

# Companion To Medieval And Renaissance Music

Music in the Renaissance Companion to Medieval and Renaissance Music Music in Renaissance Magic Renaissance Music Medieval and Renaissance Music Essays on Renaissance Music in Honour of David Fallows Performing Medieval and Renaissance Music Historical Anthology of Music, Volume I: Oriental, Medieval, and Renaissance Music Citation and Authority in Medieval and Renaissance Musical Culture Renaissance Music The Listener's Guide to Medieval & Renaissance Music Aspects of Medieval and Renaissance Music Studies in Medieval & Renaissance Music Music in Western Civilization Historical Anthology of Music: Oriental, medieval and Renaissance music A Performer's Guide to Renaissance Music, Second Edition Music and Ceremony at the Court of Charles VI Identity and Locality in Early European Music, 1028–1740 The World of Medieval & Renaissance Musical Instruments "Identity and Locality in Early European Music, 1028?740 " Howard Mayer Brown Tess Knighton Gary Tomlinson Kenneth Kreitner Timothy James McGee Fabrice Fitch Elizabeth V. Phillips Archibald T. Davison Suzannah Clark Allan W. Atlas Derrick Henry Gustave Reese Manfred F. Bukofzer Paul Henry Lang Archibald Thompson Davison Jeffery Kite-Powell Mary Tiffany Ferer Jason Stoessel Jeremy Montagu Jason Stoessel

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Renaissance Musical Instruments "Identity and Locality in Early European Music, 1028?740 " *Howard Mayer Brown Tess Knighton Gary Tomlinson Kenneth Kreitner Timothy James McGee Fabrice Fitch Elizabeth V. Phillips Archibald T. Davison Suzannah Clark Allan W. Atlas Derrick Henry Gustave Reese Manfred F. Bukofzer Paul Henry Lang Archibald Thompson Davison Jeffery Kite-Powell Mary Tiffany Ferer Jason Stoessel Jeremy Montagu Jason Stoessel*

a history of renaissance music focused on the music itself and the social and institutional contexts that shaped musical genres and performance this book provides a complete overview of music in the 15th and 16th centuries it explains the most significant features of the music and the distinguishing characteristics of renaissance composers in europe and the new world it includes a large integrated anthology of 94 musical examples as well as illustrations of musical instruments notation and ensembles

with contributions from a range of internationally known early music scholars and performers tess knighton and david fallows provide a lively new survey of music and culture in europe from the beginning of the christian era to 1600 fifty essays comment on the social historical theoretical and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles research sources and performance practices of the medieval and renaissance periods

magic enjoyed a vigorous revival in sixteenth century europe attaining a prestige lost for over a millennium and becoming for some a kind of universal philosophy renaissance music also suggested a form of universal knowledge through renewed interest in two ancient themes the pythagorean and platonic harmony of the celestial spheres and the legendary effects of the music of bards like orpheus arion and david in this climate renaissance philosophers drew many new and provocative connections between music and the occult sciences in music in renaissance magic gary tomlinson describes some of these connections and offers a fresh view of the development of early modern thought in italy raising issues essential to postmodern historiography issues of cultural distance and our relationship to the others who inhabit our constructions of the past tomlinson provides a rich store of ideas for students of early modern culture for musicologists and

for historians of philosophy science and religion a scholarly step toward a goal that many composers have aimed for to rescue the idea of new age music that music can promote spiritual well being from the new ageists who have reduced it to a level of sonic wallpaper kyle gann village voice an exemplary piece of musical and intellectual history of interest to all students of the renaissance as well as musicologists the author deserves congratulations for introducing this new approach to the study of renaissance music peter burke notes gary tomlinson s music in renaissance magic toward a historiography of others examines the otherness of magical cosmology a passionate eloquently melancholy and important book anne lake prescott studies in english literature

we know what say a josquin mass looks like but what did it sound like this is a much more complex and difficult question than it may seem kenneth kreitner has assembled twenty articles published between 1946 and 2009 by scholars exploring the performance of music from the fifteenth and sixteenth centuries the collection includes works by david fallows howard mayer brown christopher page margaret bent and others covering the voices and instruments debate of the 1980s the performance of sixteenth century sacred and secular music the role of instrumental ensembles and problems of pitch standards and musica ficta together the papers form not just a comprehensive introduction to the issues of renaissance performance practice but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history

new articles on du fay and desprez on sacred and secular music and reception history form a fitting tribute to one of the field s foremost scholars this volume celebrates the work of david fallows one of the most influential scholars in the field of medieval and renaissance music it draws together articles by scholars from around the world focusing on key topics to which fallows has contributed significantly the life and works of guillaume du fay and of josquin desprez archival studies and biography sacred and secular music of the late mediaeval and renaissance period and reception history studies include major archival discoveries concerning the identity of the composer fremin caron a reconsideration of the authorship of works within the josquin canon notably mille regretz and absalon fili mi a freshlook at key works from du fay s youth and early maturity accounts of newly discovered sources and works and an appraisal of david fallows

