

THE RISE of EUROPEAN MUSIC 1380-1500



Rise Of European Music 1380 15

Reinhard Strohm, Bonnie J. Blackburn



Rise Of European Music 1380 15:

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 [The Rise of European Music, 1380-1500](#) Reinhard Strohm, 1993 By limiting its scope to the 120 years that witnessed perhaps the most dramatic expansion of our musical heritage this book responds in the 1990s to the tremendous increase in specialized research and public awareness of that period It is the most comprehensive survey since Gustave Reese wrote his *Music in the Renaissance* in 1954 The author presents fresh views in each chapter discussing dozens of musical examples adducing well known and previously unknown documents and referring to and evaluating the most recent scholarship in the field The issues discussed include the impact of the Great Schism on music a reevaluation of English influence in Europe the invention of the musical masterwork in the 1450s and the encounter of music and Renaissance in late fifteenth century Italy and Spain [A Companion to Music in Sixteenth-Century Venice](#), 2017-12-18 This book offers an overview of all facets of musical life in sixteenth century Venice It addresses the city s institutions churches confraternities and academies against the background of public and private occasions of music making Supported by a generous collection of archival literary and iconographical sources it treats both ceremonial life in the Serenissima and private forms of patronage The Companion also addresses the dense web of musical activity from chapel masters and singers to instrumentalists and instrument makers to music printers and theorists and the rich variety of styles and musical genres the frottola the madrigal motets and masses instrumental music polychoral music Venetian language polyphony broadening the geographical perspective beyond the Veneto to Istria and Dalmatia Contributors are Rodolfo Baroncini Sherri Bishop Bonnie J Blackburn David Bryant Ivano Cavallini Paolo Da Col Daniel Donnelly Rebecca Edwards Iain Fenlon Jonathan Glixon Don Harr n Jeffrey Kurtzman Giulio M Ongaro Francesco Passadore Elena Quaranta Katelijne Schiltz Eleanor Selfridge Field and Giovanni Zanolello [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 Cambridge History of Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin, 2015-07-16 Through forty five creative and concise essays by an international team of authors this Cambridge History brings the fifteenth century to life for both specialists and general readers Combining the best qualities of survey texts and scholarly literature the book offers authoritative overviews of central composers genres and musical institutions as well as new and provocative reassessments of the work concept the boundaries between improvisation and composition the practice of listening humanism musical borrowing and other topics Multidisciplinary studies of music and architecture feasting poetry politics liturgy and religious devotion rub shoulders with studies of compositional techniques musical notation music manuscripts and reception history Generously illustrated with figures and examples this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement

European Music, 1520-1640 James Haar, 2006 The sixteenth and early seventeenth centuries the so called Golden Age of Polyphony represent a time of great change and development in European music with the flourishing of Orlando di Lasso Palestrina Byrd Victoria Monteverdi and Sch tz among others The thirty chapters of this book contributed by established scholars on subjects within their fields of expertise deal with polyphonic music sacred and secular vocal and instrumental during this period The volume offers chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera and is completed with essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement humanism

