

Johannes Tinctoris The Art Of Counterpoint 1477

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These nine essays consider for the first time the day-to-day performing practice of English composers of choral music of the period 1440-1650.

Although medieval English music has been relatively neglected in comparison with repertoire from France and Italy, there are few classical musicians today who have not listened to the thirteenth-century song 'Sumer is icumen in', or read of the achievements and fame of fifteenth-century composer John Dunstaple. Similarly, the identification of a distinctively English musical style (sometimes understood as the *contenance angloise*) has been made on numerous occasions by writers exploring the extent to which English ideas influenced polyphonic composition abroad. *Angel song: Medieval English music in history* examines the ways in which the standard narratives of English musical history have been crafted, from the Middle Ages to the present. Colton challenges the way in which the concept of a canon of English music has been built around a handful of pieces, composers and practices, each of which offers opportunities for a reappraisal of English musical and devotional cultures between 1250 and 1460.

A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age

Building on recent revisionist trends, this book offers a refreshing new perspective on the Renaissance and presents an invaluable examination of continuities and discontinuities from Petrarch to Machiavelli, from Giotto to Dürer, and from Italy to Burgundy, Bohemia and beyond.

For more information, see http://www.corpusmusicae.com/msd/msd_cc026.htm

English keyboard music reached an unsurpassed level of sophistication in the late sixteenth and early seventeenth centuries as organists such as William Byrd and his students took a genre associated with domestic, amateur performance and treated it as seriously as vocal music. This book draws together important research on the music, its sources and the instruments on which it was played. There are two chapters on instruments: John Koster on the use of harpsichord during the period, and Dominic Gwynn on the construction of Tudor-style organs based on the surviving evidence we have for them. This leads to a section devoted to organ performance practice in a liturgical context, in which John Harper discusses what the use of organs pitched in F may imply about their use in alternation with vocal polyphony, and Magnus Williamson explores improvisational practice in the Tudor period. The next section is on sources and repertoire, beginning with Frauke Jürgensen and Rachelle Taylor's chapter on *Clarifica me Pater* settings, which grows naturally out of the consideration of improvisation in the previous chapter. The next two contributions focus on two of the most important individual manuscript sources: Tihomir Popovič challenges assumptions about *My Ladye Nevells Booke* by reflecting on what the manuscript can tell us about aristocratic culture, and David J. Smith provides a detailed study of the famous Fitzwilliam Virginal Book. The discussion then broadens out into Pieter Dirksen's consideration of a wider selection of sources relating to John Bull, which in turn connects closely to David Leadbetter's work on Gibbons, lute sources and questions of style.

This volume of essays draws together recent work on historical music theory of the Renaissance. The collection spans the major themes addressed by Renaissance writers on music and highlights the differing approaches to this body of work by modern scholars, including: historical and theoretical perspectives; consideration of the broader cultural context for writing about music in the Renaissance; and the dissemination of such work. Selected from a variety of sources ranging from journals, monographs and specialist edited volumes, to critical editions, translations and facsimiles, these previously published articles reflect a broad chronological and geographical span, and consider Renaissance sources that range from the overtly pedagogical to the highly speculative. Taken together, this collection enables consideration of key essays side by side aided by the editor's introductory essay which highlights ongoing debates and offers a general framework for interpreting past and future directions in the study of historical music theory from the Renaissance.

This Companion presents the most complete discussion ever published in English on the music of the greatest composer of the late fifteenth and early sixteenth centuries. A collaborative effort by a team of distinguished scholars, the volume provides a basic survey of Josquin's music and the many problems that attend it. Taking account of the most recent research, the book also includes a sampler CD of Josquin's works specially recorded by The Clerk's Group.

Kirkman sheds new light on the polyphonic Mass, exploring the hidden meanings within its music and its legacy today.

After a distinguished career of more than 35 years, Ignace Bossuyt retired as professor at the Musicology Department of the University of Leuven on October 1st 2007. As an internationally recognised leader in the field of later-16th-century music, Bossuyt consolidated the department's reputation as a centre of excellence in renaissance music studies. Articles in this volume deal with music from the period on which the dedicatee focussed his own research. Subjects discussed include newly discovered music by Philippe de Monte and Heinrich Isaac, humour in the motets of Orlando di Lasso, the *begi*.