contribution to the early music performance movement by christopher page former director of gothic voices the collection also includes two newly published compositions dedicated to the honorand fabrice fitch teaches at the royal northern college of music jacobijn kiel is an independent scholar contributors rob c wegman jane alden bonnie j blackburn honey meconi gianluca d agostino andrew kirkman jaap van benthem margaret bent james haar alenjandro enrique planchart jesse rodin lorenz welker kinuho endo joshua rifkin thomas schmidt beste richard sherr peter wright fabrice fitch tess knighton warwick edwards adam knight gilbert markus jans oliver neighbour anthony rooley keith polk john milsom jeffrey j dean ericjas peter gülke iain fenlon barbara hagg dagmar hoffmann axthelm leofranc holford strevens andrea lindmayr brandl esperanza rodríguez garcía eugeen schreurs reinhard strohm

this is a practical and systematic introduction to all major categories of the ensemble repertory from the middle ages and the renaissance the book stresses basic principles of performance that are both historically sound and viable for today s musicians includes performance guides for specific works of this period with some biographical and historical background of the works and their style

this great anthology of music literature makes available to all music lovers a wonderful storehouse of hitherto inaccessible treasure the volume includes the development of oriental medieval and renaissance music from the beginning to 1600 its more than 200 representative examples are individually complete compositions each of sufficient length to illustrate clearly a form or style the authors provide an explanatory commentary with bibliography english translations of foreign texts and an index the library journal says of it in short volume 1 of the music historian s classic dreams no competitors on the market highly recommended

essays collected in honour of margaret bent examining how medieval and renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors essays in honour of margaret bent the chapters of this book probe the varied functions of citation and allusion in medieval and renaissance musical culture at its most fundamental level musical culture relied on shared models for

musical practice used by singers and composers as they learned their craft several contributors to this volume investigate general models which often drew on earlier musical works internalized in the process of composers own training as singers in written theoretical musical pedagogy conversely citation of authority is deliberate and intentional the adaptation of accepted wisdom in theoretical treatises was the means by which newer authors stamped their own authority further kinds of citation occur in specific musical texts either within the words set to music or in the music itself the diverse functions of citation and allusion for the creator reader scribe performer and listener are here given due consideration in doing so this volume is a fitting tribute to margaret bent whose pedagogy publications and presence are honoured in this festschrift contributors susan rankin gilles rico christian thomas leitmeir barbara hagg h leofranc holford strevens andrew wathey kevin brownlee alice v clark lawrence m earp virginia newes john milsom david howlett reinhard strohm theodor dimitrescu cristle collins judd bonnie j blackburn

originally published in 1966 the reeseschrift remains one of the most significant collections of musicological writings ever assembled its fifty six essays written by some of the greatest scholars of our time range chronologically from antiquity to the 17th century and geographically from byzantium to the british isles they deal with questions of history style form texture notation and performance practice

a comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age

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vocal choral issues the solo voice in the renaissance ellen hargis on singing and the vocal ensemble i alexander blachly on singing and the vocal ensemble ii alejandro planchart practical matters of vocal performance anthony rooley wind string and percussion instruments recorder renaissance flute herbert myers capped double reeds crumhorn kortholt schreierpfeif jeffery kite powell shawm and curtal ross duffin racket rakkett rankett ger cervelas fr cervello it jeffery kite powell bagpipe adam knight gilbert cornett douglas kirk sackbut stewart carter bowed instruments wendy gillespie the violin david douglass plucked instruments paul o dette the harp herbert myers early percussion benjamin harms keyboard instruments jack ashworth practical considerations instrumentation proto continuo jack ashworth and paul o dette mixed ensembles james tyler large ensembles jeffery kite powell rehearsal tips for directors adam knight gilbert performance editions frederick gable performance practice tuning and temperament ross duffin pitch and transposition herbert myers ornamentation in sixteenth century music bruce dickey pronunciation guides ross duffin aspects of theory eight brief rules for composing a si placet altus ca 1470 1510 adam knight gilbert renaissance theory sarah mead introduction to renaissance dance early renaissance dance 1450 1520 yvonne kendall for the early music director starting from scratch jeffery kite powell

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

this collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern europe contributions by leading and emerging european music experts fall into three areas plainchant traditions in aquitania and the iberian peninsula during the first 700 years of the second millennium late medieval musical aesthetics traditions and practices in paris padua prague and more generally england germany and spain and local traditions in renaissance augsburg and baroque naples and dresden in addition to in depth readings of anonymous musical traditions contributors provide new details concerning the lives and music of well known composers such as ad r de chabannes bartolino da padova ciconia josquin senfl alessandro scarlatti heinichen and zelenka this

book will appeal to a broad range of readers including chant scholars medievalists music historians and anyone interested in music s place in pre modern and early modern european culture

through an in depth study of instruments and illustrations from the middle ages and the renaissance the author pieces together information on instruments available to early musicians and the religious and secular purposes for which they were used

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