concepts of Renaissance and Baroque It thus provides a complete overview of the music and its context Contributors GARY TOMLINSON JAMES HAAR TIM CARTER GIULIO ONGARO NOEL O REGAN ALLAN ATLAS ANTHONY CUMMINGS RICHARD FREEDMAN JEANICE BROOKS DAVID TUNLEY KATE VAN ORDEN KRISTINE FORNEY IAIN FENLON KAROL BERGER PETER BERGQUIST DAVID CROOK ROBIN LEAVER CRAIG MONSON TODD BORGERDING LOUISE K STEIN GIUSEPPE GERBINO ROGER BRAY JONATHAN WAINWRIGHT VICTOR COELHO KEITH POLK Essays on Renaissance Music in Honour of David Fallows Fabrice Fitch, Jacobijn Kiel, 2011 New articles on du Fay and Desprez on sacred and secular music and reception history form a fitting tribute to one of the field's foremost scholars This volume celebrates the work of David Fallows one of the most influential scholars in the field of medieval and Renaissance music It draws together articles by scholars from around the world focusing on key topics to which Fallows has contributed significantly the life and works of Guillaume Du Fay and of Josquin Desprez archival studies and biography sacred and secular music of the late mediaeval and Renaissance period and reception history Studies include major archival discoveries concerning the identity of the composer Fremin Caron a reconsideration of the authorship of works within the Josquin canon notably *Mille regretz* and *Absalon fili mi* a fresh look at key works from Du Fay's youth and early maturity accounts of newly discovered sources and works and an appraisal of David Fallows' contribution to the early music performance movement by Christopher Page former director of Gothic Voices The collection also includes two newly published compositions dedicated to the honoree Fabrice Fitch teaches at the Royal Northern College of Music Jacobijn Kiel is an independent scholar Contributors Rob C Wegman Jane Alden Bonnie J Blackburn Honey Meconi Gianluca D Agostino Andrew Kirkman Jaap van Benthem Margaret Bent James Haar Alenjandro Enrique Planchart Jesse Rodin Lorenz Welker Kinuho Endo Joshua Rifkin Thomas Schmidt Beste Richard Sherr Peter Wright Fabrice Fitch Tess Knighton Warwick Edwards Adam Knight Gilbert Markus Jans Oliver Neighbour Anthony Rooley Keith Polk John Milsom Jeffrey J Dean Eric Jas Peter G lke Iain Fenlon Barbara Haggh Dagmar Hoffmann Axthelm Leofranc Holford-Strevens Andrea Lindmayr Brandl Esperanza Rodríguez García Eugén Schreurs Reinhard Strohm *The Trombone* Trevor Herbert, 2006-01-01 This is the first comprehensive study of the trombone in English It covers the instrument its repertoire the way it has been played and the social cultural and aesthetic contexts within which it has developed The book explores the origins of the instrument its invention in the fifteenth century and its story up to modern times also revealing hidden aspects of the trombone in different eras and countries The book looks not only at the trombone within classical music but also at its place in jazz popular music popular religion and light music Trevor Herbert examines each century of the trombone's development and details the fundamental impact of jazz on the modern trombone By the late twentieth century he shows jazz techniques had filtered into the performance idioms of almost all styles of music and transformed ideas about virtuosity and lyricism in trombone playing **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

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 30 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Music and Performance in the Book of Hours Michael Alan Anderson, 2022-06-14 This study uncovers the musical foundations and performance suggestions of books of hours guides to prayer that were the most popular and widespread books of the late Middle Ages Exploring a variety of musical genres and sections of books of hours with musical implications this book presents a richly textured sound world gleaned from dozens of extant manuscript sources from fifteenth century France It offers the first overview of the musical content of these handbooks to liturgy and devotional prayer together with cues that show scribal awareness for the articulation of sacred plainchants Although books of hours lack musical notation this survey elucidates the full range of musical genres and styles suggested both within and beyond the liturgical offices prescribed in books of hours Privileging sound and ritual enactment in the experience of the hours the survey complements studies of visual imagery that have dominated the category The book's interdisciplinary approach within a musical context and beautiful full color illustrations will attract not only specialists in musicology liturgy and late medieval studies but also those more broadly interested in the history of the book memory performance studies and art history

Music as Concept and Practice in the Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish

musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertoires and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages

