

CLASSIC REPRINT SERIES

DIE MODALE
INTERPRETATION DER
MITTELALTERLICHEN
MELODIEN BES.
DER TROUBADOURS
UND TROUVÈRES



by
Johann Baptist Beck

Forgotten Books

Melodien Aus Mittelalterlichen Horazhandschriften Edition Und Interpretation Der Quellen

Suzannah Clark, Elizabeth Eva Leach



Melodien Aus Mittelalterlichen Horazhandschriften Edition Und Interpretation Der Quellen:

Melodien aus mittelalterlichen Horaz-Handschriften Silvia Wälli, 2002 **Horace's Odes** Richard John

Tarrant, 2020 Oxford Approaches to Classical Literature introduces individual works of Greek and Latin literature to readers who are approaching them for the first time. Each volume sets the work in its literary and historical context and aims to offer a balanced and engaging assessment of its content, artistry and purpose. A brief survey of the influence of the work upon subsequent generations is included to demonstrate its enduring relevance and power. All quotations from the original are translated into English. Horace's body of lyric poetry, the Odes, is one of the greatest achievements of Latin literature and a foundational text for the Western poetic tradition. These 103 exquisitely crafted poems speak in a distinctive voice, usually detached, often ironic, always humane, reflecting on the changing Roman world that Horace lived in and also on more universal themes of friendship, love and mortality. In this book, Richard Tarrant introduces readers to the Odes by situating them in the context of Horace's career as a poet and by defining their relationship to earlier literature, Greek and Roman. Several poems have been freshly translated by the author; others appear in versions by Horace's best modern translators. A number of poems are analyzed in detail, illustrating Horace's range of subject matter and his characteristic techniques of form and structure. A substantial final chapter traces the reception of the Odes from Horace's own time to the present. Readers of this book will gain an appreciation for the artistry of one of the finest lyric poets of all time.

The Cambridge Companion to Medieval Music Mark Everist, 2011-03-03. From the emergence of plain-song to the end of the fourteenth century, this Companion covers all the key aspects of medieval music. Divided into three main sections, the book first of all discusses repertory, styles and techniques; the key areas of traditional music histories; next, taking a topographical view of the subject from Italy, German-speaking lands and the Iberian Peninsula, and concludes with chapters on such issues as liturgy, vernacular poetry and reception. Rather than presenting merely a chronological view of the history of medieval music, the volume instead focuses on technical and cultural aspects of the subject. Over nineteen informative chapters, fifteen world-leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must-have guide for anyone with an interest in listening to and understanding medieval music.

Early Music History: Volume 23 Iain Fenlon, Wulf Arlt, Margaret Bent, 2004-12-27. Musical history from the early Middle Ages to the end of the seventeenth century. Citation and Authority in Medieval and Renaissance Musical Culture

Suzannah Clark, Elizabeth Eva Leach, 2005. 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.

Music and Religious Education in Early Modern Europe, 2023-03-13. Exploring the nexus of music and religious education involves fundamental questions regarding music itself, its nature, its interpretation and its importance in relation to both education and the religious practices into which it is integrated. This cross-disciplinary volume of essays

offers the first comprehensive set of studies to examine the role of music in educational and religious reform and the underlying notions of music in early modern Europe It elucidates the context and manner in which music served as a means of religious teaching and learning during that time thereby identifying the religious cultural and intellectual foundations of early modern European musical phenomena and their significance for exploring the interplay of music and religious education today

The Cambridge History of Medieval Music Mark Everist, Thomas Forrest Kelly, 2018-08-09 Spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages All of the major aspects of medieval music are considered making use of the latest research and thinking to discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the trouvères and troubadours Alongside this account of the core repertory of monophony The Cambridge History of Medieval Music tells the story of the birth of polyphonic music and studies the genres of organum conductus motet and polyphonic song Key composers of the period are introduced such as Leoninus Perotinus Adam de la Halle Philippe de Vitry and Guillaume de Machaut and other chapters examine topics ranging from musical theory and performance to institutions culture and collections

Shaping a Monastic Identity Susan Boynton, 2006 During the eleventh and early twelfth centuries the imperial abbey of Farfa was one of the most powerful institutions on the Italian peninsula In this period many of the lands of central Italy fell under its sway and it enjoyed the protection of the emperor until the 1120s when it passed gradually into the control of the papacy At the same time the monastery was an influential religious center and the monks of Farfa filled their days with the celebration of the liturgy through prayers processions sermons chants and hymns Susan Boynton a historian of medieval music addresses several of the major themes of present day medieval historiography through a close study of the liturgical practices of the abbey of Farfa Boynton's findings are a striking demonstration of the local nature of liturgical practices in the centuries before church ritual was controlled and codified by the papacy Boynton shows that the liturgy was highly flexible continually adapting to the monastery's changing circumstances The monks regularly modified traditional forms to reflect new realities often in the service of Farfa's power and prestige Equally fascinating is Boynton's examination of the process by which Farfa like other monasteries cathedral chapters and royal houses constantly rewrote its history particularly the stories of its founding as part of the continuous negotiation of power that was central to medieval politics and culture

