

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

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From Saint Augustine To The Late Middle Ages*

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DYER MELTON

On Music, Sense, Affect and Voice Boydell & Brewer

Music theory of almost all ages has relied on nature in its attempts to explain music. The understanding of what 'nature' is, however, is subject to cultural and historical differences. In exploring ways in which music theory has represented and employed natural order since the scientific revolution, this volume asks some fundamental questions not only about nature in music theory, but also the nature of music theory. In an array of different approaches, ranging from physical acoustics to theology and Lacanian psychoanalysis, these essays examine how the multifarious conceptions of nature, located variously between scientific reason and divine power, are brought to bear on music theory. They probe the changing representations and functions of nature in the service of music theory and highlight the ever-changing configurations of nature and music, as mediated by the music-theoretical discourse.

A Treatise of Musick, Speculative, Practical and Historical Bloomsbury Publishing USA

Heinrich Schenker's theoretical and analytical method occupies a central (and often troubling) position in modern Anglo-American musical studies. His writings claim to resubstantiate the unique artistic presence of the canonic work, and reject those disciplines, such as psychoacoustics and systematic musicology, which derive from the natural sciences. This book rereads Schenker's project as an attempt to reconstruct music theory as a discipline against the background of the new empirical musical sciences of the later nineteenth century, such as the psychological and historical investigations of music.

Brill's Companion to the Reception of Pythagoras and Pythagoreanism in the Middle Ages and the Renaissance Ashgate Publishing, Ltd.

Aribo Scholasticus was an eleventh-century music theorist whose treatise *De musica* was critical in the development of modal theory. *A Play of Meanings* finally settles the academic question of this early medieval musicologist's identity, putting forth the first-ever serious examination of his musical theories, as taken from original texts and extant discussions on the subject.

New Medieval Literatures 20 Cambridge University Press

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.

Music Theory and Natural Order from the Renaissance to the Early Twentieth Century Springer Science & Business Media

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.

Bourdieu in der Germanistik University of Illinois Press

Music does not make itself. It is made by people: professionals and amateurs, singers and instrumentalists, composers and publishers, performers and audiences, entrepreneurs and consumers. In turn, making music shapes those who make it—spiritually, emotionally, physically, mentally, socially, politically, economically—for good or ill, harming and healing. This volume considers the social practice of music from a Christian point of view. Using a variety of methodological perspectives, the essays explore the ethical and doctrinal implications of music-making. The reflections are grouped according to the traditional threefold ministry of Christ: prophet, priest, and shepherd: the prophetic role of music, as a means of articulating protest against injustice, offering consolation, and embodying a harmonious order; the pastoral role of music:

creating and sustaining community, building peace, fostering harmony with the whole of creation; and the priestly role of music: in service of reconciliation and restoration, for individuals and communities, offering prayers of praise and intercession to God. Using music in priestly, prophetic, and pastoral ways, Christians pray for and rehearse the coming of God's kingdom—whether in formal worship, social protest, concert performance, interfaith sharing, or peacebuilding. Whereas temperance was of prime importance in relation to the ethics of music from antiquity to the early modern period, justice has become central to contemporary debates. This book seeks to contribute to those debates by means of Christian theological reflection on a wide range of musics: including monastic chant, death metal, protest songs, psalms and worship music, punk rock, musical drama, interfaith choral singing, Sting, and Daft Punk.

Sein und Schein Indiana University Press

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.

Monatshefte JHU Press

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 Planetary Clock Cambridge University Press

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.

