

THE RISE *of* EUROPEAN MUSIC 1380-1500

REINHARD STROHM



Rise Of European Music 1380 1500

D. R. M. Irving



Rise Of European Music 1380 1500:

The Rise of European Music, 1380-1500 Reinhard Strohm, 2005-02-17 This is a detailed and comprehensive survey of music in the late middle ages and early Renaissance By limiting its scope to the 120 years which witnessed perhaps the most dramatic expansion of our musical heritage the book responds in the 1990s to the tremendous increase in specialised research and public awareness of that period Three of the four main Parts I II IV describe the development of polyphony and its cultural contexts in many European countries from the successors of Machaut d 1377 to the achievements of Josquin des Prez and his contemporaries working in Renaissance Italy around 1500 Part III by contrast illustrates the musical life of the institutions and musical practices outside the realm of composed polyphony that were traditional and common all over Europe The book proposes fresh views in each chapter discussing dozens of musical examples adducing well known and hitherto unknown documents and referring to and evaluating the most recent scholarship in the field **Rise of European**

Music, 1380-1500 Reinhard Strohm, 1993 **Rise of European Music, 1380-1500** Reinhard Strohm, 1993 The Making of European Music in the Long Eighteenth Century D. R. M. Irving, 2024-09-03 Musical representations of Europe in myth and allegory are well known but when and under what circumstances did the words European and music become linked together What did the resulting term mean in music before 1800 and how did it evolve into the label Western music which features so prominently in pedagogical and scholarly discourses In *The Making of European Music in the Long Eighteenth Century* author D R M Irving traces the emergence of such large scale categories in Western European thought Beginning in the 1670s Jesuit missionaries in China began to refer to European music and for the next hundred years the term appeared almost exclusively in comparison with musics from other parts of the world It entered common use from the 1770s and in the 1830s became synonymous with a new concept of Western music Western European writers also associated these terms with notions of progress and perfection Meanwhile changing ideas about modern Europe s cultural relationship with classical antiquity together with theories that systematically and condescendingly racialized people from other continents influenced the ways that these scholars imagined and interpreted musical pasts around the globe Irving weaves his analyses throughout the book s historical examinations suggesting that European music originates from self fashioning in contexts of intercultural comparison outside the continent rather than from the resolution of national aesthetic differences within it He shows that Western music as understood today arose in line with the growth of Orientalism and increasing awareness of musics of the East All such reductive terms often imply homogeneity and essentialism and Irving asks what a reassessment of their beginnings might mean for music history Taken as a whole the book shows how a renewed critique of primary sources can help dismantle historiographical constructs that arose within narratives of musical pasts involving Europe *The Crisis of Music in Early Modern Europe, 1470-1530* Rob C. Wegman, 2005-09-12 In the final decades of the fifteenth century the European musical world was shaken to its foundations by the onset of a veritable culture war on the art of polyphony Now in

paperback *The Crisis of Music in Early Modern Europe* tells the story of this cultural upheaval drawing on a wide range of little known texts and documents and weaving them together in a narrative that takes the reader on an eventful musical journey through early modern Europe

Music and Musicians in Renaissance Cities and Towns Fiona Kisby, 2001-04-19 Examines musical culture in the towns and cities of Renaissance Europe and the New World

[Sounding Objects](#) Carla Zecher, 2007-12-15 Often abstracted by the aesthetic implications of music itself musical instruments can be seen as physical signifiers apart from the music that they produce In *Sounding Objects* Carla Zecher studies the representation of musical instruments in French Renaissance poetry and art arguing that the efficacy of these material objects as literary and pictorial images was derived from their physical characteristics and acoustic properties as well as from their aesthetic product *Sounding Objects* is concerned with ways in which musical culture provided poets with a rich nuanced vocabulary for reflecting on their own art and its roles in courtly life the civic arena and salon society Poets not only depicted the world of musical practice but also appropriated it using musical instruments figuratively to establish their literary identities Drawing on music treatises and archival sources as well as poems paintings and engravings this unique study aims to enrich our understanding of the interplay of poetry music and art in this period and highlights the importance of musical materiality to Renaissance culture

