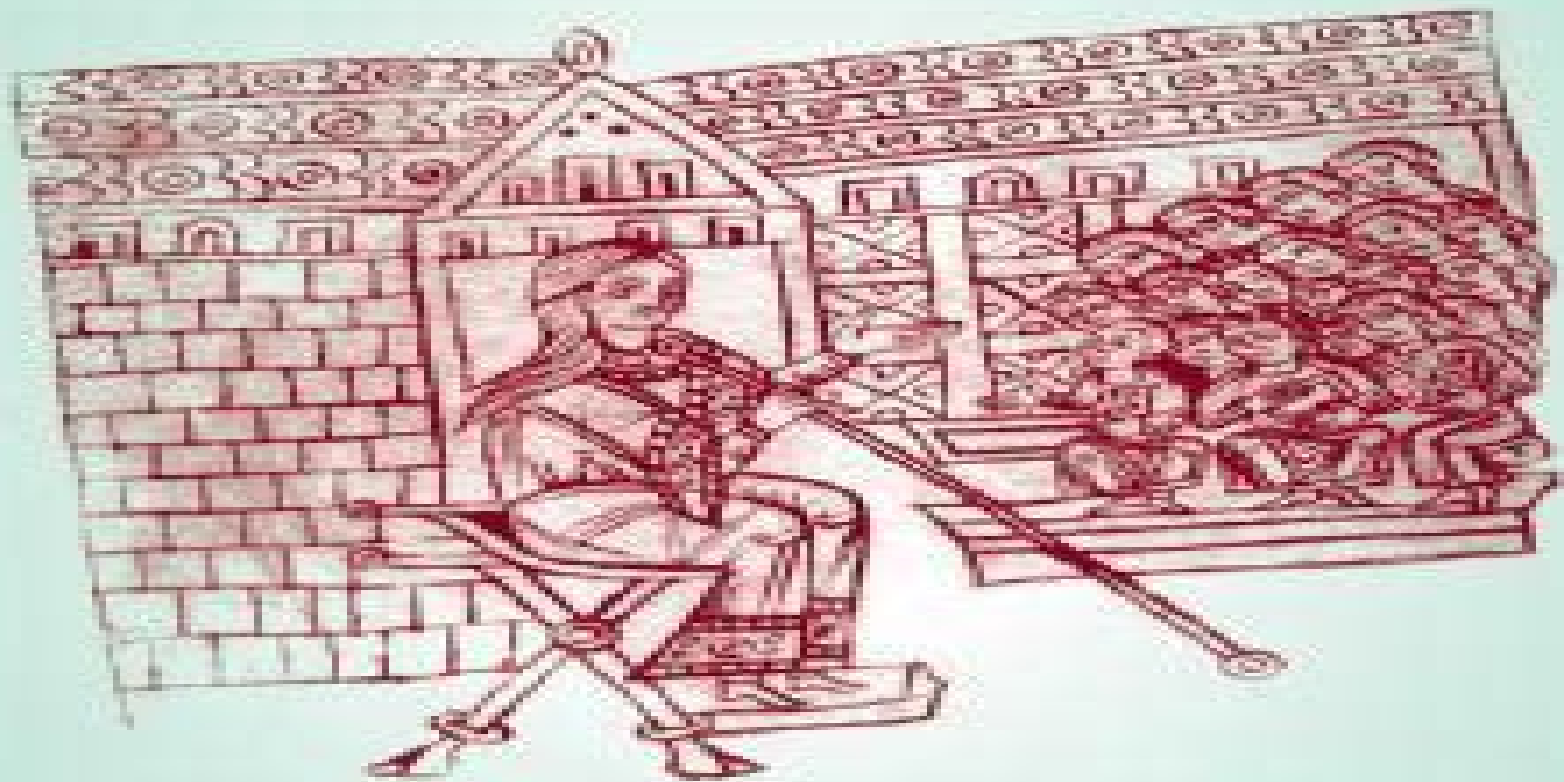


ANNA MARIA BUSSE-BERGER



Medieval Music and the Art of Memory

Medieval Music And The Art Of Memory

Mickey Abel



Medieval Music And The Art Of Memory:

