



Music As Concept And Practice In The Late Middle Ages

Mark Everist



Music As Concept And Practice In The Late Middle Ages:

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.

Music as Concept and Practice in the Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001

New Oxford History of Music: pt. 1. Music as concept and practice in the late Middle Ages, 1990

New Oxford History of Music: pt. 1. Music as concept and practice in the Late Middle Ages, 1954

Music Theory in Late Medieval Avignon Karen M. Cook, 2021-06-04

The manuscript Seville Biblioteca Colombina y Capitulare 5.2.25, a composite of dozens of theoretical treatises, is one of the primary witnesses to late medieval music theory. Its numerous copies of significant texts have been the focus of substantial scholarly attention to date, but the shorter unattributed or fragmentary works have not yet received the same scrutiny. In this monograph, Cook demonstrates that a small group of such works, linked to the otherwise unknown Magister Johannes Pipudi, is in fact much more noteworthy than previous scholarship has observed. The not one but two copies of *De arte cantus* are in fact one of the earliest known sources for the *Libellus cantus mensurabilis* purportedly by Jean des Murs and the most widely copied music theory treatise of its day, while *Regulae contrapunctus*, *Nota quod novem sunt species contrapunctus*, and a concluding set of notes in Catalan are early witnesses to the popular *Ars contrapuncti* treatises also attributed to des Murs. Disclosing newly discovered biographical information, it is revealed that Pipudi is most likely one Johannes Pipardi, familiar to Cardinal Jean de Blauzac, Vicar General of Avignon. Cook provides the first biographical assessment for him and shows that late fourteenth-century Avignon was a plausible

chronological and geographical milieu for the Seville treatises hinting provocatively at a possible route of transmission for the Libellus from Paris to Italy The monograph concludes with new transcriptions and the first English translations of the treatises

The Cambridge History of Medieval Music Mark Everist, Thomas Forrest Kelly, 2018-08-09 Spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages All of the major aspects of medieval music are considered making use of the latest research and thinking to discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the trouvères and troubadours Alongside this account of the core repertory of monophony The Cambridge History of Medieval Music tells the story of the birth of polyphonic music and studies the genres of organum conductus motet and polyphonic song Key composers of the period are introduced such as Leoninus Perotinus Adam de la Halle Philippe de Vitry and Guillaume de Machaut and other chapters examine topics ranging from musical theory and performance to institutions culture and collections

A Cultural History of the Emotions in the Late Medieval, Reformation, and Renaissance Age Susan Broomhall, Andrew Lynch, 2020-08-20 The period 1300 1600 CE was one of intense and far reaching emotional realignments in European culture New desires and developments in politics religion philosophy the arts and literature fundamentally changed emotional attitudes to history creating the sense of a rupture from the immediate past In this volatile context cultural products of all kinds offered competing objects of love hate hope and fear Art music dance and song provided new models of family affection interpersonal intimacy relationship with God and gender and national identities The public and private spaces of courts cities and houses shaped the practices and rituals in which emotional lives were expressed and understood Scientific and medical discoveries changed emotional relations to the cosmos the natural world and the body Both continuing traditions and new sources of cultural authority made emotions central to the concept of human nature and involved them in every aspect of existence

Companion to Music in the Age of the Catholic Monarchs, 2016-10-05 The Companion to Music in the Age of the Catholic Monarchs edited by Tess Knighton offers a major new study that deepens and enriches our understanding of the forms and functions of music that flourished in late medieval Spanish society The fifteen essays written by leading authorities in the field present a synthesis based on recently discovered material that throws new light on different aspects of musical life during the reign of Ferdinand and Isabel 1474 1516 sacred and secular music making in royal and aristocratic circles the cathedral music environment liturgy and power musical connections with Rome Portugal and the New World theoretical and unwritten musical practices women as patrons and performers and the legacy of Jewish musical tradition Contributors are Mercedes Castillo Ferreira Giuseppe Fiorentino Roberta Freund Schwartz Eleazar Gutwirth Tess Knighton Kenneth Kreitner Javier Marín López Ascensi n Mazuela Anguita Bernadette Nelson Pilar Ramos López Emilio Ros Fregas Juan Ruiz Jiménez Richard Sherr Ronald Surtz and Jane Whetnall

The Cambridge Companion to Medieval Music Mark Everist, 2011-03-03 From the emergence of plainsong to the end

of the fourteenth century this Companion covers all the key aspects of medieval music Divided into three main sections the book first of all discusses repertory styles and techniques the key areas of traditional music histories next taking a topographical view of the subject from Italy German speaking lands and the Iberian Peninsula and concludes with chapters on such issues as liturgy vernacular poetry and reception Rather than presenting merely a chronological view of the history of medieval music the volume instead focuses on technical and cultural aspects of the subject Over nineteen informative chapters fifteen world leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must have guide for anyone with an interest in listening to and understanding medieval music The Oxford Handbook of Medieval Latin Literature Ralph Hexter,David

Townsend,2012-01-20 The twenty eight essays in this handbook represent the best current thinking in the study of Latin language and literature in the Middle Ages Contributing authors both senior scholars and gifted younger thinkers among them not only illuminate the field as traditionally defined but also offer fresh insights into broader questions of literary history cultural interaction world literature and language in history and society Their studies vividly illustrate the field s complexities on a wide range of topics including canonicity literary styles and genres and the materiality of manuscript culture At the same time they suggest future possibilities for the necessarily provisional and open ended work essential to the pursuit of medieval Latin studies The overall approach of The Oxford Handbook of Medieval Latin Literature makes this volume an essential resource for students of the ancient world interested in the prolonged after life of the classical period s cultural complexes for medieval historians for scholars of other medieval literary traditions and for all those interested in delving more deeply into the fascinating more than millennium long passage between the ancient Mediterranean world and what we consider modernity

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