

THE RISE *of* EUROPEAN MUSIC 1380-1500

REINHARD STROHM



Rise Of European Music 1380 1500

Jessie Ann Owens



Rise Of European Music 1380 1500:

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 **Rise of European Music, 1380-1500** Reinhard Strohm, 1993

Rise of European Music, 1380-1500 Reinhard Strohm, 1993 *The Making of European Music in the Long Eighteenth Century* D. R. M. Irving, 2024-09-03 In this book author D R M Irving traces the emergence of such large scale categories as European music and Western music showing how they originate from self fashioning in contexts of intercultural comparison outside the European continent rather than the resolution of national aesthetic differences within it Taken as a whole this study demonstrates how reductive labels for the musics of a continent or a hemisphere often imply homogeneity and essentialism and how a renewed critique of primary sources can help dismantle historiographical constructs that arose within narratives of musical pasts involving Europe [Oxford Handbook of Medieval Central Europe](#) Nada Zečević, Daniel Ziemann, 2022 A unique comparative presentation of a region that is often considered forgotten this handbook provides a variety of expertly informed perspectives on life and society in medieval Central Europe and its dynamic interactions across the continent [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 **The Music and Dance of the World's Religions** E.

Rust,1996-08-23 Despite the world wide association of music and dance with religion this is the first full length study of the subject from a global perspective The work consists of 3 816 references divided among 37 chapters It covers tribal regional and global religions and such subjects as shamanism liturgical dance healing and the relationship of music mathematics and mysticism The referenced materials display such diverse approaches as analysis of music and dance description of context direct experience observation and speculation The references address topics from such disciplines as sociology anthropology history linguistics musicology ethnomusicology theology medicine semiotics and computer technology Chapter 1 consists of general references to religious music and dance The remaining 36 chapters are organized according to major geographical areas Most chapters begin with general reference works and bibliographies then continue with topics specific to the region or religion This book will be of use to anyone with an interest in music dance religion or culture Citation and Authority in Medieval and Renaissance Musical Culture Suzannah Clark,Elizabeth Eva Leach,2005 Essays collected in honour of Margaret Bent examining how medieval and Renaissance composers responded to the tradition in which they worked through a process of citation of and commentary on earlier authors **The Cambridge Companion to Choral Music** André de Quadros,2012-08-16 Bringing together perspectives on history global activity and professional development this Companion provides a unique overview of choral music **Music in the Balkans** Jim Samson,2013-06-15 This book asks how a study of many different musics in South East Europe can help us understand the construction of cultural traditions East and West It crosses boundaries of many kinds political cultural repertorial and disciplinary Above all it seeks to elucidate the relationship between politics and musical practice in a region whose art music has been all but written out of the European story and whose traditional music has been subject to appropriation by one ideology after another South East Europe with its mix of ethnicities and religions presents an exceptionally rich field of study in this respect The book will be of value to anyone interested in intersections between pre modern and modern cultures between empires and nations and between culture and politics

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