Medieval Music and the Art of Memory Anna Maria Busse Berger, 2005-06-13 This bold challenge to conventional notions about medieval music disputes the assumption of pure literacy and replaces it with a more complex picture of a world in which literacy and orality interacted Asking such fundamental questions as how singers managed to memorize such an enormous amount of music and how music composed in the mind rather than in writing affected musical style Anna Maria Busse Berger explores the impact of the art of memory on the composition and transmission of medieval music Her fresh innovative study shows that although writing allowed composers to work out pieces in the mind it did not make memorization redundant but allowed for new ways to commit material to memory Since some of the polyphonic music from the twelfth century and later was written down scholars have long assumed that it was all composed and transmitted in written form Our understanding of medieval music has been profoundly shaped by German philologists from the beginning of the last century who approached medieval music as if it were no different from music of the nineteenth century But *Medieval Music and the Art of Memory* deftly demonstrates that the fact that a piece was written down does not necessarily mean that it was conceived and transmitted in writing Busse Berger's new model one that emphasizes the interplay of literate and oral composition and transmission deepens and enriches current understandings of medieval music and opens the field for fresh interpretations

Medieval Music and the Art of Memory Anna Maria Busse Berger, 2019-10-08 Winner of the ASCAP Deems Taylor Award and Society of Music Theory's Wallace Berry Award This bold challenge to conventional notions about medieval music disputes the assumption of pure literacy and replaces it with a more complex picture of a world in which literacy and orality interacted Asking such fundamental questions as how singers managed to memorize such an enormous amount of music and how music composed in the mind rather than in writing affected musical style Anna Maria Busse Berger explores the impact of the art of memory on the composition and transmission of medieval music Her fresh innovative study shows that although writing allowed composers to work out pieces in the mind it did not make memorization redundant but allowed for new ways to commit material to memory Since some of the polyphonic music from the twelfth century and later was written down scholars have long assumed that it was all composed and transmitted in written form Our understanding of medieval music has been profoundly shaped by German philologists from the beginning of the last century who approached medieval music as if it were no different from music of the nineteenth century But *Medieval Music and the Art of Memory* deftly demonstrates that the fact that a piece was written down does not necessarily mean that it was conceived and transmitted in writing Busse Berger's new model one that emphasizes the interplay of literate and oral composition and transmission deepens and enriches current understandings of medieval music and opens the field for fresh interpretations

The Memory Arts in Renaissance England William E. Engel, Rory Loughnane, Grant Williams, 2016-07-28 This is the first critical anthology of writings about memory in Renaissance England Drawing together excerpts from more than seventy

writers poets physicians philosophers and preachers and with over twenty illustrations the anthology offers the reader a guided exploration of the arts of memory The introduction outlines the context for the tradition of the memory arts from classical times to the Renaissance and is followed by extracts from writers on the art of memory in general then by thematically arranged sections on rhetoric and poetry education and science history and philosophy religion and literature featuring texts from canonical non canonical and little known sources Each excerpt is supported with notes about the author and about the text s relationship to the memory arts and includes suggestions for further reading The book will appeal to students of the memory arts Renaissance literature the history of ideas book history and art history

Sung Birds Elizabeth Eva Leach, 2018-07-05 Is birdsong music The most frequent answer to this question in the Middle Ages was resoundingly no In *Sung Birds* Elizabeth Eva Leach traces postmedieval uses of birdsong within Western musical culture She first explains why such melodious sound was not music for medieval thinkers and then goes on to consider the ontology of music the significance of comparisons between singers and birds and the relationship between art and nature as enacted by the musical performance of late medieval poetry If birdsong was not music how should we interpret the musical depiction of birdsong in human music making What does it tell us about the singers their listeners and the moral status of secular polyphony Why was it the fourteenth century that saw the beginnings of this practice continued to this day in the music of Messiaen and others Leach explores medieval arguments about song language and rationality whose basic terms survive undiminished into the present She considers not only lyrics that have their singers voice the songs or speech of birds but also those that represent other natural nonmusical sounds such as human cries or the barks of dogs The dangerous sweetness of birdsong was invoked in discussions of musical ethics which because of the potential slippage between irrational beast and less rational woman in comparisons with rational human masculinity depict women s singing as less than fully human Leach s argument comes full circle with the advent of sound recording This technological revolution like its medieval equivalent the invention of the music book once again made the relationship between music and nature an acute preoccupation of Western culture