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Angel Song: Medieval English Music in History Lisa Colton, 2016-12-08 Although medieval English music has been relatively neglected in comparison with repertoire from France and Italy there are few classical musicians today who have not listened to the thirteenth century song *Sumer is icumen in* or read of the achievements and fame of fifteenth century composer John Dunstaple Similarly the identification of a distinctively English musical style sometimes understood as the *contenance angloise* has been made on numerous occasions by writers exploring the extent to which English ideas influenced polyphonic composition abroad *Angel song Medieval English music in history* examines the ways in which the standard narratives of English musical history have been crafted from the Middle Ages to the present Colton challenges the way in which the concept of a canon of English music has been built around a handful of pieces composers and practices each of which offers opportunities for a reappraisal of English musical and devotional cultures between 1250 and 1460

Music, Authorship, and the Book in the First Century of Print Kate van Orden, 2013-10-19 What does it mean to author a piece of music What transforms the performance scripts written down by musicians into authored books In this fascinating cultural history of Western music's adaptation to print Kate van Orden looks at how musical authorship first developed through the medium of printing When music printing began in the sixteenth century publication did not always involve the composer printers used the names of famous composers to market books that might include little or none of their music Publishing sacred music could be career building for a composer while some types of popular song proved too light to support a reputation in print no matter how quickly they sold Van Orden addresses the complexities that arose for music and musicians

in the burgeoning cultures of print concluding that authoring books of polyphony gained only uneven cultural traction across a century in which composers were still first and foremost performers

The Music and Dance of the World's Religions
 E. Rust, 1996-08-23 Despite the world wide association of music and dance with religion this is the first full length study of the subject from a global perspective The work consists of 3 816 references divided among 37 chapters It covers tribal regional and global religions and such subjects as shamanism liturgical dance healing and the relationship of music mathematics and mysticism The referenced materials display such diverse approaches as analysis of music and dance description of context direct experience observation and speculation The references address topics from such disciplines as sociology anthropology history linguistics musicology ethnomusicology theology medicine semiotics and computer technology Chapter 1 consists of general references to religious music and dance The remaining 36 chapters are organized according to major geographical areas Most chapters begin with general reference works and bibliographies then continue with topics specific to the region or religion This book will be of use to anyone with an interest in music dance religion or culture *The Cambridge Companion to Choral Music* André de Quadros, 2012-08-16 Bringing together perspectives on history global activity and professional development this Companion provides a unique overview of choral music

Composers at Work
 Jessie Ann Owens, 1998-11-19 How did Renaissance composers write their music In this revolutionary look at a subject that has fascinated scholars for years musicologist Jessie Ann Owens offers new and striking evidence that contrary to accepted theory sixteenth century composers did not use scores to compose even to write complex vocal polyphony Drawing on sources that include contemporary theoretical treatises documents and letters iconographical evidence actual fragments of composing slates and numerous sketches drafts and corrected autograph manuscripts Owens carefully reconstructs the step by step process by which composers between 1450 and 1600 composed their music The manuscript evidence autographs of more than thirty composers shows the stages of work on a wide variety of music instrumental and vocal sacred and secular from across most of Renaissance Europe Her research demonstrates that instead of working in full score Renaissance composers fashioned the music in parts often working with brief segments according to a linear conception The importance of this discovery on editorial interpretation and on performance cannot be overstated The book opens with a broad picture of what has been known about Renaissance composition From there Owens examines the teaching of composition and the ways in which musicians and composers both read and wrote music She also considers evidence for composition that occurred independent of writing such as composing in the mind or composing with instruments In chapters on the manuscript evidence she establishes a typology both of the sources themselves and of their contents sketches drafts fair copies She concludes with case studies detailing the working methods of Francesco Corteccia Henricus Isaac Cipriano de Rore and Giovanni Pierluigi da Palestrina This book will change the way we analyze and understand early music Clear provocative and painstakingly researched *Composers at Work The Craft of Musical Composition 1450 1600* makes essential reading for

scholars of Renaissance music as well as those working in related fields such as sketch studies and music theory **Music in the Balkans** Jim Samson, 2013-06-15 This book asks how a study of many different musics in South East Europe can help us understand the construction of cultural traditions East and West It crosses boundaries of many kinds political cultural repertorial and disciplinary Above all it seeks to elucidate the relationship between politics and musical practice in a region whose art music has been all but written out of the European story and whose traditional music has been subject to appropriation by one ideology after another South East Europe with its mix of ethnicities and religions presents an exceptionally rich field of study in this respect The book will be of value to anyone interested in intersections between pre modern and modern cultures between empires and nations and between culture and politics Edinburgh Companion to Literature and Music