In 2006, Schoenberg, Wittgenstein, and the Vienna Circle received a Lewis Lockwood Award (Finalist) from the American Musicological Society, for outstanding new books on musicological topics. This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein, the logician, philosopher of language, and Schoenberg's contemporary and Austrian compatriot. The author has identified correspondences between the writings of Schoenberg, the early Wittgenstein (the *Tractatus Logico-Philosophicus*, in particular), and the Vienna Circle of philosophers, on a wide range of topics and themes. Issues discussed include the nature and limits of language, musical universals, theoretical conventionalism, word-to-world correspondence in language, the need for a fact- and comparison-based approach to art criticism, and the nature of music-theoretical formalism and mathematical modeling. Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance, one that points toward the reconciliation of the positivist/relativist dualism that has dominated recent discourse in music theory. Contrary to earlier accounts of Schoenberg's harmonic and

aesthetic relativism, this study identifies a solid epistemological core underlying his thought, a view that was very much in step with Wittgenstein and the Vienna Circle, and thereby with the most vigorous and pivotal developments in early twentieth century intellectual history.

The Sound of Medieval Song is a study of how sacred and secular music was actually sung during the Middle Ages. The source of the information is the actual notation in the early manuscripts as well as statements found in approximately 50 theoretical treatises written between the years 600-1500. The writings describe various singing practices and both desirable and undesirable vocal techniques, providing a fairly accurate picture of how singers approached the music of the period. Detailed descriptions of the types and uses of improvised ornament indicate that in performance the music was highly ornate, and included trill, gliss, reverberation, pulsation, pitch inflection, non-diatonic tones, and cadenza-like passages of various lengths. The treatises also provide evidence of stylistic differences in various geographical locations. McGee draws conclusions about the kind of vocal production and techniques necessary in order to reproduce the music as it was performed during the Middle Ages, aligning the practices much more closely with those of the Middle East than has ever been previously acknowledged.

This book presents an interdisciplinary study of the nature of the sixteenth-century dedication that will appeal to not only Neo-Latinists and musicologists but also historians of the book and philologists.

Though individual pieces from the late fifteenth century are widely accepted as being written for instruments rather than voices, they are traditionally considered as exceptions within the context of a mainstream of vocal polyphony. After a rigorous examination of the criteria by which music of this period may be judged to be instrumental, Dr Jon Banks isolates all such pieces and establishes them as an explicit genre alongside the more commonly recognized vocal forms of the period. The distribution of these pieces in the manuscript and early printed sources of the time demonstrate how central instrumental consorts were to musical experience in Italy at this time. Banks also explores the social background to Italian music-making, and particularly the changing status of instrumentalists with respect to other musicians.

Convincing evidence is put forward in particular for the lute ensemble to be a likely performance context for many of the surviving sources. The book is not intended to be a prescriptive account for the role of instruments in late medieval music, but instead restores an impressive but largely overlooked consort repertory to its rightful place in the history of music.

This volume draws on emerging scholarship at the intersection of two already vibrant fields: medieval material culture and medieval sensory experience. The rich potential of medieval matter (most obviously manuscripts and visual imagery, but also liturgical objects, coins, textiles, architecture, graves, etc.) to complement and even transcend purely textual sources is by now well established in medieval scholarship across the disciplines. So, too, attention to medieval sensory experiences—most prominently emotion—has transformed our understanding of medieval religious life and spirituality, violence, power, and authority, friendship, and constructions of both the self and the other. Our purpose in this volume is to draw the two approaches together, plumbing medieval material sources for traces of sensory experience - above all ephemeral and physical experiences that, unlike emotion, are rarely fully described or articulated in texts.

Johannes Tinctoris...The Art of Counterpoint : ("Liber de Arte Contrapuncti")Master Johannes Tinctoris, On the Art of Counterpoint, Prologue andThe Art of CounterpointS.I., American Institute of MusicologyThe art of counter point liber de arte contrapuncti [engl.] Transl, and ed. with an introd. by Albert SeayThe Music of Johannes Tinctoris (ca. 1435-1511)A Comparative Study of Theory and PracticeThe Art of CounterpointC. 1435 - 1511Source Readings in Music HistoryW. W. Norton & Company

The definitive collection of great writings on music from ancient Greece through the twentieth century.

This book deals with various aspects of musical life at the Aragonese court of Naples, from its establishment in 1442 to its demise in the opening years of the sixteenth century. An opening chapter gives a general historical-cultural background of the court. The author then discusses the royal chapel and its most important members, as well as other important musicians who were in Naples but who had no known ties with the court in an official sense. He goes on to describe the various types of secular music at the court and the music manuscripts compiled in and around Naples. The importance of the book lies in its attempt to synthesize all that is known about music at Naples - both from discovered archival sources and from the scholarly literature of specialized studies. The second part of the book contains a collection of 18 pieces, edited from Neapolitan manuscripts, which illustrate the earlier chapter on the repertory.

The study of music from the early Middle Ages to end of the seventeenth century.

From the series examining the development of music in specific places during particular times, this book looks at European countries at the time of the Renaissance, concentrating on Italy. It is to be published in conjunction with a television series.