Keyboard Music Before 1700 Alexander Silbiger, 2004 Keyboard Music Before 1700 begins with an overview of the development of keyboard music in Europe Then individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England France Germany and the Netherlands Italy and Spain and Portugal The book concludes with a chapter on performance practice which addresses current issues in the interpretation and revival of this 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 *Medieval Music* John Caldwell, 2019-06-26 Originally published in 1978 *Medieval Music* explores the fascinating development of medieval western music from its often obscure origins in the Jewish synagogue and early Church to the mid fifteenth century The book is intended as a straightforward survey of medieval music and emphasizes the technical aspects such as form style and notation It is illustrated by nearly one hundred musical examples the majority of which have been transcribed from original sources and many of which contains chapters on Latin chant and other forms of sacred monophony secular song early polyphony the ars antiqua French and Italian fourteenth century music English music and fifteenth century music Each chapter is followed by a classified bibliography divided into musical sources literary sources and modern studies in addition to a comprehensive bibliography *The Flower of Paradise* David J. Rothenberg, 2011-10-05 There is a striking similarity between Marian devotional songs and secular love songs of the late Middle Ages and Renaissance Two disparate genres one sacred the other secular one Latin the other vernacular both praise an idealized impossibly virtuous woman Each does so through highly stylized derivations of traditional medieval song forms Marian prayer derived from earlier Gregorian chant and love songs and lyrics from medieval courtly song Yet despite their obvious similarities the two musical and poetic traditions have rarely been studied together Author David J Rothenberg takes on this task with remarkable success producing a useful and broad introduction to Marian music and liturgy and then coupling that with an incisive comparative analysis of these devotional forms and the words and music of secular love songs of the period *The Flower of Paradise* examines the interplay of Marian devotional and secular poetics within polyphonic music from ca 1200 to ca 1500 Through case studies of works that demonstrate a specific symbolic resonance between Marian devotion and secular song the book illustrates the distinctive ethos of this period in European culture Rothenberg makes use of an impressive command of liturgical and religious studies literature and poetry and art history to craft a study with wide application across disciplinary boundaries With its broad scope and unique incisive analysis this book will open up new ways of thinking about the history and development of secular and sacred music and the Marian tradition for scholars students and anyone with an interest in medieval and Renaissance religious culture **Composers and their Songs, 1400-1521** David Fallows, 2023-05-31 This second selection of essays by David Fallows draws the focus towards individual composers of the long fifteenth century and what we can learn about their songs In twenty one essays on the secular works of composers from Ciconia and Oswald von Wolkenstein via Binchois Ockeghem Busnoys and Regis to Josquin Henry VIII and Petrus Alamire one repeated theme is how a consideration of the songs can help the way to a broader understanding of a composer's output Since there are more song sources and more individual pieces now available for study there are more handles for dating for geographical location and for social alignment Another theme concerns the various different ways in which particular songs have their impact on the next generations Yet another concerns the authorship of poems that were

set to music by Binchois and Ciconia in particular A group of essays on Josquin were parerga to the author's edition of his four voice secular music for the New Josquin Edition 2005 and to his monograph on the composer 2009 *Music in the Age of Chaucer* Nigel Wilkins, 1995 Survey of the relationship between music and literature in 14c France Italy and Britain with appendix of all songs attributed to Chaucer An absorbing survey He is an expert on the French song of the period consequently his wider view of Chaucer's musical background is well worth reading and he has much to say about Italy and England The music is first rate and early music performers will find these songs a welcome addition to their repertory EARLY MUSIC Although Chaucer himself was never described as a musician a number of his poems are based on French models which belong to a well established musical tradition and there are also many references to musical activities in his larger works This is the starting point for Dr Wilkins's book which explores both the wider question of the relationship between music and literature in the fourteenth century and the specific area of Chaucer's songs He surveys the musical and literary scene in France Italy and Britain during Chaucer's lifetime with special emphasis on composers such as Machaut and Landini and on the differences in national styles The performance of music and the instruments used are also fully explored The discussion of Chaucer's musical background is illustrated in the accompanying settings presented with words by Chaucer ten ballades three complaintes or chants royaux and one rondeau Fully illustrated with black and white photographs and musical examples New edition first published 1979 1980 *The Motet in the Age of Du Fay* Julie E. Cumming, 2003-10-16 A re evaluation of the Latin texted motet during the age of Du Fay

New Technologies in Virtual and Hybrid Events

Kulshreshtha, Sharad Kumar, Webster, Craig, 2024-08-12 In the wake of the COVID 19 pandemic events have swiftly transitioned to virtual and hybrid formats This rapid shift has posed numerous challenges for organizers who are now tasked with navigating the digital landscape From planning logistics to engaging participants virtual and hybrid events are intricate and demand innovative solutions *New Technologies in Virtual and Hybrid Events* is a comprehensive guide that provides practical strategies and insights to make virtual and hybrid events successful efficient and profitable The book offers a platform to publish research on the practical challenges of virtual and hybrid events It explores key topics such as platform assessment audience engagement tools AI integration and ethical considerations in event technologies By offering a deep dive into these areas the book empowers readers to navigate the complexities of virtual and hybrid events with confidence

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