



Music In The Medieval And Renaissance Universities

Robin A. Leaver



Music In The Medieval And Renaissance Universities:

Music in the Medieval and Renaissance Universities Nan Cooke Carpenter, 1958 *Music in the Medieval and Renaissance Universities* Nan Cooke Carpenter, 2003-01 **Music in the Medieval and Renaissance Universities** Nan Cooke Arnold, 1958 **Music in the Medieval and Renaissance Universities, Nan Cooke Carpenter** Nan Cooke Carpenter, 1958 **Theology and Music at the Early University** Nancy van Deusen, 1994-10-01 At the climax of one of his most important and comprehensive works *De cessatione legalium* the thirteenth century theologian and natural philosopher Robert Grosseteste uses a musical example to make a point fundamental to the treatise *Music* using time as its material located between the abstract and the concrete served as an analogy thus making a difficult philosophical concept perceptible In using music as an analogy Grosseteste drew upon a long tradition established by Augustine confirmed within the new Aristotelian reception and a newly translated Platonic dialogue But the first rector of the University of Oxford was also demonstrating music's place within the curriculum of the early university namely as a ministry discipline efficiently and efficaciously exemplifying traditional Augustinian as well as new Aristotelian principles This book unites the most important theological philosophical subjects discussed by Robert Grosseteste throughout his prodigious output with those exemplified by an anonymous contemporary English writer on music The work shows how music collaborated with the other liberal arts operating within the early university curriculum as a ministry discipline Music made accessible through the figurae of its notation and through sound otherwise nearly unapproachable new Aristotelian concepts The influence was reciprocal in that new Aristotelian tools and conceptualization greatly influenced music notation and style Music theory has been studied in isolation as pertaining only to music This study is the first to relate music of the early thirteenth century to its intellectual context overturning dogma uncritically accepted since the beginning of this century concerning so called modal rhythm and showing how contrary motion rather than forming a musical convention demonstrated a key Aristotelian concept **Music, Myth and Story in Medieval and Early Modern Culture** Katherine Butler, Samantha Bassler, 2019 The complex relationship between myths and music is here investigated Myths and stories offer a window onto medieval and early modern musical culture Far from merely offering material for musical settings authoritative tales from classical mythology ancient history and the Bible were treated as foundations for musical knowledge Such myths were cited in support of arguments about the uses effects morality and preferred styles of music in sources as diverse as theoretical treatises defences or critiques of music art sermons educational literature and books of moral conduct Newly written literary stories too were believed capable of moral instruction and influence and were a medium through which ideas about music could be both explored and transmitted How authors interpreted and weaved together these traditional stories or created their own reveals much about changing attitudes across the period Looking beyond the well known figure of Orpheus this collection explores the myriad stories that shaped not only musical thought but also its styles techniques and practices The essays show that

music itself performed and created knowledge in ways parallel to myth and worked in tandem with old and new tales to construct social political and philosophical views This relationship was not static however as the Enlightenment dawned the once authoritative gods became comic characters and myth became a medium for ridicule Overall the book provides a foundation for exploring myth and story throughout medieval and early modern culture and facilitating further study into the Enlightenment and beyond KATHERINE BUTLER is a senior lecturer in music at Northumbria University SAMANTHA BASSLER is a musicologist of cultural studies a teaching artist and an adjunct professor in the New York metropolitan area Contributors Jamie Apgar Katie Bank Samantha Bassler Katherine Butler Elina G Hamilton Sigrid Harris Ljubica Ilic Erica Levenson John MacInnis Patrick McMahon Aurora Faye Martinez Jacomien Prins Tim Shephard Jason Stoessel F rdia J Stone Davis Amanda Eubanks Winkler

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 trouv res 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

