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Autore	McKinney Timothy R. <1956-, >
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Nota di contenuto	Cover; Contents; List of Tables; List of Musical Examples; Acknowledgements; 1 Contexts; 2 Definition, Evaluation, and Validation of the Theory of Interval Affect; 3 Expressive Functions of Harmony in the Musica nova Madrigals; 4 Willaert's Other Madrigals and the Theory of Interval Affect; 5 The Compositional Legacy of Willaert's Theory of Interval Affect; Select Bibliography; Index
Sommario/riassunto	The 'theory of interval affect' originates not with Nicola Vicentino or Gioseffo Zarlino, but with their teacher, influential Venetian composer Adrian Willaert (1490-1562). Because Willaert left no theoretical writings of his own, Timothy McKinney uses Willaert's music to reconstruct his innovative theories concerning how music might communicate extra musical ideas. For Willaert, the appellations 'major' and 'minor' no longer signified merely the larger and smaller of a pair of like-numbered intervals; rather, they became categories of sonic character, the members of which are related by a sha

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