Italian *bel canto*, the florid singing style characteristic of opera seria 17th- and 18th-century tragic opera, had little in common with the concise, symmetrically balanced phrases found in music of popular inspiration, whether in opera buffa Italian comic opera or the many types of dances. As for the latter, their impact on sophisticated 18th-century music is evident not only in many dance-inspired arias and concerto movements but also in certain polyphonic compositions. Both the *chaconne* and *passacaglia*, related polyphonic types, were based on dancelike *ostinato* patterns, often with specific harmonic implications. Even though the Baroque preoccupation with style worked somewhat to the detriment of structural definition, certain closed forms did gradually emerge. The *da capo* aria distinguished clearly between an initial section A, a contrasting section B, and the repeat *da capo* of the initial section, as a rule with improvised vocal embellishment.

### 8: 6 Elements of Film Scoring | Music Composition | Los Angeles, CA

*It is how the Elements of Art and Design - line, shape, color, value, texture, form, and space - are organized or composed according to the Principles of Art and Design - balance, contrast, emphasis, movement, pattern, rhythm, unity/variety - and other Elements of Composition, to give the painting structure and convey the intent of the artist.*

It could be a melody, harmonic progression that creates the tension that drives the music forward, increasing in energy by adding more instruments orchestration, density or dynamic level. It can also be a change in the rhythmic pattern that causes this forward movement. Possibly modulation to a new key, a percussion hit on an upbeat instead of a downbeat etc. This all creates motion, which has to match the scene. If a scene is increasing in momentum or slowing down in action, then the music should too. Foreground needs to always be a strong and clear idea, if its further back in the mix, it can affect the scene because it will blend in with the rest of the music. So make sure your foreground material is your strongest element, also this element can usually guide the rest of the elements, so if you write your melody first, the rest will fall into place. The background noise, so to say. This sits behind in the mix. It adds just the right amount of layering that the music needs. These elements fill in the gaps that the music needs in order to join different musical ideas together for the scene. This element could possibly be a harp glissando, or a timpani roll, even a cymbal crash. Now in certain situations that could be the sound you are looking for, and specifically want to avoid the bass, but usually the modern symphonic plus hybrid scores will require an extra layer of a solid, stable bass which could be a doubling of instruments in octaves. Whatever instruments you decide upon, just make sure that it delivers. Today, as composers we also have other resources like synths, low percussive bass hits, electric basses and much more to create this last and final element when film composing. So those were the 6 fundamental elements in film scoring that I feel represent the structure of a score. I have used this system of elements when composing many times and it makes composing a much smoother and effective process. Thank you for reading my blog. I hope that you enjoyed reading it and learned something from it. Please feel free to ask me any questions or request any blogs in the comments down below or contact me at [contact.isabellacatus](mailto:contact.isabellacatus).

### 9: Basic Musical Forms | CourseNotes

*Musical composition, the act of conceiving a piece of music, the art of creating music, or the finished [www.enganchecubano.com](http://www.enganchecubano.com) meanings are interdependent and presume a tradition in which musical works exist as repeatable entities.*

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