

## **Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages**

Contains overviews of religious, intellectual, literary, economic, political, and scientific concepts.

*Sonic Writing* explores how contemporary music technologies trace their ancestry to previous forms of instruments and media. Studying the domains of instrument design, musical notation, and sound recording under the rubrics of material, symbolic, and signal inscriptions of sound, the book describes how these historical techniques of sonic writing are implemented in new digital music technologies. With a scope ranging from ancient Greek music theory, medieval notation, early modern scientific instrumentation to contemporary multimedia and artificial intelligence, it provides a theoretical grounding for further study and development of technologies of musical expression. The book draws a bespoke affinity and similarity between current musical practices and those from before the advent of notation and recording, stressing the importance of instrument design in the study of new music and projecting how new computational technologies, including machine learning, will transform our musical practices. *Sonic Writing* offers a richly illustrated study of contemporary musical media, where interactivity, artificial intelligence, and networked devices disclose new possibilities for musical expression. Thor Magnusson provides a conceptual framework for the creation and analysis of this new musical work, arguing that contemporary sonic writing becomes a new form of material and symbolic design--one that is bound to be ephemeral, a system of fluid objects where technologies are continually redesigned in a fast cycle of innovation.

Using a variety of methodological perspectives, this volume explores ethical and doctrinal implications in the social practice of music.

Grouped according to the threefold ministry of Christ (prophet, priest, shepherd) the essays discuss a wide range of musics—from medieval chant and psalmody to protest songs, metal, and Daft Punk.

*Musica Poetica* provides an unprecedented examination of the development of Baroque musical thought. The initial chapters, which serve as an introduction to the concept and teachings of musical-rhetorical figures, explore Martin Luther's theology of music, the development of the Baroque concept of *musica poetica*, the idea of the affections in German Baroque music, and that music's use of the principles and devices of rhetoric. Dietrich Bartel then turns to more detailed considerations of the musical-rhetorical figures that were developed in Baroque treatises and publications. After brief biographical sketches of the major theorists, Bartel examines those theorists' interpretation and classification of the figures. The book concludes with a detailed presentation of the musical-rhetorical figures, in which each theorist's definitions are presented in the original language and in parallel English translations. Bartel's clear, detailed analysis of German Baroque musical-rhetorical figures, combined with his careful translations of interpretations of those figures from a wide range of sources, make this book an indispensable introduction and resource for all students of Baroque music.

The articles in this volume focus upon Boethius's extant works: his *De arithmetica* and a fragmentary *De musica*, his translations and commentaries on logic, his five theological texts, and, of course, his *Consolation of Philosophy*. They examine the effects that Boethian thought has exercised upon the learning of later generations of scholars.

Examining Adorno's thesis that sacrifice is the primordial form of human domination, this work contains essays that cover Adorno's New York City writings on radio; his affinities with Wallace Stevens and Nabokov; his relationship with Kierkegaard, psychoanalysis, and Walter

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

Benjamin; and his musings on popular music.

Scores of talented and dedicated people serve the forensic science community, performing vitally important work. However, they are often constrained by lack of adequate resources, sound policies, and national support. It is clear that change and advancements, both systematic and scientific, are needed in a number of forensic science disciplines to ensure the reliability of work, establish enforceable standards, and promote best practices with consistent application. Strengthening Forensic Science in the United States: A Path Forward provides a detailed plan for addressing these needs and suggests the creation of a new government entity, the National Institute of Forensic Science, to establish and enforce standards within the forensic science community. The benefits of improving and regulating the forensic science disciplines are clear: assisting law enforcement officials, enhancing homeland security, and reducing the risk of wrongful conviction and exoneration. Strengthening Forensic Science in the United States gives a full account of what is needed to advance the forensic science disciplines, including upgrading of systems and organizational structures, better training, widespread adoption of uniform and enforceable best practices, and mandatory certification and accreditation programs. While this book provides an essential call-to-action for congress and policy makers, it also serves as a vital tool for law enforcement agencies, criminal prosecutors and attorneys, and forensic science educators.

This volume unites a collection of articles which illustrate brilliantly the complexity of European cultural history in the Renaissance. On the one hand, scholars of this period were inspired by classical narratives on the sublime effects of music and, on the other hand, were affected by the profound religious upheavals which destroyed the unity of Western Christianity and, in so doing, opened up new avenues in the world of music. These articles offer as broad a vision as possible of the ways of thinking about music which developed in the fifteenth and sixteenth centuries.