The Routledge Handbook of Shakespeare and Memory Andrew Hiscock, Lina Perkins Wilder, 2017-08-09 The Routledge Handbook of Shakespeare and Memory introduces this vibrant field of study to students and scholars whilst defining and extending critical debates in the area The book begins with a series of Critical Introductions offering an overview of memory in particular areas of Shakespeare such as theatre print culture visual arts post colonial adaptation and new media These essays both introduce the topic but also explore specific areas such as the way in which Shakespeare s representation in the visual arts created a national and then a global poet The entries then develop into more specific studies of the genre of Shakespeare with sections on Tragedy History Comedy and Poetry which include insightful readings of specific key plays The book ends with a state of the art review of the area charting major contributions to the debate and illuminating areas for further study The international range of contributors explore the nature of memory in religious political

emotional and economic terms which are not only relevant to Shakespearean times but to the way we think and read now

The Art of Grafted Song Yolanda Plumley,2013-10-28 Just as our society delights in citations quotations and allusions in myriad contexts not least in popular song late medieval poets and composers knew well that such references could greatly enrich their own works In *The Art of the Grafted Song Citation and Allusion in the Age of Machaut* author Yolanda Plumley explores the penchant for borrowing in chansons and lyrics from fourteenth century France uncovering a practice integral to the experiments in form genre and style that ushered in a new school of lyric Working across disciplinary boundaries Plumley traces creative appropriations in the burgeoning fixed forms of this new tradition to build a more intimate understanding of the shared experience of poetry and music in the generations leading up to and including Guillaume de Machaut Exploring familiar and less studied collections of songs as well as lyrics without music this book sheds valuable light on the poetic and musical knowledge of authors and their audiences and on how poets and composers devised their works and engaged their readers or listeners It presents fresh insights into when and in which milieus the classic Ars nova polyphonic chanson took root and flourished and into the artistic networks of which Machaut formed a part As Plumley reveals old songs lingered alongside the new in the collective imagination well beyond what the written sources imply reminding us of the continued importance of memory and orality in this age of increasing literacy The first detailed study of citational practice in the French fourteenth century song writing tradition *The Art of Grafted Song* will appeal to students and scholars of medieval French music and literature cultural historians and others interested in the historical and social context of music and poetry in the late Middle Ages

Remembering the Crusades and Crusading Megan Cassidy-Welch,2016-11-03 *Remembering the Crusades and Crusading* examines the diverse contexts in which crusading was memorialised and commemorated in the medieval world and beyond The collection not only shows how the crusades were commemorated in the twelfth and thirteenth centuries but also considers the longer term remembrance of the crusades into the modern era This collection is divided into three sections the first of which deals with the textual material and visual sources used to remember Each contributor introduces a particular body of source material and presents case studies using those sources in their own research The second section contains four chapters examining specific communities active in commemorating the crusades including religious communities family groups and royal courts Finally the third section examines the cultural memory of crusading in the Byzantine Iberian and Baltic regions beyond the early years as well as the trajectory of crusading memory in the Muslim Middle East This book draws together and extends the current debates in the history of the crusades and the history of memory and in so doing offers a fresh synthesis of material in both fields It will be essential reading for students of the crusades and memory

Music and Memory in the Ancient Greek and Roman Worlds Lauren Curtis,Naomi Weiss,2021-10-28 Combines multiple theoretical perspectives and diverse media to examine the relation between music and memory in ancient Greece and Rome

