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*Companion to Medieval and Renaissance Music*  
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Discusses the music of the Renaissance and explores the social, political, and economic forces that combined to produce it. A collection of 28 fingerstyle guitar solos and duets by fingerstyle guitarist John Renbourn. These solos are drawn from Medieval and Renaissance lute dance tunes and solos. All solos are in notation and tablature. the online audio contains 17 of the solos from the book. "Like the other volumes in the series, Music in the Renaissance brings a fresh perspective to the study of music by emphasizing social, cultural, intellectual, and political contexts of the music. Richard Freedman looks far beyond the notes on the page or the details of composers' lives to embrace audiences, performers, institutions, and social settings. For example, the text shows how new technologies of music printing in the Renaissance permitted composers to align notation with sound, causing audiences accustomed to aural transmission to rethink the concept of a musical work."--Résumé du site web

de l'éditeur. Enth. u.a. "The polyphony of Heinrich Glarean's 'Dodecachordon'" (S. 115-176). Although Dr. Bukofzer's main field of study was medieval and Renaissance music, he made important contributions in other areas too, such as a monograph on Javanese music, and an edition of the complete works of John Dunstable. His *Music in the Baroque Era* (Norton, 1947) is the standard work on that period. The studies in the present volume mainly deal with fifteenth-century music, exploring many compositions whose historical and musical importance have not hitherto been fully understood. Some of the papers treat early English music, others discuss various aspects of Renaissance music, the emergence of choral polyphony, dance music, and the problem of the cyclic Mass. Dr. Bukofzer's scholarly research has enlarged both our understanding of an pleasure in this music, and reveals it as an expression of the very same creative spirit that produced the great cathedrals, paintings, and sculptures of the period. Gustave Reese has called these studies a major contribution by one of the greatest authorities on medieval and Renaissance music. Throughout medieval Europe, male and female religious communities attached to churches, abbeys, and schools participated in devotional music making outside of the chanted liturgy. Newly collating over 400 songs from primary sources, this book reveals the role of Latin refrains and refrain songs in the musical lives of religious communities by employing novel interdisciplinary and analytical approaches to the study of medieval song. Through interpretive frameworks focused on time and temporality, performance, memory, inscription, and language, each chapter offers an original perspective on how refrains were created, transmitted, and performed. Arguing for the Latin refrain's significance as a marker of form and meaning, this book identifies it as a tool that communities used to negotiate their lived experiences of liturgical and calendrical time; to confirm their communal identity and belonging to song communities; and to navigate relationships between Latin and vernacular song and dance that emerge within their multilingual contexts. 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. Accompanying CD includes readings of most of the sample texts found in the book. The CD is intended to assist in interpreting the phonetic symbols, which are truncated in IPA (International Phonetic Alphabet). A unique assortment of 40 short pieces written for soprano recorder with suggested guitar chords. Selection include: Trouvere (Or la Truix); Estampie; La Rotta; Saltarello; Der Neve Villancico; Basse Dance (La Volunte'); Hoboeckentanz; Der Heiligen Drei Konige Aufzug; Polnischer Tanz; and more. A glossary and brief performance notes are provided. At the time of publication, this book was the first to address the problem of how to perform medieval and Renaissance music. It is intended for both the amateur performing musician and the serious student. The 20 intermediate - advanced arrangements in this book invite the player on a musical-historical journey from the French trouveres to Tielman Susato. These arrangements use a variety of techniques including harmonics, *prés de la table*, left hand *étouffé*, some quick lever changes and the full range of a 36 string harp. For historic purposes, original texts with translations accompany each of the songs as well as historic notes on genres, and short biographies on each of the composers represented.\* Contains 20 intermediate-advanced arrangements\* Representative of 13 composers from France, Spain, Germany, Italy, and Portugal\* Spanning the 12th C to the 16th C.\* Extensive historical notes with original texts with translations\* Wide variety of folk harp techniques used to make each arrangement unique \* Intermediate to advanced folk harp arrangements using a wide variety of techniques\* Extensive historic notes and original texts with direct translations \* Representative of 13 European composers spanning 4 centuries Forty-seven vocal works from the 12th to the 17th centuries, including songs by Henry IV and Henry VIII as well as Thomas Tallis, William Byrd, Thomas Ravenscroft, Thomas Morley, and Thomas

