

Musik Codex Las Huelgas

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voices found leader's guide presents the music from voices found in a spiral bound format easy for an accompanist to use there are alternate harmonizations guitar chords descants and expanded arrangements of the basic hymns and songs the scriptural and topical indices along with the three year lectionary index including the revised common lectionary provide excellent guidance for service planning the leader's guide is not designed just for musicians and clergy the guide presents a great deal of background information about the composers text writers and arrangers who contributed to the volume many parishioners as well as church professionals will want to read about the fascinating women who contributed to the church's song for over 13 centuries from the 8th century to the present

this is an edition of cambridge university library ms ff i 17 1 a manuscript of 35 non liturgical songs in latin of english provenance dating from the 12th century apart from an edition in german and an edition published in ottawa in 1989 the manuscript has not been widely studied in this edition the late professor stevens challenges the assumption that everything of real cultural interest was happening on the continent to be only palely imitated in insular britain a facsimile of the original manuscript is also included

a performer's guide to medieval music is an essential compilation of essays on

all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory this concise readable guide has proven indispensable to performers and scholars of medieval music

leo treitler s seventeen classic essays trace the creation and spread of song cantus sacred and secular through oral tradition and writing in the european middle ages the author examines songs in particular their design their qualities and character their expressive meanings and their adaptation to their communal and ritual roles and explores the chances for and the obstacles to our understanding of traditions that were alive a thousand years ago ranging from c 900 when the written transmission of medieval songs began to 1200 treitler shows how the earlier purely oral traditions can be examined only through the lens of what has been captured in writing and focuses on the invention and uses of writing systems for representing these oral traditions each of these seminally influential essays has been revised to take account of recent developments and is prefaced with a new introduction to highlight the historical issues the accompanying cd contains performances of much of the music discussed

this collection of seventeen essays newly identifies contributions to musical culture made by women before 1500 across europe you will learn about repertoire from such diverse locations as iceland spain and italy and encounter examples of musicianship from the gender fluid professional musicians at the islamicate courts of syria to the nuns of barking abbey in england the book shows that women drove musical patronage dissemination composition and performance including within secular and ecclesiastical contexts and also reflects on the reception of medieval women s musical agency by both medieval poets and by modern recording artists contributors are david catalunya lisa colton helen dell annemari ferreira rachel golden gillian l gower anna kathryn grau carissa m harris louise mcinnes lisa nielson lauren purcell joiner megan quinlan leah stuttard claire taylor jones melissa tu angelica vomera and anne bagnall yardley

for aid in preparing the present resume of spanish music to 1530 i am indebted to so numerous a company of friends that i must content myself in this preface with no more than a token alphabetical list in an earlier article music research in spanish libraries published in notes of the music library association sec ser x i december 1952 pp 49 57 richard hill did kindly allow me to itemize my indebtednesses to the spanish friends whose names make up two thirds of the following list the reader who has seen that article already knows how keenly felt are my gracias fernando aguilar escrich norberto almando h k andrews higinio angles jesus bal y gay robert d barton gilbert chase r thurston dart exmos sres duques de medinaceli charles warren fox nicold s garcia ulidn garcia blanco juan miguel garcia perez santiaga gonzlez alvarez francisco guerrero perreal herndndez ma cario santiaga kastner adele kibre edmund king luisa de larramendi pedro longds bartibds m arques de santo domingo m arques de villa alcdzar j uan m ontejano chico b municio cristbal ricardo nuiiez clara l penney carmen perez ddvila gustave reese francisco ribera recio bernard rose samuel rubio adolfo salazar francisco sdnchez graciela sdnchez cerro manuel sdnchez mora alfredo sixto planas denis stevens fase subird earl o titus b trend ahn ward ruth watanabe a westrup franklin zimmerman

explores the commemoration and memorialisation of the canterbury martyr in visual and material culture in life and especially in death thomas becket was

nothing short of a medieval celebrity whose significance spanned the European High Middle Ages into the sixteenth century. Henry VIII's suppression of his cult in 1536 only served to enhance his popularity elsewhere. Visual depictions of his life, high-profile careers, spectacular demise, and posthumous legacies are numerous. These images document both the extent and the efficacy of his invocation across religious, political, and civic agendas. Becket remains the stuff of literature and legend, art, drama, and cultural commodification. This volume explores Becket imagery both in such traditional media as stained glass and illuminated manuscripts and less common objects: toys, baptismal fonts, and vernacular almanacs. Its essays provide new interpretations of the archaeological, iconographic, and historiographic spectrum of Becket imagery by, for example, deconstructing religious/secular binaries in the study of pilgrim badges and revising long-established interpretations of Canterbury stained glass. They also expand the Becket visual canon into broader geographic and temporal contexts from medieval Denmark and Spain to eighteenth and nineteenth-century Britain and twenty-first-century Boston. Meanwhile, contributions which look at the appropriation and use of Becket imagery in the aftermath of the English Reformation break new ground in scrutinizing a subject well traversed in text but that has only begun to be explored in visual and material culture.

Spanish Medieval Language and Literature Newsletter varies

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Introduction

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