Identity and Locality in Early European Music, 1028-1740 Jason Stoessel, 2017-07-05 This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern Europe Contributions by leading and emerging European music experts fall into three areas plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium late medieval musical aesthetics traditions and practices in Paris Padua Prague and more generally England Germany and Spain and local traditions in Renaissance Augsburg and Baroque Naples and Dresden In addition to in depth readings of anonymous musical traditions contributors provide new details concerning the lives and music of well known composers such as Ad r de Chabannes Bartolino da Padova Ciconia Josquin Senfl Alessandro Scarlatti Heinrich and Zelenka This book will appeal to a broad range of readers including chant scholars medievalists music historians and anyone interested in music s place in pre modern and early modern European culture

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

Luther's Liturgical Music Robin A. Leaver, 2017-01-01 Martin Luther's relationship to music has been largely downplayed yet music played a vital role in Luther's life and he in turn had a deep and lasting effect on Christian hymnody In *Luther's Liturgical Music* Robin Leaver comprehensively explores these connections Replete with tables figures and musical examples this volume is the most extensive study on Luther and music ever published Leaver's work makes a formidable contribution to Reformation studies but worship leaders musicians and others will also find it an invaluable very readable resource

The New Cambridge Medieval History: Volume 7, C.1415-c.1500 Rosamond McKitterick, 1995 This volume covers the last century interpreted broadly of the traditional western Middle Ages Often seen as a time of doubt decline and division the period is shown here as a period of considerable innovation and development much of which resulted from a conscious attempt by contemporaries to meet the growing demands of society and to find practical solutions to the social religious and political problems which beset it The volume consists of four sections Part I focuses on both the ideas and other considerations which guided men as they sought good government and on the practical development of representation Part II deals with aspects of social and economic development at a time of change and expansion Part III discusses the importance of the life of the spirit religion education and the arts Moving from the general to the particular Part IV concerns itself with the history of the countries of Europe emphasis being placed on the growth of the nation states of the early modern world

The Cambridge History of Sixteenth-Century Music Iain Fenlon, Richard Wistreich, 2019-01-24 Part of the seminal Cambridge History of Music series this volume departs from standard histories of early modern Western music in two important ways First it considers music as something primarily experienced by people in their daily lives whether as musicians or listeners and as something that happened in particular locations and different intellectual and ideological contexts rather than as a story of genres individual counties and composers and their works Second by constraining discussion within the limits of a 100 year timespan the music culture of the sixteenth century is freed from its conventional and tenuous absorption within the abstraction of the Renaissance and is understood in terms of recent developments in the broader narrative of this turbulent period of European history Both an original take on a well known period in early music and a key work of reference for scholars this volume makes an important contribution to the history of music

Making Mathematical Culture Richard J. Oosterhoff, 2018-07-19 In 1503 for the first time a student in Paris was able to spend his entire university career studying only the printed textbooks of his teacher thanks to the works of the humanist and university reformer Jacques Lefèvre d'Étaples c 1455-1536 As printed books became central to the intellectual

habits of following generations Lefvre turned especially to mathematics as a way to renovate the medieval university Making Mathematical Culture argues this was a pivotal moment in the cultural history of Europe and explores how the rise of the printed book contributed to the growing profile of mathematics in the region Using student manuscripts and annotated books Making Mathematical Culture offers a new account of printed textbooks as jointly made by masters and students and how such collaborative practices informed approaches to mathematics

Musik in der Medizin / Music in Medicine Ralph Spintge, Roland Droh, 2012-12-06

On the Origin and Progress of the Art of Music by John Taverner Joseph M.

Ortiz, 2018-09-13 John Taverner's lectures on music constitute the only extant version of a complete university course in music in early modern England Originally composed in 1611 in both English and Latin they were delivered at Gresham College in London between 1611 and 1638 and it is likely that Taverner intended at some point to publish the lectures in the form of a music treatise The lectures which Taverner collectively titled *De Ortu et Progressu Artis Music* On the Origin and Progress of the Art of Music represent a clear attempt to ground musical education in humanist study particularly in Latin and Greek philology Taverner's reliance on classical and humanist writers attests to the durability of music's association with rhetoric and philology an approach to music that is too often assigned to early Tudor England Taverner is also a noteworthy player in the seventeenth century Protestant debates over music explicitly defending music against Reformist polemicists who see music as an overly sensuous activity In this first published edition of Taverner's musical writings Joseph M Ortiz comprehensively introduces edits and annotates the text of the lectures and an appendix contains the existing Latin version of Taverner's text By shedding light on a neglected figure in English Renaissance music history this edition is a significant contribution to the study of musical thought in Renaissance England humanism Protestant Reformism and the history of education