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.

This book explores early reflections on music and its effects on the mind and soul. Augustine is an obvious choice for such an analysis, as his *De Musica* is the only treatise on music by a Christian writer in the first five centuries AD; concerned not only with poetic metre and rhythm, but also with an ontology of music. Focusing on the six books of *De Musica*, the *Confessions* and the *Homilies on the Psalms*, Carol Harrison argues that Augustine establishes a psychology, ethics and aesthetics of musical perception, which considered together form an effective theology of music. For Augustine, music-both heard and performed- becomes the means by which we can sense and participate in divine grace. Composed by one of the world's foremost Augustine scholars, this book is a concise and powerful exploration of Augustine's writing and reflections on music and, by extension, the intimate relationship between music, religion, and philosophy.

The *Speculum musicae* of the early fourteenth century, with nearly half a million words, is by a long way the largest medieval treatise on music, and probably the most learned. Only the final two books are about music as commonly

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

understood: the other five invite further work by students of scholastic philosophy, theology and mathematics. For nearly a century, its author has been known as Jacques de Liège or Jacobus Leodiensis. 'Jacobus' is certain, fixed by an acrostic declared within the text; Liège is hypothetical, based on evidence shown here to be less than secure. The one complete manuscript, Paris BnF lat. 7207, thought by its editor to be Florentine, can now be shown on the basis of its miniatures by Cristoforo Cortese to be from the Veneto, datable c. 1434-40. New documentary evidence in an Italian inventory, also from the Veneto, describes a lost copy of the treatise dating from before 1419, older than the surviving manuscript, and identifies its author as 'Magister Jacobus de Ispania'. If this had been known eighty years ago, the Liège hypothesis would never have taken root. It invites a new look at the geography and influences that played into this central document of medieval music theory. The two new attributes of 'Magister' and 'de Ispania' (i.e. a foreigner) prompted an extensive search in published indexes for possible identities. Surprisingly few candidates of this name emerged, and only one in the right date range. It is here suggested that the author of the *Speculum* is either someone who left no paper trail or James of Spain, a nephew of Eleanor of Castile, wife of King Edward I, whose career is documented mostly in England. He was an illegitimate son of Eleanor's older half-brother, the Infante Enrique of Castile. Documentary evidence shows that he was a wealthy and well-travelled royal prince who was also an Oxford magister. The book traces his career and the likelihood of his authorship of the *Speculum musicae*.

Existential semiotics is a new paradigm in the studies of signs, signification and communication. This book develops its theory further starting from the continental philosophy (Kant, Hegel, Jaspers, Heidegger, Arendt, Sartre) on one hand, yet remaining also faithful to the tradition of the European semiotics, particularly the Paris school. From the notions of being, doing and appearing the study applies them to crucial social problems of the contemporary world, and moreover to various so-called 'lesser arts' like performance and gastronomy. It also introduces some precursors of the approach. The book represents what can be called neosemiotics, the search for new theories and fields of the discipline.

*Musica Naturalis* delivers the first systematic account of speculative music theory as a discursive horizon for literary poetics. The title refers to the late medieval French poet Eustache Deschamps, whose 1392 treatise on verse writing, *L'Art de Dictier*, famously casts verse as "natural music" in explicit distinction to song, which Deschamps defines as "artificial." Philipp Jeserich links the significance of the speculative branch of medieval musicology to literary theory and literary production, opening up a field of study that has been largely neglected. Beginning with Augustine and Boethius, he traces the discourse of speculative music theory to the late fifteenth century, giving attention to medieval Latin and vernacular sources. Ultimately, Jeserich calls for the conservatism of Deschamps's poetics and develops a new perspective on the poetics and poetry of the Grands rhétoriciens. Given Jeserich's reliance on the intellectual

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

inheritance of late medieval French poetics and poetry, this book will appeal to English-speaking specialists of Old and Middle French, as well as scholars of the French Renaissance. It will also interest English-language medievalists of several other disciplines: intellectual historians and specialists of English, as well as scholars of Italian and Iberian literature.

