

Companion To Medieval And Renaissance Music

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Renaissance Music
Studies in medieval & Renaissance music
Essays on Renaissance Music
in Honour of David Fallows
An English Medieval and Renaissance Song Book
Citation and Authority in Medieval and Renaissance Musical Culture
Historical Anthology of Music, Volume I: Oriental, Medieval, and Renaissance Music
Performing Medieval and Renaissance Music
Historical Anthology of Music: Oriental, medieval and Renaissance music
A Performer's Guide to Renaissance Music, Second Edition
Aspects of Medieval and Renaissance Music
Patrons and Musicians of the English Renaissance
Music in Renaissance Magic
Music and Ceremony at the Court of Charles V
Music Education in the Middle Ages and the Renaissance
The Rise of European Music, 1380-1500
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Institutions and Patronage in Renaissance Music
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Davison Jeffery
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Gustave Reese
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with contributions from a range of internationally known early music scholars and performers tess knighton and david fallows provide a lively new survey of music and culture in europe from the beginning of the christian era to 1600 fifty essays comment on the social historical theoretical and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles research sources and performance practices of the medieval and renaissance periods

we know what say a josquin mass looks like but what did it sound like this is a much more complex and difficult question than it may seem kenneth kreitner has assembled twenty articles published between 1946 and 2009 by scholars exploring the performance of music from the fifteenth and sixteenth centuries the collection includes works by david fallows howard mayer brown christopher page margaret bent and others covering the voices and instruments debate of the 1980s the performance of sixteenth century sacred and secular music the role of instrumental ensembles and problems of pitch standards and musica ficta together the papers form not just a comprehensive introduction to the issues of renaissance performance practice but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history

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 honor and 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 ericjas peter gülke iain fenlon barbara haggh dagmar hoffmann axthelm leofranc holford strevens andrea lindmayr brandl esperanza rodríguez garcía eugeen schreurs reinhard strohm

an elegant anthology the specialist will not miss the quiet sophistication with which the music has been selected and prepared some of it is printed here for the first time and much of it has been edited anew notes this treasury of 47 vocal works edited by noah greenberg founder and former director of the new york pro musica antiqua will delight all lovers of medieval and renaissance music containing a wealth of both religious and secular music from the 12th to the 17th centuries the collection covers a broad range of moods from the hearty blow thy horne thou jolly hunter by william cornysh to the reflective and elegiac cease mine eyes by thomas morley of the religious works nine were written for church services including sanctus by henry iv and angus dei from a beautiful four part mass by thomas tallis other religious songs in the collection come from england s rich tradition of popular religious lyric poetry and include william byrd s susanna farye the anonymously written deo gracias anglia the agincort carol and thomas ravenscroft s o lord turne now away thy face and remember o thou man approximately half of the songs are secular some from the popular tradition and others from the courtly poets and musicians surrounding such musically inclined monarchs as henry viii who himself is represented in this collection with two charming songs with owt dyscorde and o my hart among the notable composers of tudor and elizabethan england represented here are orlando gibbons john dowland and thomas weelkes

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 essays in honour of margaret bent the chapters of this book probe the varied functions of citation and allusion in medieval and renaissance musical culture at its most fundamental level musical culture relied on shared models for musical practice used by singers and composers as they learned their craft several contributors to this volume investigate general models which often drew on earlier musical works internalized in the process of composers own training as singers in written theoretical musical pedagogy conversely citation of authority is deliberate and intentional the adaptation of accepted wisdom in theoretical treatises was the means by which newer authors stamped their own authority further kinds of citation occur in specific musical texts either within the words set to music or in the music itself the diverse functions of citation and allusion for the creator reader scribe performer and listener are here given due consideration in doing so this volume is a fitting tribute to margaret bent whose pedagogy publications and presence are honoured in this festschrift contributors susan rankin gilles

rico christian thomas leitmeir barbara haggh leofranc holford strevens andrew wathey
kevin brownlee alice v clark lawrence m earp virginia neues john milsom david howlett
reinhard strohm theodor dimitrescu cristle collins judd bonnie j blackburn

this great anthology of music literature makes available to all music lovers a wonderful
storehouse of hitherto inaccessible treasure the volume includes the development of
oriental medieval and renaissance music from the beginning to 1600 its more than 200
representative examples are individually complete compositions each of sufficient length to
illustrate clearly a form or style the authors provide an explanatory commentary with
bibliography english translations of foreign texts and an index the library journal says of it
in short volume 1 of the music historian s classic dreams no competitors on the market
highly recommended

this is a practical and systematic introduction to all major categories of the ensemble
repertory from the middle ages and the renaissance the book stresses basic principles of
performance that are both historically sound and viable for today s musicians includes
performance guides for specific works of this period with some biographical and historical
background of the works and their style