The Monstrous New Art Anna Zayaruznaya,2015-04-02 *The Monstrous New Art*

reveals the depth of medieval composers engagement with monstrous and hybrid creatures and ideas **Singing to the Lyre in Renaissance Italy** Blake Wilson, 2020 The first comprehensive study of the dominant form of solo singing in Renaissance Italy prior to the mid sixteenth century Early Modern Performance Beyond the Public Stage Amrita Sen, Jennifer Linhart Wood, 2025-09-18 The first major work to explore and analyse the popular extra theatrical performances in late medieval and Renaissance England This wider heterogeneous category of early modern performance included puppetry fireworks shows rope dancing minstrelsy performing animals games civic drama court masques university drama morris dances and ceremonial rituals all taking place in a variety of venues The volume reveals how these extra theatrical productions shaped urban and rural life and conveyed a sense of spectacular excess of exceeding traditional genres conventional modes of performance and the typical bounds of theatrical space The spaces where medieval and early modern drama flourished include pageant carts convents private homes universities waterways and the streets of both urban and rural communities Much like public theatres these performance spaces also played a pivotal role in articulating individual communal and national aspirations Spanning the medieval period to the late 17th century this volume engages with questions of spatiality gender religion transcontinental exchanges and colonialism presenting the latest research from scholars across the globe Distributed Cognition in Medieval and Renaissance Culture Anderson Miranda Anderson, 2019-05-15 This collection brings together 14 essays by international specialists in Medieval and Renaissance culture and provides a general and a period specific introduction to distributed cognition and the cognitive humanities The essays bring recent insights in cognitive science and philosophy of mind to bear on how cognition is seen as distributed across brain body and world The volume includes essays on law history drama literature art music philosophy science and medicine covering topics such as the mind life and soul the body and environment the emotions language and linguistic theories theory of mind and interaction theory the self and subjectivity social material and conceptual environments the memory arts orality and literacy and literature and the arts **Isaac Newton and the Temple of Solomon** Tessa Morrison, 2016-05-27 Isaac Newton published little but wrote hundreds of manuscripts the bulk of them on alchemy prophecy and theology His writings on the Temple of Solomon have widely been thought to have been written in old age or possibly after a nervous breakdown in 1693 In fact his study of the Temple spanned more than fifty years This book examines Newton s work in the context of his times when the Temple was a popular subject for academics and models were displayed to the general public The author provides insight into Newton s writings in Latin on Solomon s Temple along with a model reconstructed from his interpretation of its structure symmetry and proportional elegance *Guillaume de Machaut, The Complete Poetry and Music, Volume 9* Jacques Boogaart, 2017-12-31 This long overdue new edition of Guillaume de Machaut s twenty three motets the largest surviving collection of such works by a single composer in this period is based on the most authoritative of the surviving manuscripts and is designed to meet the needs both of advanced scholars and musicians as well

as students and performers This user friendly format indicates variants on the scores and has a layout that makes each work's structure clearly visible the lyrics with full English translation are presented at the end of each work

Sacred Signs in Reformation Scotland Stephen Mark Holmes, 2015-10-01 Sacred Signs in Reformation Scotland is the first study of how public worship was interpreted in Renaissance Scotland and offers a radically new way of understanding the Scottish Reformation It first defines the history and method of liturgical interpretation using the methods of medieval Biblical exegesis to explain worship then shows why it was central to medieval and early modern Western European religious culture The rest of the book uses Scotland as a case study for a multidisciplinary investigation of the place of liturgical interpretation in this culture Stephen Mark Holmes uses the methods of book history to discover the place of liturgical interpretation in education sermons and pastoral practice and also investigates its impact on material culture especially church buildings and furnishings A study of books and their owners reveals networks of clergy in Scotland committed to the liturgy and Catholic reform especially the Aberdeen liturgists Holmes corrects current scholarship by showing that their influence lasted beyond 1560 and suggests that they created the distinctive religious culture of North East Scotland later a centre of Catholic recusancy Episcopalianism and Jacobitism The final two chapters investigate what happened to liturgical interpretation in Scottish religious culture after the Protestant Reformation of 1559-60 showing that while it declined in importance in Catholic circles a Reformed Protestant version of liturgical interpretation was created and flourished which used exactly the same method to produce both an interpretation of the Reformed sacramental rites and an anti commentary on Catholic liturgy The book demonstrates an important continuity across the Reformation divide arguing that the Scottish Reformation is best seen as both Catholic and Protestant with the reformers on both sides having more in common than they or subsequent historians have allowed