Since precious few architectural drawings and no theoretical treatises on architecture remain from the premodern Islamic world, the Timurid pattern scroll in the collection of the Topkapi Palace Museum Library is an exceedingly rich and valuable source of information. In the course of her in-depth analysis of this scroll dating from the late fifteenth or early sixteenth century, Gülru Necipoğlu throws new light on the conceptualization, recording, and transmission of architectural design in the Islamic world between the tenth and sixteenth centuries. Her text has particularly far-reaching implications for recent discussions on vision, subjectivity, and the semiotics of abstract representation. She also compares the Islamic understanding of geometry with that found in medieval Western art, making this book particularly valuable for all historians and critics of architecture. The scroll, with its 114 individual geometric patterns for wall surfaces and vaulting, is reproduced entirely in color in this elegant, large-format volume. An extensive catalogue includes illustrations showing the underlying geometries (in the form of incised "dead" drawings) from which the individual patterns are generated. An essay by Mohammad al-Asad discusses the geometry of the muqarnas and demonstrates by means of CAD drawings how one of the scroll's patterns could be used to design a three-dimensional vault.

The metaphor of marriage often describes the relationship between poetry and music in both medieval and modern writing. While the troubadours stand out for their tendency to blur the distinction between speaking and singing, between poetry and song, a certain degree of semantic slippage extends into the realm of Italian literature through the use of genre names like canzone, sonetto, and ballata. Yet, paradoxically, scholars have traditionally identified a 'divorce' between music and poetry as the defining feature of early Italian lyric. *Senza Vestimenta* reintegrates poetic and musical traditions in late medieval Italy through a fresh evaluation of more than fifty literary sources transmitting Trecento song texts. These manuscripts have been long noted by musicologists, but until now they have been used to bolster rather than to debunk the notion that so-called 'poesia per musica' was relegated to the margins of poetic production. Jennings revises this view by exploring how scribes and readers interacted with song as a fundamentally interdisciplinary art form within a broad range of literary settings. Her study sheds light on the broader cultural world surrounding the reception of the Italian ars nova repertoire by uncovering new, diverse readers ranging from wealthy merchants to modest artisans. Taking in hand the current "discovery" that we can listen to the cosmos, Andrew Hicks argues that sound-and the harmonious coordination of sounds, sources, and listeners-has always been an integral part of the history of studying the

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

cosmos. In *Composing the World*, Hicks presents a narrative tour through medieval Platonic cosmology with reflections on important philosophical movements along the way. The book will resonate with a variety of readers, and it encourages us to rethink the role of music and sound within our greater understanding of the universe.

Since it was first published in 1993, the *Sourcebook for Research in Music* has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the *Sourcebook* will continue to be an indispensable reference for years to come.

If we lived in a liquid world, the concept of a "machine" would make no sense. *Liquid life* is metaphor and apparatus that discusses the consequences of thinking, working, and living through liquids. It is an irreducible, paradoxical, parallel, planetary-scale material condition, unevenly distributed spatially, but temporally continuous. It is what remains when logical explanations can no longer account for the experiences that we recognize as part of "being alive." *Liquid life* references a third-millennial understanding of matter that seeks to restore the agency of the liquid soul for an ecological era, which has been banished by reductionist, "brute" materialist discourses and mechanical models of life. Offering an alternative worldview of the living realm through a "new materialist" and "liquid" study of matter, it conjures forth examples of creatures that do not obey mechanistic concepts like predictability, efficiency, and rationality. With the advent of molecular science, an increasingly persuasive ontology of liquid technologies can be identified. Through the lens of lifelike dynamic droplets, the agency for these systems exists at the interfaces between different fields of matter/energy that respond to highly local effects, with no need for a central organizing system. *Liquid Life* seeks an alternative partnership between humanity and the natural world. It provokes a re-invention of the languages of the living realm to open up alternative spaces for exploration: Rolf Hughes' "angelology" of language explores the transformative invocations of prose poetry, and Simone Ferracina's graphical notations help shape our concepts of metabolism, upcycling, and designing with fluids. A conceptual and practical toolset for thinking and designing, *Liquid Life* reunites us with the irreducible "soul substance" of living things, which will neither be simply "solved," nor go away. Rachel Armstrong is Professor of Experimental Architecture at Newcastle University (UK), and has also been a *Rising Waters II*

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

Fellow for the Robert Rauschenberg Foundation (April-May 2016), TWOTY futurist in 2015, Fellow of the British Interplanetary Society, and a Senior TED Fellow in 2010. She is also the coordinator of the Living Architecture project, an EU-funded project that establishes the principles for our buildings to share some of the properties of living things, e.g. metabolism, operating at the intersection of architecture, building construction, bio-energy and synthetic biology. She is also the author of *Vibrant Architecture* (De Gruyter, 2015), *Star Ark: A Living, Self-Sustaining Spaceship* (Springer, 2017), and *Soft Living Architecture: An Alternative View of Bio-informed Design Practice* (Bloomsbury, 2018).