da Sousa Correa Delia da Sousa Correa, 2020-07-23 Provides a pioneering interdisciplinary overview of the literature and music of nine centuries Offers research essays by literary specialists and musicologists that provides access to the best current interdisciplinary scholarship on connections between literature and music Includes five historical sections from the Middle Ages to the present with editorial introductions to enhance understanding of relationships between literature and music in each period Charts and extends work in this expanding interdisciplinary field to provide an essential resource for researchers with an interest in literature and other media Bringing together seventy one newly commissioned original chapters by literary specialists and musicologists this book presents the most recent interdisciplinary research into literature and music In five parts the chapters cover the Middle Ages to the present The volume introduction and methodology chapters define key concepts for investigating the interdependence of these two art forms and a concluding chapter looks to the future of this interdisciplinary field An editorial introduction to each historical part explains the main features of the relationships between literature and music in the period and outlines recent developments in scholarship Contributions represent a multiplicity of approaches theoretical contextual and close reading Case studies reach beyond literature and music to engage with related fields including philosophy history of science theatre broadcast media and popular culture This trailblazing companion charts and extends the work in this expanding interdisciplinary field and is an essential resource for researchers with an interest in literature and other media **Oxford History of Western Music**

Richard Taruskin, 2009-07-27 The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time This text illuminates through a representative sampling of masterworks those themes styles and currents that give shape and direction to each musical age Taking a critical perspective this text sets the details of music the chronological sweep of figures works and musical ideas within the larger context of world affairs and cultural history Written by an authoritative opinionated and controversial figure in musicology The Oxford History of Western Music provides a critical aesthetic position with respect to individual works a context in which each composition may be evaluated and remembered Taruskin combines an emphasis on structure and form with a

discussion of relevant theoretical concepts in each age to illustrate how the music itself works and how contemporaries heard and understood it It also describes how the c

Studies in English Organ Music Iain Quinn,2018-06-14 Studies in English Organ Music is a collection of essays by expert authors that examines key areas of the repertoire in the history of organ music in England The essays on repertoire are placed alongside supporting studies in organ building and liturgical practice in order to provide a comprehensive contextualization An analysis of the symbiotic relationship between the organ liturgy and composers reveals how the repertoire has been shaped by these complementary areas and developed through history This volume is the first collection of specialist studies related to the field of English organ music

Studies in English Language and Literature M. J. Toswell,E. M. Tyler,2012-09-10 This collection is in honour of E G Stanley They apply Stanley s approach of wise scepticism to provide new and exciting readings of difficult and rewarding fields including Old English metre and verse and Beowulf

Music of the Renaissance Laurenz Lütteken,2019-02-12 Where previous accounts of the Renaissance have not fully acknowledged the role that music played in this decisive period of cultural history Laurenz L tteken merges historical music analysis with the analysis of the other arts to provide a richer context for the emergence and evolution of creative cultures across civilizations This fascinating panorama foregrounds music as a substantial component of the era and considers musical works and practices in a wider cultural historical context Among the topics surveyed are music s relationship to antiquity the position of music within systems of the arts the emergence of the concept of the musical work as well as music s relationship to the theory and practice of painting literature and architecture What becomes clear is that the Renaissance gave rise to many musical concepts and practices that persist to this day whether the figure of the composer musical institutions and modes of musical writing and memory

Music and the Renaissance Philippe Vendrix,2017-07-05 This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance On the one hand scholars of this period were inspired by classical narratives on the sublime effects of music and on the other hand were affected by the profound religious upheavals which destroyed the unity of Western Christianity and in so doing opened up new avenues in the world of music These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries

The Instrumental Consort Repertory of the Late Fifteenth Century Jon Banks,2019-10-23 Though individual pieces from the late fifteenth century are widely accepted as being written for instruments rather than voices they are traditionally considered as exceptions within the context of a mainstream of vocal polyphony After a rigorous examination of the criteria by which music of this period may be judged to be instrumental Dr Jon Banks isolates all such pieces and establishes them as an explicit genre alongside the more commonly recognized vocal forms of the period The distribution of these pieces in the manuscript and early printed sources of the time demonstrate how central instrumental consorts were to musical experience in Italy at this time Banks also explores the social background to Italian music making and particularly the changing status of

instrumentalists with respect to other musicians Convincing evidence is put forward in particular for the lute ensemble to be a likely performance context for many of the surviving sources The book is not intended to be a prescriptive account for the role of instruments in late medieval music but instead restores an impressive but largely overlooked consort repertory to its rightful place in the history of music

Rise Of European Music 1380 1500 Book Review: Unveiling the Magic of Language

In an electronic digital 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 actually remarkable. This extraordinary book, aptly titled "**Rise Of European Music 1380 1500**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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