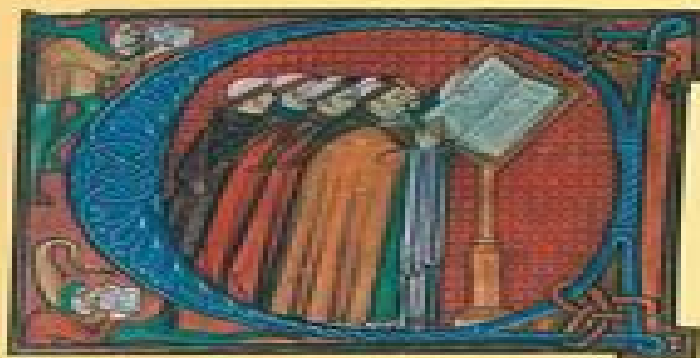


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Manuscripts Of Fourteenth Century English Polyphony A Selection Of Facsimiles

Iain Fenlon



Manuscripts Of Fourteenth Century English Polyphony A Selection Of Facsimiles:

Manuscripts of fourteenth century English polyphony Roger Wibberley,1981 Routledge Revivals: Medieval England (1998) Paul E. Szarmach,M. Teresa Tavormina,Joel T. Rosenthal,2017-07-05 First published in 1998 this valuable reference work offers concise expert answers to questions on all aspects of life and culture in Medieval England including art architecture law literature kings women music commerce technology warfare and religion This wide ranging text encompasses English social cultural and political life from the Anglo Saxon invasions in the fifth century to the turn of the sixteenth century as well as its ties to the Celtic world of Wales Scotland and Ireland the French and Anglo Norman world of the Continent and the Viking and Scandinavian world of the North Sea A range of topics are discussed from Sedulius to Skelton from Wulfstan of York to Reginald Pecock from Pictish art to Gothic sculpture and from the Vikings to the Black Death A subject and name index makes it easy to locate information and bibliographies direct users to essential primary and secondary sources as well as key scholarship With more than 700 entries by over 300 international scholars this work provides a detailed portrait of the English Middle Ages and will be of great value to students and scholars studying Medieval history in England and Europe as well as non specialist readers **Music in Medieval Europe** Alma

Santosuosso,2017-07-05 This book presents the most recent findings of twenty of the foremost European and North American researchers into the music of the Middle Ages The chronological scope of their topics is wide from the ninth to the fifteenth century Wide too is the range of the subject matter included are essays on ecclesiastical chant early and late and on the earliest and latest of its supernumerary tropes monophonic and polyphonic on the innovative and seminal polyphony of Notre Dame de Paris and the Latin poetry associated with the great cathedral on the liturgy of Paris Rome and Milan on musical theory on the emotional reception of music near the end of the medieval period and the emergence of modern sensibilities even on methods of encoding the melodies that survive from the Middle Ages encoding that makes it practical to apply computer assisted analysis to their vast number The findings presented in this book will be of interest to those engaged by music and the liturgy active researchers and students All the papers are carefully and extensively documented by references to medieval sources **A Century of British Medieval Studies** Alan Deyermond,2007-11-29 This is an authoritative guide to the full range of medieval scholarship undertaken in twentieth century Britain history archaeology language culture Some of the twenty nine essays focus on changes in research method or on the achievements of individual scholars others are personal accounts of a lifetime s work **Counterpoint and Compositional Process in the Time of Dufay** Kevin N.

Moll,2014-04-08 During the 1950s and 1960s Austro German scholars made decisive advances in developing concepts to account for harmonic processes in late medieval music Despite the considerable potential these ideas hold for analysis and criticism of early music they have hitherto exerted little influence outside their countries of origin In order to render this valuable literature more immediately accessible to English speaking students and scholars this book presents translations of

twelve seminal articles that originally appeared during the years 1948-1967 along with a comprehensive introductory chapter detailing the evolution of competing theories and terminology *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 *Early Music History* Iain Fenlon, 2009-03-19 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century It demands the highest standards of scholarship from its contributors all of whom are leading academics in their fields It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume four include Toledo Rome and the legacy of Gaul Classical tragedy in the history of early opera in Rome and Reading and singing on the genesis of occidental music writing *Manuscripts of fourteenth century English polyphony* Frank Llewellyn Harrison, Roger Wibberley, 1981 **The Motet in England in the Fourteenth Century** Peter Lefferts, 1986 **The New Grove Dictionary of Music and Musicians** Stanley Sadie, John Tyrrell, 2001 Research Chronicle Royal Musical Association, 1988 The New Grove Dictionary of Music and Musicians: Scott to Sources, MS Stanley Sadie, 2001 **English Church Polyphony** Roger Bowers, 2024-10-28 The theme of the essays in this volume is the identification of the resources which between c 1320 and 1642 the English church saw fit to provide for the performance of the music of its liturgy Individual essays describe the music and the choirs of Canterbury and Lincoln Cathedrals Winchester Cathedral Priory and the private chapel of Cardinal Wolsey while the personnel of the chapels of Edward III the Black Prince and John of Gaunt emerge from study of the texts of compositions of the 14th century From the alignment of contemporary musical and archival sources there arises a web of conclusions relating to the size of ensemble vocal scoring and sounding pitch envisaged by its composers for English church polyphony of the period c 1320-1559 These essays thus encompass the two most profound of the revolutions to which the music of the English church was subject at this period the inauguration and widespread adoption of choral polyphony in the years c 1455-85 and the liturgical and doctrinal Reformation of 1547 to 1563 **Studies in the Performance of Late Medieval Music** Stanley Boorman, 2008-10-30 This

volume presents a series of important essays on some of the problems involved in attempting to perform music of the late Middle Ages

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The Harvard Dictionary of Music Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music

The Cambridge History of the Book in Britain: 1100-1400 Richard Gameson, Nigel J. Morgan, Lotte Hellinga, Rodney M. Thomson, Joseph Burney Trapp, John Barnard, David McKitterick, Maureen Bell, Michael F. Suarez, Michael L. Turner, Ian R. Willison, 1999 The history of the book offers a distinctive form of access to the ways in which human beings have sought to give meaning to their own and others lives Our knowledge of the past derives mainly from texts Landscape architecture sculpture painting and the decorative arts have their stories to tell and may themselves be construed as texts but oral tradition manuscripts printed books and those other forms of inscription and incision such as maps music and graphic images have a power to report even more directly on human experience and the events and thoughts which shaped it The seven volumes of the History of the Book in Britain will help explain how these texts were created why they took the forms they did their relations with other media and what influence they had on the minds and actions of those who heard read or viewed them Its range too in time place and the great diversity of the conditions of text production including reception challenges any attempt to define its limits and give an account adequate to its complexity It addresses whether by period country genre or technology widely disparate fields of enquiry each of which demands and attracts its own forms of scholarship The Cambridge History of the Book in Britain seeks to represent much of that variety The volumes investigate the creation material production dissemination and reception of texts effectively plotting the intellectual history of Britain

Publisher description

A Performer's Guide to Medieval Music Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music

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local variation of the Roman rite was one of the diocesan liturgies of medieval England before their abolition and replacement by the Book of Common Prayer in 1549 Unlike the widespread Use of Sarum the Use of Hereford was confined principally to its diocese which helped to maintain its individuality until the Reformation This study seeks to catalogue and evaluate all the known surviving sources of the Use of Hereford with particular reference to the missals and gradual which so far have received little attention In addition to these a variety of other material has been examined including a number of little known or unknown important fragments of early Hereford service books dismembered at the Reformation and now hidden away as binding or other scrap in libraries and record offices **Cum Notis Variorum** ,1989

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