Ranging over various aesthetic forms (literature, film, music) in the period since 1960, this volume brings an antipodean perspective into conversation with the art and culture of the Northern Hemisphere, to reformulate postmodernism as a properly global phenomenon.

This book explores the representation of music in early modern Spanish literature and reveals how music was understood within the framework of the Harmony of the Spheres, emanating from cosmic harmony as directed by the creator. The Harmony of Spheres was not ideologically neutral but rather tied to the earthly power structures of the Church, Crown, and nobility. Music could be "true," taking the listener closer to the divine, or "false," leading the listener astray. As such, music was increasingly seen as a potent weapon to be wielded in service of earthly centers of power, which can be observed in works such as vihuela songbooks, the colonial chronicle of the Inca Garcilaso de la Vega, and in the palace theater of Pedro Calderón de la Barca. While music could be a powerful metaphor mapping onto ideological currents of imperial Spain, this volume shows that it also became a contested site where diverse stakeholders challenged the Harmonic Spheres of Influence. *Music and Power in Early Modern Spain* is a useful tool for upper-level undergraduates, postgraduates, and scholars interested in musicology, music history, Spanish literature, cultural studies, and transatlantic studies in the early modern period.

In *Echoes of an invisible world* Jacomien Prins offers an account of the transformation of the notion of Pythagorean world harmony during the Renaissance and the role of the Italian philosophers Marsilio Ficino (1433-1499) and Francesco Patrizi (1529-1597) in redefining the relationship between cosmic order and music theory.

The *Cambridge History of Western Music Theory* is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

John Taverner's lectures on music constitute the only extant version of a complete university course in music in early modern England. Originally composed in 1611 in both English and Latin, they were delivered at Gresham College in London between 1611 and 1638, and it is likely that Taverner intended at some point to publish the lectures in the form of a music treatise. The lectures, which Taverner collectively titled *De Ortu et Progressu Artis Musicæ* ("On the Origin and Progress of the Art of Music"), represent a clear attempt to ground musical education in humanist study, particularly in Latin and Greek philology. Taverner's reliance on classical and humanist writers attests to the durability of music's association with rhetoric and philology, an approach to music that is too often assigned to early Tudor England. Taverner is also a noteworthy player in the seventeenth-century Protestant debates over music, explicitly defending music against Reformist polemicists who see music as an overly sensuous activity. In this first published edition of Taverner's musical writings, Joseph M. Ortiz comprehensively introduces, edits, and annotates the text of the lectures, and an appendix contains the existing Latin version of Taverner's text. By shedding light on a neglected figure in English Renaissance music history, this edition is a significant contribution to the study of musical thought in Renaissance England, humanism, Protestant Reformism, and the history of education.

This unique reference book offers a holistic description of the multifaceted field of systematic musicology, which is the study of music, its production and perception, and its cultural, historical and philosophical background. The seven sections reflect the main topics in this interdisciplinary subject. The first two parts discuss musical acoustics and signal processing, comprehensively describing the mathematical and physical fundamentals of musical sound generation and propagation. The complex interplay of physiology and psychology involved in sound and music perception is covered in the following sections, with a particular focus on psychoacoustics and the recently evolved research on embodied music cognition. In addition, a huge variety of technical applications for professional training, music composition and consumer electronics are presented. A section on music ethnology completes this comprehensive handbook. Music theory and philosophy of music are imbedded throughout. Carefully edited and written by internationally respected experts, it is an invaluable reference resource for professionals and graduate students alike. This volume deals with the origin of the modern conception of the object as well as the subject of music - of musical sound as well as man as the recipient of music. This is what music offered to the Scientific Revolution of the 16th and 17th centuries. The story is developed in 12 essays written by influential musicologists and historians of science. Starting from the magic of numbers of Pythagorean and neo-Platonic doctrines, the essays lead the reader to 'sound' and 'affections' in modern terms. The conceptual framework that grasps the intellectual shift from number to sound is new, it relates to the ontological change of the object of music to the psychological change of man as the subject (viz., the recipient and beneficiary) of music.

