

European Music 1520-1640



Edited by
JAMES HAAR

European Music 1520 1640 Studies In Medieval And Renaissance Music

James Haar



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European Music, 1520-1640 James Haar, 2006 An authoritative survey of music and its context in the Renaissance

European Music, 1520-1640 James Haar, 2014 An authoritative survey of music and its context in the Renaissance

Music, Philosophy and Gender in Nancy, Lacoue-Labarthe, Badiou Sarah Hickmott, 2020-07-06 What counts as music for contemporary thinkers Why is music of use to philosophers and how do they use it in their work How do philosophers decide what music is and what assumptions are uncritically inherited in this move And what is the philosophical relationship between music and gender To answer these questions Sarah Hickmott looks at the way music is used characterised and understood in the work of Jean Luc Nancy Philippe Lacoue Labarthe and Alain Badiou Despite the differences in their philosophical theoretical positions all of these writers invoke music both directly and indirectly to negotiate their relationship to ontology politics ethics and aesthetics Given a longer philosophical history dating back at least to Plato of aligning music with the feminine she also focuses on the way gender is deployed understood and constructed within the philosophy of music

Music and Instruments of the Middle Ages Tess Knighton, David Skinner, 2020 Essays on important topics in early music

The Journal of Medieval and Early Modern Studies, 2008

Verse and Voice in Byrd's Song Collections of 1588 and 1589 Jeremy L. Smith, 2016 The author offers close examination of the English language songs of Byrd published in the late 1580s looking at the music texts politics and other aspects of the songs

Revisiting the Codex Buranus Tristan E. Franklins, Henry Hope, 2020 Enables the less well known aspects of the Codex Buranus to receive greater scrutiny and bring new perspectives to bear on the more thoroughly explored parts of the manuscript Making accessible existing discourse and encouraging fresh debates on the codex the essays advocate fresh modes of engagement with its contents contexts and composition

Secular Renaissance Music Sean Gallagher, 2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices courtly love songs music for civic festivities instrumental music entertainments provided by minstrels the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts examining their historical and stylistic contexts their transmission in written and printed sources questions of performance and composers approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions

Composers in the Middle Ages Anne-Zoé Rillon-Marne, Gaël Saint-Cricq, 2024-11-19 A reflection on the idea of the composer in the medieval period including a study of the individuals and groups active in the creation of medieval music The modern concept of the individual composer is central to accounts of Western music and continues to represent a critical field of research in musicology However this approach cannot be straightforwardly transposed to the Middle Ages as it does not reflect the complex creative realities of medieval composition and conflicts with the evidence from extant sources and documentation This collection the first full

length study of the subject questions and revises the concept of the composer for the medieval period through five thematic parts: Historiographical Critique, Ascriptions, Attributions, Signatures, Medieval Constructions of Authority and of the Authorial Persona. The Composing Workshop and Composers as Communities. Spanning a period from the seventh century to the early Renaissance and taking in different cultural and geographical areas of Western Europe, the essays examine a range of repertoires and fields: plainchant, Latin devotional song, medieval motet, trouvère song, Ars nova drama, and illuminated Gothic manuscripts in diverse contexts from clerical communities to princely courts and lay workshops. Overall, the new perspectives here shed fresh light on the musical practices and repertoires of the Middle Ages.

Music and Ceremony at the Court of Charles V Mary Tiffany Ferer, 2012. Music and Ceremony reconstructs musical life at the court of Charles V, examining the compositions which emanated from the court, the ordinances which prescribed ritual and ceremony, and the Emperor's prestigious chapel which reflected his power and influence.

Medieval Liturgical Chant and Patristic Exegesis Emma Hornby, 2009. A sensitive and detailed investigation of the complex relationship between text and music in medieval chant. How do text and melody relate in western liturgical chant? Is the music simply an abstract vehicle for the text, or does it articulate textual structure and meaning? These questions are addressed here through a case study of the second mode tracts: lengthy and complex solo chants for Lent which were created in the papal choir of Rome before the mid eighth century. These partially formulaic chants function as exegesis with non syntactical text divisions and emphatic musical phrases promoting certain directions of inner meditation in both performers and listeners. Dr Hornby compares the four second mode tracts representing the core repertory to related ninth century Frankish chants, showing that their structural and aesthetic principles are neither Frankish nor a function of their notation in the earliest extant manuscripts, but are instead a well remembered written reflection of a long oral tradition stemming from Rome.

