

STRUNK'S

SOURCE READINGS IN MUSIC HISTORY

REVISED EDITION

LEO TREITLER
GENERAL EDITOR



VOLUME 3

THE RENAISSANCE

EDITED BY GARY TOMLINSON

Renaissance Source Readings In Music His

William Oliver Strunk



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context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader s Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader s Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

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

Studies in Music History Harold Powers,2015-12-08 A wide variety of essays by colleagues and former students reflect Professor Strunk s particular role as music historian teacher and a pre eminent musicologist Donald Grout provides the introduction and outlines the problems confronting musicology today Other essays are devoted to early Christian music Renaissance music early Italian opera Arthur Mendel writes on ambiguities of the munsural system Edward Lowinsky on Willaert s Chromatic Duo Joseph Kerman on Verdi and Elliot Forbes on Beethoven Originally published in 1958 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Milton's Italy Catherine Martin,2016-12-01 This book joins a growing trend toward transnational literary studies and revives a venerable tradition of Anglo Italian scholarship centering on John Milton Correcting misperceptions that have diminished the international dimensions of his life and work it broadly surveys Milton s Italianate studies travels poetics politics and religious convictions While his debts to Machiavelli and other classical republicans are often noted few contemporary critics have explored the Italian sources of his anti papal anti episcopal and anti formalist religious outlook Relying on Milton s own testimony this book explores its roots in Dante Petrarch Ariosto and that great Venetian enemy of the pope Paolo Sarpi thereby correcting a recent tendency to make native English contexts dominate his development This tendency is partly due to a mistaken belief that Italy was in steep decline during and after Milton s travels

of 1638 1639 the period immediately before he produced his prose critiques of the English Church its canon law and its censorship Yet these were also fundamentally Italian issues that he skillfully adapted to meet contemporary English needs a practice enabled by his extraordinarily positive experience of the Italian language cities academies and music the latter of which ultimately influenced Milton's operatic drama Samson Agonistes Besides republicanism and theology radical doctrines of free grace and free will equally strong influences treated here include Italian Neoplatonism cosmology and romance epic By making these traditions his own Milton became what John Steadman once described as an Italianate Englishman whose classical literary tastes and critical orientation were to a considerable extent molded by Italian critics 1976 a view that is fully credited and updated here

Braudel Revisited Gabriel Piterberg, Teofilo Ruiz, Geoffrey Symcox, 2015-10-06 Fernand Braudel 1912 1985 was a leading French historian and author of among other books the groundbreaking *The Mediterranean and the Mediterranean World in the Age of Philip II* 1949 One of the founders of the Annales School in France Braudel insisted on treating the Mediterranean region as a whole irrespective of religious and national divides Braudel's new historiography rejected political history as the dominant discipline and espoused a total history or a history from below that would tell the story of the vast majority of humanity hitherto excluded from the grand narrative At the time of the book's appearance this premise was revolutionary The contributors to *Braudel Revisited* assess the impact of Braudel's work on today's academic world in light of subsequent methodological shifts Engaging with Braudel's texts as well as with his ideas the essays in this volume speak to the enduring legacy of his work on the ongoing exploration of early modern history

Music and the Historical Imagination Leo Treitler, 1989 Leo Treitler is a central figure in American musicology both for his writings on medieval and Renaissance music and for his influential work on historical analysis In this elegant book he develops a powerful statement of what music analysis and criticism in relation to historical understanding can be His aim is an understanding of the music of the past not only in its own historical context but also as we apprehend it now and as we assimilate it to our current interests and concerns He elucidates his views through unique new interpretations of major works from the fifteenth through the twentieth centuries

The Oxford Handbook of Music and the Body Dr. Youn Kim, Dr. Sander L. Gilman, 2019-08-01 The presence of the phenomenological body is central to music in all of its varieties and contradictions With the explosion of scholarly works on the body in virtually every field in the humanities the social as well as the biomedical sciences the question of how such a complex understanding of the body is related to music with its own complexity has been investigated within specific disciplinary perspectives The *Oxford Handbook of Music and the Body* brings together scholars from across these fields providing a platform for the discussion of the multidimensional interfaces of music and the body The book is organized into six sections each discussing a topic that defines the field the moving and performing body the musical brain and psyche embodied mind embodied rhythm the disabled and sexual body music as medicine and the multimodal body Connecting a wide array of diverse perspectives and presenting a survey of research and

practice the Handbook provides an introduction into the rich world of music and the body **Music and Historical**

Critique Gary Tomlinson, 2017-07-05 Music and Historical Critique provides a definitive collection of Gary Tomlinson's influential studies on critical musicology with the watchword throughout being history. This collection gathers his most innovative essays and lectures, some of them published here for the first time, along with an introduction outlining the context of the contributions and commenting on their aims and significance. Music and Historical Critique provides a retrospective view of the author's achievements in bringing to the heart of musicological discourse both deep-seated experiences of the past and meditations on the historian's ways of understanding them.

Voice Machines Bonnie Gordon, 2023-05-31 An exploration of the castrato as a critical provocation to explore the relationships between sound, music, voice, instrument, and machine. Italian courts and churches began employing castrato singers in the late sixteenth century. By the eighteenth century, the singers occupied a celebrity status on the operatic stage. Constructed through surgical alteration and further modified by rigorous training, castrati inhabited human bodies that had been mechanized to produce sounds in ways that unmechanized bodies could not. The voices of these technologically enhanced singers, with their unique timbre, range, and strength, contributed to a dramatic expansion of musical vocabulary and prompted new ways of imagining sound, the body, and personhood. Connecting sometimes bizarre snippets of history, this multi-disciplinary book moves backward and forward in time, deliberately troubling the meaning of concepts like technology and human voice. Voice Machines attends to the ways that early modern encounters and inventions, including settler colonialism, emergent racialized worldviews, the printing press, gunpowder, and the telescope, participated in making castrati. In Bonnie Gordon's revealing study, castrati serve as a critical provocation to ask questions about the voice, the limits of the body, and the stories historians tell.

Approaches to Monteverdi Jeffrey Kurtzman, 2024-10-28 This volume gathers together twelve essays on the composer's music, reflecting the author's interests in aesthetic and psychological issues, the sacred works, methods of structural analysis, and the problems of making critical editions. The opera *Orfeo* and two madrigals from Monteverdi's Book Eight are the subject of aesthetic and psychological investigation, especially from the perspective of Michel Foucault's *The Order of Things* and the psychology of C. G. Jung, all supported by musical analysis. Two essays analyze in detail the structural principles of the psalms *Laetatus sum* from the 1610 Vespers and the first *Dixit Dominus* from the *Sevlla Morale e spirituale* of 1641. Two others re-examine the story of Monteverdi's Mass of Thanksgiving and consider the question of what sacred music Monteverdi actually or likely wrote but is now lost. The final essay critiques and compares the methodology and problems of the Malipiero and Cremona editions of Monteverdi's *Opera Omnia*. All but one of these essays were originally published over a time span of twenty years in journals, conference reports, *Festschriften*, and as book chapters. The majority of them were not widely distributed or readily available until now. The essay on the Malipiero and Cremona editions appears here for the first time.

A History of Western Music Burkholder, J. Peter, Grout, Donald Jay, Palisca, Claude V., 2019-02-08 The definitive survey combining

current scholarship with a vibrant narrative Carefully informed by feedback from dozens of scholars it remains the book that students and teachers trust to explain what s important where it fits and why it matters Peter Burkholder weaves a compelling story of people their choices and the western musical tradition that emerged From chant to hip hop he connects past to present to create a context for tomorrow s musicians

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