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vocal choral issues the solo voice in the renaissance ellen hargis on singing and the vocal
ensemble i alexander blachly on singing and the vocal ensemble ii alejandro planchart
practical matters of vocal performance anthony rooley wind string and percussion
instruments recorder renaissance flute herbert myers capped double reeds crumhorn
kortholt schreierpfeif jeffery kite powell shawm and curtal ross duffin racket rakkett rankett
ger cervelas fr cervello it jeffery kite powell bagpipe adam knight gilbert cornett douglas
kirk sackbut stewart carter bowed instruments wendy gillespie the violin david douglass
plucked instruments paul o dette the harp herbert myers early percussion benjamin harms
keyboard instruments jack ashworth practical considerations instrumentation proto
continuo jack ashworth and paul o dette mixed ensembles james tyler large ensembles

jeffery kite powell rehearsal tips for directors adam knight gilbert performance editions
frederick gable performance practice tuning and temperament ross duffin pitch and
transposition herbert myers ornamentation in sixteenth century music bruce dickey
pronunciation guides ross duffin aspects of theory eight brief rules for composing a si
placet altus ca 1470 1510 adam knight gilbert renaissance theory sarah mead introduction
to renaissance dance early renaissance dance 1450 1520 yvonne kendall for the early music
director starting from scratch jeffery kite powell

originally published in 1966 the reeseschrift remains one of the most significant collections
of musicological writings ever assembled its fifty six essays written by some of the greatest
scholars of our time range chronologically from antiquity to the 17th century and
geographically from byzantium to the british isles they deal with questions of history style
form texture notation and performance practice

the flourishing of secular music in england during the late renaissance the social
environment in which it took place and the first steps towards a music profession and a
music publishing trade are key elements within this book household music of families of
varying importance is examined shedding light on the relationship between these patrons
and their musicians on the role of the church and the court on the astonishing advances in
musical literacy and refinement and on the importance of the grand tour and its
contribution to the spread of european especially italian musical innovations to england
quotations from contemporary sources are used to bring to life the milieu in which this
music was created and the nature of the music itself both secular and devotional the
importance of this study lies not only in its originality as a contribution to music history but
also in its originality of approach well known to art historians but until now surprisingly
neglected by music historians and renaissance historians the book will also be of interest to
performers of renaissance music and historians of theology literature and politics

magic enjoyed a vigorous revival in sixteenth century europe attaining a prestige lost for
over a millennium and becoming for some a kind of universal philosophy renaissance music
also suggested a form of universal knowledge through renewed interest in two ancient
themes the pythagorean and platonic harmony of the celestial spheres and the legendary
effects of the music of bards like orpheus arion and david in this climate renaissance
philosophers drew many new and provocative connections between music and the occult
sciences in music in renaissance magic gary tomlinson describes some of these
connections and offers a fresh view of the development of early modern thought in italy
raising issues essential to postmodern historiography issues of cultural distance and our
relationship to the others who inhabit our constructions of the past tomlinson provides a

rich store of ideas for students of early modern culture for musicologists and for historians of philosophy science and religion a scholarly step toward a goal that many composers have aimed for to rescue the idea of new age music that music can promote spiritual well being from the new ageists who have reduced it to a level of sonic wallpaper kyle gann village voice an exemplary piece of musical and intellectual history of interest to all students of the renaissance as well as musicologists the author deserves congratulations for introducing this new approach to the study of renaissance music peter burke notes gary tomlinson s music in renaissance magic toward a historiography of others examines the otherness of magical cosmology a passionate eloquently melancholy and important book anne lake prescott studies in english literature

music and ceremony reconstructs musical life at the court of charles v examining the compositions which emanated from the court the ordinances which prescribed ritual and ceremony and the emperor s prestigious chapel which reflected his power and influence

what were the methods and educational philosophies of music teachers in the middle ages and the renaissance what did students study what were the motivations of teacher and student contributors to this volume address these topics and other including gender social status and the role of the church to better understand the identities of music teachers and students from 650 to 1650 in western europe this volume provides an expansive view of the beginnings of music pedagogy and shows how the act of learning was embedded in the broader context of the early western art music tradition

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

a history of renaissance music focused on the music itself and the social and institutional contexts that shaped musical genres and performance this book provides a complete

overview of music in the 15th and 16th centuries it explains the most significant features of the music and the distinguishing characteristics of renaissance composers in europe and the new world it includes a large integrated anthology of 94 musical examples as well as illustrations of musical instruments notation and ensembles

the practice and composition of music require patronage and institutional support and they require it in a different fashion from that found in other forms of art this collection of essays brings together the most recent and important contributions by leading scholars in the field to this crucial aspect of renaissance musical culture taken together these articles enable conclusions to be drawn about the interests of patrons and about the social and artistic status of musicians and composers within the courtly and urban context

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