A survey of the darker cultural elements that shaped the works of Renaissance-era master artists reveals the power politics, bigotry and corruption that overshadowed period Italy. 40,000 first printing.

In the final decades of the fifteenth-century, the European musical world was shaken to its foundations by the onset of a veritable culture war on the art of polyphony. Now in paperback, The Crisis of Music in Early Modern Europe tells the story of this cultural upheaval, drawing on a wide range of little-known texts and documents, and weaving them together in a narrative that takes the reader on an eventful musical journey through early-modern Europe.

title explores the relationship between ethics and aesthetics in Toni Morrison's fiction. Palladino's work foregrounds ambiguity as a key feature of narrative ethics.

Antoine Busnoys: Method, Meaning, and Context in Late Medieval Music brings together twenty original essays by scholars on the life, works, and cultural context of Antoine Busnoys (d. 1492), musician to Charles the Bold, duke of Burgundy. These discussions of the musical culture of Busnoys and his contemporaries reaffirm that the study of early music continues to afford an array of new perspectives and approaches broadly applicable to music of all periods.

Sam Morgenstern's classic anthology, now thoroughly updated with new selections and commentary reflecting recent music scholarship An exploration of polyphony and the perspective it offers on our own polyphonic brains. Polyphony—the interweaving of simultaneous sounds—is a crucial aspect of music that has deep implications for how we understand the mind. In Polyphonic Minds, Peter Pesic examines the history and significance of “polyphonicity”—of “many-voicedness”—in human experience. Pesic presents the emergence of Western polyphony, its flowering, its horizons, and the perspective it offers on our own polyphonic brains. When we listen to polyphonic music, how is it that we can hear several different things at once? How does a single mind experience those things as a unity (a motet, a fugue) rather than an incoherent jumble? Pesic argues that polyphony raises fundamental issues for philosophy, theology, literature, psychology, and neuroscience—all searching for the apparent unity of consciousness in the midst of multiple simultaneous experiences. After tracing the development of polyphony in Western music from ninth-century church music through the experimental compositions of Glenn Gould and John Cage, Pesic considers the analogous activity within the brain, the polyphonic “music of the hemispheres” that shapes brain states from sleep to awakening. He discusses how neuroscientists draw on concepts from polyphony to describe the “neural orchestra” of the brain. Pesic's story begins with ancient conceptions of God's mind and ends with the polyphonic personhood of the human brain and body. An enhanced e-book edition allows the sound examples to be played by a touch.

The Low Countries were at the heart of innovation in Europe in the fifteenth century. Throughout this period, the flourishing cultures of the Low Countries were also wrestling with time itself. *The Fullness of Time* explores that struggle, and the changing conceptions of temporality that it represented and embodied showing how they continue to influence historical narratives about the emergence of modernity today. *The Fullness of Time* asks how the passage of time in the Low Countries was ordered by the rhythms of human action, from the musical life of a cathedral to the measurement of time by clocks and calendars, the work habits of a guildsman to the devotional practices of the laity and religious orders. Through a series of transdisciplinary case studies, it explores the multiple ways that objects, texts and music might themselves be said to engage with, imply, and unsettle time, shaping and forming the lives of the inhabitants of the fifteenth-century Low Countries. *Champion* reframes the ways historians have traditionally told the history of time, allowing us for the first time to understand the rich and varied interplay of temporalities in the period.

Through forty-five creative and concise essays by an international team of authors, this Cambridge History brings the fifteenth century to life for both specialists and general readers. Combining the best qualities of survey texts and scholarly literature, the book offers authoritative overviews of central composers, genres, and musical institutions as well as new and provocative reassessments of the work concept, the boundaries between improvisation and composition, the practice of listening, humanism, musical borrowing, and other topics. Multidisciplinary studies of music and architecture, feasting, poetry, politics, liturgy, and religious devotion rub shoulders with studies of compositional techniques, musical notation, music manuscripts, and reception history. Generously illustrated with figures and examples, this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement.

In the Middle Ages, liturgies, books, song, architecture and poetry were performed as collaborative activities in which performers and audience together realized their work anew. Essays by leading scholars analyse how the medieval arts invited and delighted in collaborative performances designed to persuade. The essays cast fresh light on subjects ranging from pilgrim processions within Chartres Cathedral, to polyphonic song, and the 'rhetoric of silence' perfected by the Cistercians. Rhetoric is defined broadly in this book to encompass its relationship to its sister arts of music, architecture, and painting, all of which use materials and media in addition to words, sometimes altogether without words. Contributors have concentrated on those aspects of formal rhetoric that are performative in nature, the sound, gesture, and facial expressions of persuasive speech in action. Delivery (performance) is shown to be at the heart of rhetoric, that aspect of it which is indeed beyond words.

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