A Companion to Horace Gregson Davis, 2010-02-04 A Companion to Horace features a collection of commissioned interpretive essays by leading scholars in the field of Latin literature covering the entire generic range of works produced by Horace Features original essays by a wide range of leading literary scholars Exceeds expectations for the standard handbook by featuring essays that challenge rather than just summarize conventional views of Homer's work and influence Considers Horace's debt to his Greek predecessors Treats the reception of Horace from contemporary theoretical perspectives Offers up to date information and illustrations on

the archaeological site traditionally identified as Horace's villa in the Sabine countryside **Silent Music** Susan Boynton, 2011-11-17 This book shows the influence of medieval musical manuscripts on the articulation of national identity in Enlightenment Spain For the eighteenth century Jesuit Andres Marcos Burriel 1719-1762 and his associate the calligrapher Francisco Palomares 1728-1796 the notation that preserved the music of the past was a central source in the study of history

Musikalisches Denken im Mittelalter Max Haas, 2007 Der Begriff Musikalisches Denken steht für den Versuch Denkmöglichkeiten anhand von Musik zu erproben Das Buch befasst sich schwerpunktmäßig mit dem Zeitraum zwischen Boethius um 500 und dem 15. Jahrhundert Dieser Zeitraum wird im 20. Jahrhundert in der Musikgeschichte neu entdeckt und gelegentlich der Periode zwischen 1662 und 1879 als Gegenwart gegenübergestellt Im Vordergrund des Bandes stehen folgende Aspekte die spezifische Reflexionsweise die dem Begriff Musik in der Zeit zwischen Aristoteles und Leibniz eigen war der musikalische Prozess als zeitliche Folge von Ordnung Unordnung Ordnung Zudem werden verschiedene Denkmodelle vorgestellt Die einen basieren auf dem Gegensatz abstrakt konkret andere beziehen sich auf situatives und operatives Denken Das Buch ist interdisziplinär ausgerichtet und enthält einführende Materialien in die Neumenkunde sowie in die Modal- und Mensuralnotation Ostfränkische Sammlungen von Dichtung im 9. Jahrhundert Till Hennings, 2021-03-08

Till Hennings untersucht anhand der überlieferten Handschriften die Sammlung von Dichtung im Ostfrankenreich des 9. Jahrhunderts Dabei werden die Verbindungen zwischen Institutionen und Personen im kulturellen Netzwerk der karolingischen *renovatio* offengelegt Für zahlreiche Handschriften wird erstmals eine kodikologische Untersuchung nach modernen Gesichtspunkten vorgenommen Diese Analyse der Nutzung der Handschriften ergibt eine Neusituierung der Dichtung bezogen auf ihre Multifunktionalität innerhalb der vielfältigen institutionell-pragmatischen Kontexte Insbesondere das Verhältnis von Schule und Dichtung wird konkretisiert und gezeigt dass Dichtung nicht nur Schullektüre und Handschriften mit Dichtung nicht nur Schulbücher waren Die strukturelle Ordnung des Bandes nach Skriptorien ist ferner ein Beitrag zur Bildungsgeschichte der einzelnen Schreiborte The topic of this volume is the Collection of Poetry in 9th century East Francia on the basis of the surviving manuscripts It gives a fresh look on the connections between institutions and persons in the network of the Carolingian *renovatio* Many manuscripts have been analysed here according to modern codicological standards for the first time The analysis of the use of the manuscripts has resulted in a new appraisal of poetry in the institutional and pragmatic contexts of the time The topic of the educational use of poetry has been greatly expanded in this context The arrangement of the study in terms of single scriptoria has also presents a educational history of these institutions

Materiali e discussioni per l'analisi dei testi classici Glenn W. Most, Sarah Spence, 2004 The Journal of Medieval Latin, 2000 **Medievalia Et Humanistica, No. 35** Paul Maurice Clogan, 2009-12-16 Since its founding in 1943 *Medievalia et Humanistica* has won worldwide recognition as the first scholarly publication in America to devote itself entirely to medieval and Renaissance studies Since 1970 a new series sponsored by the Modern Language Association of America and edited by

an international board of distinguished scholars and critics has published interdisciplinary articles In yearly hardcover volumes the new series publishes significant scholarship criticism and reviews treating all facets of medieval and Renaissance culture history art literature music science law economics and philosophy *Medievalia et Humanistica* Editorial Board and Submissions Guidelines

Nota Bene Jan M. Ziolkowski, 2007 *Nota Bene* explores a little known juxtaposition of verbal text and musical notation in the Middle Ages This particular intersection deserves attention from those interested in music the reception of classical Latin literature the history of education and the development of punctuation Between the late tenth century and the late twelfth century the musical notation known as neumes was provided in dozens of manuscripts for among other texts a number of Horace's Odes as well as for sections of epics by Lucan Statius and Vergil These materials constitute a paradoxical corpus of classical poems in plainchant that complicates our views of both how students learned Latin and what was being sung in an era most often associated with Gregorian chant The book wrestles first with the literary historical puzzle of why certain passages and not others were neumed and later with the ethnomusicological riddles of how where when and by whom the passages were sung

Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur, 2004

Hortus Troporum Alexander Andr  e, Erika Kihlman, 2008

Jahrbuch - Akademie der Wissenschaften und der Literatur Akademie der Wissenschaften und der Literatur (Germany), 2003

Der lateinische Hymnus im Mittelalter Andreas Haug, Christoph M  rz, Lorenz Welker, 2004

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