Weelkes. 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 Grounded* firmly in political, religious, social, and cultural history, a history of Renaissance music provides an in-depth exploration of the musical styles and genres that mark this humanistic era of artistic and scientific revolution. 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-STREVEENS, ANDREW WATHEY, KEVIN BROWNEE, ALICE V. CLARK, LAWRENCE M. EARP, VIRGINIA NEWES, JOHN MILSOM, DAVID HOWLETT, REINHARD STROHM, THEODOR DUMITRESCU, CRISTLE COLLINS JUDD, BONNIE J. BLACKBURN (Harp). A delightful collection of more than 20 popular dances and airs of the Renaissance period, arranged for the harp by Deborah Friou. Includes pieces by well-known composers of the time, including Byrd, Dowland, Morely, and others. All can be played on folk harp. Ruth I. DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music. A collection of 28 fingerstyle guitar solos and duets by fingerstyle guitarist John Renbourn. These solos are drawn from Medieval and Renaissance lute dance tunes and solos. All solos are in notation and tablature. Includes access to online audio containing 13 of the solos from the book. The culture of the enigmatic from Classical Antiquity to the Renaissance -- Devising musical riddles in the Renaissance -- The reception of the enigmatic in music theory -- Riddles visualised.

Ruth I. DeFord's book explores how tactus, mensuration, and rhythm were employed to articulate form and shape in the period from c.1420 to c.1600. Divided into two parts, the book examines the theory and practice of rhythm in relation to each other to offer new interpretations of the writings of Renaissance music theorists. In the first part, DeFord presents the theoretical evidence, introduces the manuscript sources and explains the contradictions and ambiguities in tactus theory. The second part uses theory to analyse some of the best known repertoires of Renaissance music, including works by Du Fay, Ockeghem, Busnoys, Josquin, Isaac, Palestrina, and Rore, and to shed light on composers' formal and expressive uses of rhythm. DeFord's conclusions have important implications for our understanding of rhythm and for the analysis, editing, and performance of music during the Renaissance period. This engaging study introduces Renaissance polyphony to a modern audience, balancing the listening experience with what lies beyond the notes. Based primarily on previously unpublished documents, the studies assembled here in this first selection by Frank D'Accone set the background for the musical efflorescence that occurred in Florence in the later 15th century and for the emergence in the early 16th century of a new Florentine school of composers. He traces the origins and development of musical chapels at the Cathedral and Baptistery, and the growth of musical establishments at several other churches such as the Santissima Annunziata, Santa Trinita and San Lorenzo. As a distinguished scholar of Renaissance music, James Haar has had an abiding influence on how musicology is undertaken, owing in great measure to a substantial body of articles published over the past three decades. Collected here for the first time are representative pieces from those years, covering diverse themes of continuing interest to him and his readers: music in Renaissance culture, problems of theory as well as the Italian madrigal in the sixteenth century, the figures of Antonfrancesco Doni and Giovanthomaso Cimello, and the nineteenth century's views of early music. In this collection, the same subject is seen from several angles, and thus gives a rich context for further exploration. Haar was one of

the first to recognize the value of cultural study. His work also reminds us that the close study of the music itself is equally important. The articles contained in this book show the author's conviction that a good way to address large problems is to begin by focusing on small ones. Originally published in 1998. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. Michael Alan Anderson explores the political implications of music devoted to St Anne in the fifteenth and early sixteenth centuries. Through an in-depth study of instruments and illustrations from the Middle Ages and the Renaissance, the author pieces together information on instruments available to early musicians and the religious and secular purposes for which they were used. A unique assortment of 40 short pieces written for soprano recorder with suggested guitar chords. Selection include: Trouvere (Or la Truix); Estampie; La Rotta; Saltarello; Der Neve Villancico; Basse Dance (La Volunte'); Hoboeckentanz; Der Heiligen Drei Konige Aufzug; Polnischer Tanz; and more. A glossary and brief performance notes are provided. 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. This is the first in-depth study in any language exploring the vast cultural range of instrumental music during the Renaissance. 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. 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. 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. A fine collection of early music ranging from Gregorian chants and medieval dances to late-Renaissance compositions. Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices: courtly love songs, music for civic festivities, instrumental music, entertainments provided by minstrels, the unwritten traditions of solo singing, and much else. This collection of essays addresses many of these practices, with a focus on polyphonic settings of vernacular texts, examining their historical and stylistic contexts, their transmission in written and printed sources, questions of performance, and composers approaches to text setting. Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades, and taken together, they point to the more general significance of secular music within a broad complex of cultural practices and institutions. "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 Horn 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 Agincourt 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. " First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company. 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.

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