Dr EMMA HORNBY teaches in the Department of Music at the University of Bristol.

Hermann Pötzlinger's Music Book Ian Rumbold, Peter Wright, 2009. A study of one of the most significant medieval manuscripts containing music, and its owner, sheds light on many aspects of contemporary culture. Hermann Pötzlinger, 1469, the university educated schoolmaster of the monastery of St Emmeram, Regensburg, was the creator of one of the largest and most intriguing collections of late medieval polyphonic music to have survived from Central Europe. His music book, the so-called St Emmeram Codex, Munich, Bayerische Staatsbibliothek, Clm 14274, was compiled in the years immediately following his graduation from Vienna University in 1439. It contains a unique cross-section of polyphonic vocal music, not only from the West but also from Central and Eastern Europe. Moreover, it is only one among more than a hundred scholarly manuscripts that he copied or acquired during his career. This volume presents an in-depth study of the manuscript and of the professional networks and academic culture within which it was compiled. Its context as part of one of the largest surviving personal libraries of its time is also explored. It will appeal to all those interested in early music and other aspects of late medieval life and culture.

Dr IAN RUMBOLD is an independent scholar. PETER WRIGHT is Professor of

Music at the University of Nottingham The Dorset Rotulus Margaret Bent, Jared C. Hartt, Peter Lefferts, 2021 From its origins in the thirteenth century the Latin texted motet in England and France became the most significant and diverse polyphonic genre of the fourteenth a body of music important both for its texts and its variety of musical structures However although the motet in England plays a vital role in the music historical narrative of the first decades of the 1300s it has too often been overlooked in modern scholarship due largely to its preservation in numerous but almost entirely fragmentary sources 0In 2017 substantial new fragments of medieval polyphony came to light They originated at the Benedictine monastery of Abbotsbury a major institution located high above Chesil Beach on Dorset's Jurassic Coast The two leaves once headed an imposing musical scroll and preserve significant portions of four large scale Latin texted motets from early fourteenth century England 0This book introduces the manuscript and its provenance in Abbotsbury relates it to other scrolls of late medieval music contextualizes its motets within the larger corpus of contemporary Latin texted motets and analyses and reconstructs each of the motets providing complete performable transcriptions of three of these compositions as well as three of its large scale comparands Spurred by the Dorset discovery this monograph the first in thirty five years devoted to the medieval motet in England offers a new evaluation of the richness of the English repertory in its own terms **Cristóbal de Morales** Owen Rees, Bernadette Nelson, 2007 Cristobal de Morales was the most famous Spanish composer of the mid sixteenth century His music was known internationally during his lifetime he was eulogised in the works of contemporary writers and his fame and influence remained significant in the seventeenth century sixty years after his death he was still regarded as one of the finest composers of sacred polyphony His repertory includes some twenty two masses and over 140 motets and works in other sacred genres This volume seeks to examine all aspects of the composer's works and the context in which he composed The topics covered include sources newly uncovered works and issues of authorship musical traditions in Spain and elsewhere the transmission and reception of Morales music in Spain Northern Europe and the New World patterns of influence and emulation involving Morales and other composers and modern perceptions of Morales and his music The book also provides the first comprehensive published list of the composer's works and their sources Owen Rees and Bernadette Nelson work at the University of Oxford The contributors include Cistle Collins Judd Martin Ham Tess Knighton Kenneth Kreitner Alison Sanders McFarland Michael Noone Bernadette Nelson Owen Rees Stephen Rice Emilio Ros Fabregas Graeme Skinner Robert Stevenson Cristina Urcheguia and Grayson Wagstaff *Scholars of Early Modern Studies* ,1999 Jahresberichte für deutsche Geschichte ,2007 **Uno Gentile Et Subtile Ingenio** Bonnie J. Blackburn, 2009 Chiefly English contributions including some Italian French and German contributions **The British National Bibliography** Arthur James Wells, 2001 **The British National Bibliography Cumulated Subject Catalogue** ,1951 **RILM Abstracts of Music Literature** International Repertory of Music Literature (Organization), 1997 A comprehensive ongoing guide to publications on music from all over the world with abstracts written in English All scholarly works are

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European Music 1520 1640 Studies In Medieval And Renaissance Music Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**European Music 1520 1640 Studies In Medieval And Renaissance Music**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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