

Johannes Tinctoris The Art Of Counterpoint 1477

Today we associate the Renaissance with painting, sculpture, and architecture—the “major” arts. Yet contemporaries often held the “minor” arts—gem-studded goldwork, richly embellished armor, splendid tapestries and embroideries, music, and ephemeral multi-media spectacles—in much higher esteem. Isabella d’Este, Marchesa of Mantua, was typical of the Italian nobility: she bequeathed to her children precious stone vases mounted in gold, engraved gems, ivories, and antique bronzes and marbles; her favorite ladies-in-waiting, by contrast, received mere paintings. Renaissance patrons and observers extolled finely wrought luxury artifacts for their exquisite craftsmanship and the symbolic capital of their components; paintings and sculptures in modest materials, although discussed by some literati, were of lesser consequence. This book endeavors to return to the mainstream material long marginalized as a result of historical and ideological biases of the intervening centuries. The author analyzes how luxury arts went from being lofty markers of ascendancy and discernment in the Renaissance to being dismissed as “decorative” or “minor” arts—extravagant trinkets of the rich unworthy of the status of Art. Then, by re-examining the objects themselves and their uses in their day, she shows how sumptuous creations constructed the world and taste of Renaissance women and men.

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.

The Companion to Music in the Age of the Catholic Monarchs, edited by Tess Knighton, offers a major new study that deepens and enriches our understanding of the forms and functions of music that flourished in late medieval Spanish society.

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.

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.

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

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.

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.

Dissonant Methods is an innovative collection that probes how, by teaching inventively, postsecondary instructors can resist the constrictions of neoliberalism. Taking up the call in the Scholarship of Teaching and Learning to understand teaching as scholarship, these essays offer concrete and practical meditations on resistant and sustainable teaching. The contributors seek to undermine forms of oppression frequently practised in higher education, and instead advance a vision of the university that upholds ideals such as critical thinking, creativity, and inclusivity. Essential reading for faculty and graduate students in the humanities, Dissonant Methods offers urgent, galvanizing ideas for anyone currently teaching in a college or university. Contributors: Kathy Cawsey, Kit Dobson, Ada S. Jaarsma, Rachel Jones, Kyle Kinascuk, Namrata Mitra, Guy Obrecht, Katja Pettinen, Kaitlin Rothberger, Ely Shipley, Martin Shuster

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.

After a rigorous examination of the criteria by which music of this period may be judged to be instrumental, 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. This book restores an impressive but largely overlooked consort repertory to its rightful place in the history of music.

A wide-ranging exploration of how music has influenced science through the ages, from fifteenth-century cosmology to twentieth-century string theory. In the natural science of ancient Greece, music formed the meeting place between numbers and perception; for the next two millennia, Pesic tells us in *Music and the Making of Modern Science*, "liberal education" connected music with arithmetic, geometry, and astronomy within a fourfold study, the quadrivium. Peter Pesic argues provocatively that music has had a formative effect on the development of modern science—that music has been not just a charming accompaniment to thought but a conceptual force in its own right. Pesic explores a series of episodes in which music influenced science, moments in which prior developments in music arguably affected subsequent aspects of natural science. He describes encounters between harmony and fifteenth-century cosmological controversies, between musical initiatives and irrational numbers, between vibrating bodies and the emergent electromagnetism. He offers lively accounts of how Newton applied the musical scale to define the colors in the spectrum; how Euler and others applied musical ideas to develop the wave theory of light; and how a harmonium prepared Max Planck to find a quantum theory that reengaged the mathematics of vibration. Taken together, these cases document the peculiar power of music—its autonomous force as a stream of experience, capable of stimulating insights different from those mediated by the verbal and the visual. An innovative e-book edition available for iOS devices will allow sound examples to be played by a touch and shows the score in a moving line.

Volume 57

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.

First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Sam Morgenstern's classic anthology, now thoroughly updated with new selections and commentary reflecting recent music scholarship

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.

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.

Including contributions by historians of early modern European art, architecture, and literature, this book examines the transformative force of the vernacular over time and different regions, as well as the way the concept of the vernacular itself changes in the period.

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 CounterpointC. 1435 - 1511The Music of Johannes Tinctoris

(ca. 1435-1511) A Comparative Study of Theory and Practice The art of counter point liber de arte contrapuncti [engl.] Transl. and ed. with an introd. by Albert Seay The Art of Counterpoint ("Liber de Arte Contrapuncti"). Translated and Edited ... by Albert Seay The Art of Counterpoint (Liber de Arte Contrapuncti). Translated and Edited with an Introduction by Albert Seay Early Music History: Volume 27 Studies in Medieval and Early Modern Music Cambridge University Press

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company. 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.

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. 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.

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.

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.

Over the course of the fifteenth century, the Low Countries transformed Europe's economic, political and cultural life. Innovative and influential cultural practices emerged across the region in flourishing courts, towns, religious houses, guilds and confraternities. Whether in visual culture, music, devotional practice, or communal rituals, the thriving cultures of the Low Countries wrestled with time, both through explicit measurement and reflection, and in the rhythms of social and religious life. This book offers a deeper understanding of how time was structured and experienced by different constituencies through a series of detailed readings of diverse cultural objects and practices, ranging from woodcuts and painted altarpieces, to early print books, and to the use of polyphony in the liturgy. Individual chapters are devoted to life in the university towns of Louvain and Ghent, the liturgical rituals at Cambrai Cathedral, and the rich pageantry that marked the courts of Philip the Good and the new Burgundian rulers. What emerges is a complex temporal landscape in which devotional and secular practices and experiences merged into a new "fullness of time."

This early German 'do-it-yourself' manual tells us about music-making in the years just before the Reformation.

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