

STRUNK'S

SOURCE READINGS IN MUSIC HISTORY

REVISED EDITION

LEO TREITLER
GENERAL EDITOR



VOLUME 3

THE RENAISSANCE

EDITED BY GARY TOMLINSON

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William Oliver Strunk



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The Cambridge History of Seventeenth-Century Music Tim Carter,John Butt,2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an interrogation of the ways in which music related to contemporary arts sciences and beliefs

The SAGE International Encyclopedia of Music and Culture Janet Sturman,2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the

study of music in its cultural 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 **A History of Western Choral Music, Volume 1** Chester L. Alwes,2015-07-15 A History of Western Choral Music explores the various genres key composers and influential works essential to the development of the western choral tradition Author Chester L Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century Volume I surveys the choral music of composers including Josquin Palestrina Purcell Handel and J S Bach while detailing the stylistic textual and extramusical considerations unique to the topics covered Consideration of Renaissance music includes both sacred and secular works specifically addressing the growth of sacred music the rise of secular music and the proliferation of sacred polyphony from Josquin to Palestrina Discussion of the Baroque era is organized by geographic location exploring the spread of Baroque style from Italy to German France and England Volume I concludes by examining the aesthetic underpinnings of the early Classical and Romantic eras Framing discussion within the political religious cultural philosophical aesthetic and technological contexts of each era A History of Western Choral Music offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music s place in Western history **Out of Time** Julian Johnson,2015 Out of Time explores a bold idea that western art music of the last four hundred years is better understood through the idea of musical modernity than by the usual periodizations of music history Reading against the grain of linear history it reconsiders the common concerns of music in terms of time and history space and technology language and sound The result is a rehearing of modernity and a rethinking of modern music **Music and Ideas in the Sixteenth and Seventeenth Centuries** Claude V. Palisca,2010-10-01 This essential summation of Palisca s life work was nearly finished by his death in 2001 and it was

brought to completion by Thomas J Mathiesen *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 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 Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court Honey Meconi, 2003 Pierre de la Rue composer at the grande chapelle of the Habsburg Burgundian court for nearly a quarter of a century composed for one of the leading musical institutions of his day Serving successive rulers Maximilian I Philip the Fair Juana of Castile Marguerite of Austria and the future Charles V La Rue surpassed a dozen composer colleagues in his creation of polyphony to meet the needs of the court and its extravagant liturgy Honey Meconi presents the first ever study in English of la Rue s life and career exploring aspects of his compositional output and highlighting the reawakening of modern scholarship to his unique contribution Extensive documentation of the events of his life and a complete record of the transmission of his music across Europe make this study essential for everyone studying the musical court in Europe at the turn of the 16th century *The Oxford History of Western Music* Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring the how and why behind the story of Western Music Now in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music s history to build students ability to listen critically to key works The Oxford History of Western Music College Edition is a complete program for building students understanding and appreciation of the classical canon

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