Musica Naturalis Speculative Music Theory and Poetics, from Saint Augustine to the Late Middle Ages in France JHU Press

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

Robert Fludd (1574-1637) is well known among historians of science and philosophy for his intriguing work, *The Metaphysical, Physical and Technical History of both Major and Minor Worlds*, in which music plays an important role in his system of neoplatonic correspondences: the harmony of the universe (macrocosm) as well as the harmony of man (microcosm). 'The Temple of Music' (1617-18) is one section of this work, and deals with music theory, practice and organology. Many musicologists today have dismissed his musical ideas as conservative and outmoded or mainly based on fantasy; only the chapters on instruments have received some attention. However, reading Fludd's work on music theory and practice in the context of his own time and comparing it with other contemporary treatises, it is apparent that much of it contains highly original ideas and cannot be considered old fashioned or conservative. It is evident that Fludd's music philosophy influenced and provoked contemporary natural philosophers such as Marin Mersenne and Johannes Kepler. Less well known is the fact that Fludd's music theory reveals aspects of the development of new concepts that appear to reflect contemporary writers on music such as John Coprario and Thomas Campion. Before now, 'The Temple of Music' has not been easily accessible or available, and the fact that Fludd wrote in Latin has also been prohibitive. This critical edition provides the original Latin, an English translation and essential illustrations. The book will therefore be a useful tool for understanding the position of English music theory around 1600.

*New Medieval Literatures* is an annual of work on medieval textual cultures, aiming to engage with intellectual and cultural pluralism in the Middle Ages and now. Its scope is inclusive of work across the theoretical, archival, philological, and historicist methodologies associated with medieval literary studies, and embraces the range of European cultures, capaciously defined. Essays in this volume investigate a range of writers from late antiquity to the fifteenth century. They explore encounters between humans and animals in French romance; reflect on what contemporary sound studies can offer to Anglo-French poetry; trace how the reception of Trojan history is influenced by late medieval military practices; attend to the complex multilingualism of a devotional poetry that tests the limits of both language and theology; analyse the ways in which Christ's sexuality upsets religious typology in late medieval drama; document the lines of national and European affinities found in French poetic manuscripts; and argue for why we should study "ugly" manuscripts of practical instruction not only for what they teach us but also for their insights into medieval literacy. Texts discussed include romances such as Chrétien de Troyes's *Yvain* and Bérout's *Tristan*; the theologian John of Howden's adaptation of the *Philomela* legend in his *Rosignos*; Chaucer's *Troilus* and *Criseyde* read alongside siege chronicles of the Hundred Years War; Bruder Hans's quadrilingual *Ave Maria*; the York *Corpus Christi Plays*; the poetry of Charles d'Orléans; and a group of late medieval manuscripts which include herbals, account books, and medical treatises. KELLIE ROBERTSON is Professor of English and Comparative Literature at the University of Maryland; WENDY SCASE is Geoffrey Shepherd Professor of Medieval English Literature at the University of Birmingham; LAURA ASHE is Professor of English at the University of Oxford and Fellow and Tutor at Worcester College, Oxford; PHILIP KNOX is University Lecturer in English and Fellow of Trinity College, Cambridge, Contributors: Lukas Hadrian Ovrom, Terrence Cullen, Steven Rozenski, Tison Pugh, Rory G. Critten, Daniel Wakelin.

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

Ranging from Antiquity to contemporary analytic philosophy, it provides a concise but thorough analysis of the arguments developed by some of the most outstanding philosophers of all times. Besides the aesthetics of music proper, the volume touches upon metaphysics, ethics, philosophy of language, psychology, anthropology, and scientific developments that have influenced the philosophical explanations of music. Starting from the very origins of philosophy in Western thought (Pythagoras, Plato, Aristotle) the book talks about what music is according to Augustine, Descartes, Leibniz, Rousseau, Kant, Hegel, the Romantics, Schopenhauer, Nietzsche, Wittgenstein, Susanne Langer, Bloch, Adorno, and many others. Recent developments within the analytic tradition are illustrated with particular attention to the ontology of the musical artwork and to the problem of music and emotions. A fascinating idea which recurs throughout the book is that philosophers allow for a sort of a secret kinship between music and philosophy, as means to reveal complementary aspects of truth.

The studies assembled in this work include Medieval writings of many kinds - sermons, books of theology, epics and romances, as well as technical treatises on music - containing a wealth of information about the music and instruments of the Middle Ages.