"Music, Experiment and Mathematics in England, 1653-1705" Benjamin Wardhaugh, 2017-07-05 How in 1705 was Thomas Salmon a parson from Bedfordshire able to persuade the Royal Society that a musical performance could constitute a scientific experiment Or that the judgement of a musical audience could provide evidence for a mathematically precise theory of musical tuning This book presents answers to these questions It constitutes a general history of quantitative music theory in the late seventeenth century as well as a detailed study of one part of that history namely the applications of mathematical and mechanical methods of understanding to music that were produced in England between 1653 and 1705 beginning with the responses to Descartes's 1650 *Compendium music* and ending with the *Philosophical Transactions* account of the appearance of Thomas Salmon at the Royal Society in 1705 The book is organized around four key questions Do musical pitches form a small set or a continuous spectrum Is there a single faculty of hearing which can account for musical sensation or is more than one faculty at work What is the role of harmony in the mechanical world and where can its effects be found And what is the relationship between musical theory and musical practice These are questions which are raised and discussed in the sources themselves and they have wide significance for early modern theories of knowledge and

sensation more generally as well as providing a fascinating side light onto the world of the scientific revolution Music of the Middle Ages: Volume 1 Giulio Cattin, F. Alberto Gallo, 1984-12-06 A unique history of the vast repertory of monophonic music of the Middle Ages *Music and Ceremony at Notre Dame of Paris, 500-1550* Craig Wright, 2008-10-30 This book is a history of the early musical life of the Parisian cathedral of Notre Dame All aspects of the musical establishment of Notre Dame are covered from Merovingian times to the period of the wars of religion in France Nine discrete essays discuss the history of Parisian chant and liturgy and the pattern and structure of the cathedral services in the late Middle Ages Notre Dame polyphony and the composers most closely associated with the cathedral among them Leoninus Perotinus and Philippe de Vitry the organ and its repertoire the choir the musical education and performing traditions and the relationship of the cathedral to the court **The Language of the Modes** Frans Wiering, 2013-10-11 The Language of the Modes provides a study of modes in early music through eight essays each dealing with a different aspects of modality The volume codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions For many music students and listeners the language of the modes is a deep mystery accustomed as we are to centuries of modern harmony Wiering demystifies the modal world showing how composers and performers were able to use this structure to create compelling and beautiful works This book will be an invaluable source to scholars of early music and music theory in early music through eight essays each dealing with a different aspects of modality It codifies all known theoretical references to mode all modally ordered musical sources and all modally cyclic compositions This book will be an invaluable source to scholars of early music *Music, Experiment and Mathematics in England, 1653-1705* Benjamin Wardhaugh, 2017-07-05 How in 1705 was Thomas Salmon a parson from Bedfordshire able to persuade the Royal Society that a musical performance could constitute a scientific experiment Or that the judgement of a musical audience could provide evidence for a mathematically precise theory of musical tuning This book presents answers to these questions It constitutes a general history of quantitative music theory in the late seventeenth century as well as a detailed study of one part of that history namely the applications of mathematical and mechanical methods of understanding to music that were produced in England between 1653 and 1705 beginning with the responses to Descartes s 1650 Compendium music and ending with the Philosophical Transactions account of the appearance of Thomas Salmon at the Royal Society in 1705 The book is organized around four key questions Do musical pitches form a small set or a continuous spectrum Is there a single faculty of hearing which can account for musical sensation or is more than one faculty at work What is the role of harmony in the mechanical world and where can its effects be found And what is the relationship between musical theory and musical practice These are questions which are raised and discussed in the sources themselves and they have wide significance for early modern theories of knowledge and sensation more generally as well as providing a fascinating side light onto the world of the scientific revolution

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