Rules Lorraine Daston, 2023-08-08 In Rules historian Lorraine Daston traces their development in the Western tradition and shows how rules have evolved from ancient to modern times Drawing on a rich trove of examples including legal treatises cookbooks military manuals traffic regulations and game handbooks

The Cistercian Reform and the Art of the Book in Twelfth-Century France Diane Reilly, 2025-10-01 This book is a study of the programmatic oral performance of the written word and its impact on art and text Communal singing and reading of the Latin texts that formed the core of Christian ritual and belief consumed many hours of the Benedictine monk's day These texts read and sung out loud memorized and copied into manuscripts were often illustrated by the very same monks who participated in the choir liturgy The meaning of these illustrations sometimes only becomes clear when they are read in the context of the texts these monks heard read The earliest manuscripts of Cîteaux copied and illuminated at the same time that the new monastery's liturgy was being reformed demonstrate the transformation of aural experience to visual and textual legacy

Beyond Boundaries Linda Phyllis Austern, Candace Bailey, Amanda Eubanks Winkler, 2017-02-13 English music studies often apply rigid classifications to musical materials their uses their consumers and performers The contributors to

this volume argue that some performers and manuscripts from the early modern era defy conventional categorization as amateur or professional native or foreign These leading scholars explore the circulation of music and performers in early modern England reconsidering previously held ideas about the boundaries between locations of musical performance and practice *Open Access* Mickey Abel,2011-12-08 *Open Access* Contextualizing the Archivolted Portals of Northern Spain and Western France within the Theology and Politics of Entry explores the history development and accrued connotations of a distinctive entry configuration comprised of a set of concentrically stepped archivolt surrounding a deliberate tympanum free portal opening These archivolted portals adorned many of the small rural ecclesiastical structures dotting the countryside of western France and northern Spain in the twelfth century Seeking to re contextualize this configuration within monastic meditational practices this book argues that the ornamented archivolt was likely composed following medieval prescriptions for the rhetorical ornamentation of poetry and employed the techniques of mnemonic recollection and imaginative visualization Read in this light it becomes clear that the architectural form underlying these semi circular configurations served to open the possibilities for meaning by making the sculptural imagery physically and philosophically accessible to both the monastic community and the lay parishioner Pointing to an Iberian heritage in which both light and space had long been manipulated in the conveyance of theological and political ideologies Abel suggests that the portal s architectural form grew out of a physical and social matrix characterized by pilgrimage crusade and processions where the elements of motion integral to the Quadrivium sciences of Math Geometry Astronomy and Music were enhanced by a proximity to and cultural interaction with the Islamic courts of Spain It was however within the politics of the Peace of God movement with its emphasis on relic processions that often encompassed all the parishes of the monastic domain that the archivolted portal with its elevated porch like space are shown to be the most effective

The Scores Project Michael Gallope,Natilee Harren,John Hicks,2025-05-06 A collection of essays examining experimental scores and source documents from the postwar avant gardes interpreted by experts on art music dance and poetry Individuals working in and across the fields of visual art music poetry theater and dance in the mid twentieth century began to use experimental scores in ways that revolutionized artistic practice and opened up new forms of interdisciplinary collaboration Their experimental methods associated with the neo avant garde neo Dadaism intermedia Fluxus and postmodernism exploded in notoriety during the 1960s in locales from New York to Europe East Asia and Latin America becoming foundational to global trends in contemporary art and performance The Scores Project provides an in depth view of this historical moment Through expert commentaries from an interdisciplinary team of scholars with accompanying illustrations this publication examines a series of experimental scores by John Cage George Brecht Sylvano Bussotti Morton Feldman Allan Kaprow Alison Knowles Jackson Mac Low Benjamin Patterson Yvonne Rainer Mieko Shiomi David Tudor and La Monte Young Ambitious provocative and playful The Scores Project is an illuminating resource to scholars and students who seek to understand this innovative and

historically complex moment in the history of art An expanded edition of this open access publication is available for free online at www.getty.edu/publications/scores It includes more than 2 800 images audio video files and interactive features Also available are free PDF and EPUB downloads of the book

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