Philosophers for millennia have tried to silence the physical musicality of voice in favor of the purity of ideas without matter, souls without bodies. Nevertheless, voices resonate among bodies, among texts, and across denotation and sound; they are singular, as unique as fingerprints, but irreducibly collective too. They are material, somatic, and musical. But voices are also meaningful—they give body to concepts that cannot exist in abstractions, essential to sense yet in excess of it. They can be neither reduced to neurology nor silenced in abstraction. They complicate the logos of the beginning and emphasize the enfleshing of all words. Through explorations of theology and philosophy, pedagogy, translation, and semiotics, all interwoven with song, *The Matter of Voice* works toward reintegrating our thinking about both speaking and authorial voice as fleshy combinings of meaning and music.

Die International Bibliography of Historical Sciences verzeichnet jährlich die bedeutendsten Neuerscheinungen geschichtswissenschaftlicher Monographien und Zeitschriftenartikel weltweit, die inhaltlich von der Vor- und Frühgeschichte bis zur jüngsten Vergangenheit reichen. Sie ist damit die derzeit einzige laufende Bibliographie dieser Art, die thematisch, zeitlich und geographisch ein derart breites Spektrum abdeckt. Innerhalb der systematischen Gliederung nach Zeitalter, Region oder historischer Disziplin sind die Werke nach Autorennamen oder charakteristischem Titelhauptwort aufgelistet.

Based on primary sources, many of which have never been published or examined in detail, this book examines the music of the late seventeenth-century composers, Biber, Schmelzer and Muffat, and the compositions preserved in the

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

extensive Moravian archives in Kromeriz. These works have never before been fully examined in the cultural and conceptual contexts of their time. Charles E. Brewer sets these composers and their music within a framework that first examines the basic Baroque concepts of instrumental style, and then provides a context for the specific works. The dances of Schmeltzer, for example, functioned both as incidental music in Viennese operas and as music for elaborate court pantomimes and balls. These same cultural practices also account for some of Biber's most programmatic music, which accompanied similar entertainments in Kromeriz and Salzburg. The many sonatas by these composers have also been misunderstood by not being placed in a context where it was normal to be entertained in church and edified in court. Many of the works discussed here remain unpublished but have, in recent years, been recorded. This book enhances our understanding and appreciation of these recordings by providing an analysis of the context in which the works were first performed.

A follow-up publication to the Handbook of Medieval Studies, this new reference work turns to a different focus: medieval culture. Medieval research has grown tremendously in depth and breadth over the last decades. Particularly our understanding of medieval culture, of the basic living conditions, and the specific value system prevalent at that time has considerably expanded, to a point where we are in danger of no longer seeing the proverbial forest for the trees. The present, innovative handbook offers compact articles on essential topics, ideals, specific knowledge, and concepts defining the medieval world as comprehensively as possible. The topics covered in this new handbook pertain to issues such as love and marriage, belief in God, hell, and the devil, education, lordship and servitude, Christianity versus Judaism and Islam, health, medicine, the rural world, the rise of the urban class, travel, roads and bridges, entertainment, games, and sport activities, numbers, measuring, the education system, the papacy, saints, the senses, death, and money.

This book thrusts the reader into the intellectual turmoil of medieval Europe. In interrelated studies of largely unexplored material dating from the ninth through to the fourteenth centuries, the contributors explore changes in functions and forms of liturgical poetry and music, and of biblical interpretation. Although the twelfth century constitutes the main focus, the phenomena dealt with here had roots in earlier times and remained in circulation in later centuries. The cultural heritage of the Carolingian intellectuals tied to the palace school of Charles the Bald is examined in a liturgical context. Forms and ideas from this period were reused and transformed in the twelfth century, as represented here by sequences, tropes, Abelard's poetry, the Gloss to Lamentations, and ritual representations or 'liturgical drama'. The two final chapters treat fourteenth-century uses and understandings of Boethius's *De institutione musica* and the new genre of sequence commentaries, both dealing with later medieval views on music theory and liturgical poetry from an earlier period, thus

## Read PDF Musica Naturalis Speculative Music Theory And Poetics From Saint Augustine To The Late Middle Ages

connecting the end of the book to its beginning. The sections are interspersed with philosophical reflections on overriding themes of the contributions. The volume concludes with an anthology of poetic texts in Latin with English translations and musical transcriptions.

[Copyright: 12ee3274bd0a61683e93a2550feba7d1](#)