Dictionary of the History of Ideas Walter de Gruyter GmbH & Co KG

The theme of *The Planetary Clock* is the representation of time in postmodern culture and the way temporality as a global phenomenon manifests itself differently across an antipodean axis. To trace postmodernism in an expansive spatial and temporal arc, from its formal experimentation in the 1960s to environmental concerns in the twenty-first century, is to describe a richer and more complex version of this cultural phenomenon. Exploring different scales of time from a Southern Hemisphere perspective, with a special emphasis on issues of Indigeneity and the Anthropocene, *The Planetary Clock* offers a wide-ranging, revisionist account of postmodernism, reinterpreting literature, film, music, and visual art of the post-1960 period within a planetary framework. By bringing the culture of Australia and New Zealand into dialogue with other Western narratives, it suggests how an antipodean impulse, involving the transposition of the world into different spatial and temporal dimensions, has long been an integral (if generally occluded) aspect of postmodernism. Taking its title from a Florentine clock designed in 1510 to measure worldly time alongside the rotation of the planets, *The Planetary Clock* ranges across well-known American postmodernists (John Barth, Toni Morrison) to more recent science fiction writers (Octavia Butler, Richard Powers), while bringing the US tradition into juxtaposition with both its English (Philip Larkin, Ian McEwan) and Australian (Les Murray, Alexis Wright) counterparts. By aligning cultural postmodernism with music (Messiaen, Ligeti, Birtwistle), the visual arts (Hockney, Blackman, Fiona Hall), and cinema (Rohmer, Haneke, Tarantino), this volume enlarges our understanding of global postmodernism for the twenty-first century.

On the Origin and Progress of the Art of Music by John Taverner Walter de Gruyter GmbH & Co KG

Available in English for the first time, Prosdocimo's *Tractatus plane musicæ* (1412) and *Tractatus musicæ speculative* (1425) are exemplary texts for understanding the high sophistication of music theory in the early fifteenth century. Known for considering music as a science based on demonstrable mathematical principles, Prosdocimo praises Marchetto for his theory of plainchant but criticizes his influential *Lucidarium* for its heterodox mathematics. In dismissing Marchetto as a "mere performer," Prosdocimo takes up matters as broad as the nature and definition of music and as precise as counterpoint, tuning, and ecclesiastical modes. The treatises also reveal much about Prosdocimo's understanding of plainchant; his work with Euclid's *Elementa*; and his familiarity with the music theory of Boethius, Macrobius, and Johannes de Muris. A foremost authority on Italian music theory of the Middle Ages and early Renaissance, Jan Herlinger consults manuscripts from Bologna, Cremona, and Lucca in preparing these valuable first critical editions.

2008 U of Nebraska Press

A critical study of the relationship between poetics and music theory in medieval culture and aesthetics. *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 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.

Springer Handbook of Systematic Musicology Variorum Publishing

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 combinations of meaning and music.

Music, Theology, and Justice Oxford University Press

Music Theory from Boethius to Zarlino is a companion volume to *Music Theory from Zarlino to Schenker: A Bibliography and Guide* by David Damschroder and David Russell Williams (*Harmonologia*, No. 4, Pendragon Press). Like the previous work, the goal of the volume is to create a logically organized introduction to the major theorists of the time and a thorough review of the scholarly work about these writers. While specialists in the history of music theory may find new materials in these pages, this work is primarily designed for the non-specialist as a practical and basic introduction to the treatises, people, and scholarship of Medieval and Renaissance theory. BR> Winner of the Vincent H. Duckles Award from the Music Library Association, 2009.

Schenker's Argument and the Claims of Music Theory Springer

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 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.

Music and the Renaissance Routledge

For the first time, the reader can have a synoptic view of the reception of Pythagoras and Pythagoreanism in the Middle Ages and the Renaissance, East and West, in a multicultural perspective. All the major themes of Pythagoreanism are addressed, from mathematics, number philosophy and metaphysics to ethics and religious thought.

The Cambridge History of Western Music Theory Routledge

Robert P. Morgan is one of a small number of music theorists writing in English who treat music theory, and in particular Schenkerian theory, as part of general intellectual life. Morgan's writings are renowned within the field of music scholarship: he is the author of the well-known Norton volume *Twentieth-Century Music*, and of additional books relating to Schenkerian and other theory, analysis and society. This volume of Morgan's previously published essays encompasses a broad range of issues, including historical and social issues and is of importance to anyone concerned with modern Western music. His specially written introduction treats his writings as a whole but also provides additional material relating to the articles included in this volume.

Sonic Writing Walter de Gruyter GmbH & Co KG

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.

Music and Power in Early Modern Spain Walter de Gruyter

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.

Music Theory, Analysis, and Society Lexington Books

The purpose of this volume is to: (1) establish the importance of music--especially in Luther's early life, in his education in the schools, and in his life in the monastery--in shaping his understanding of the role of music in the Christian life; (2) show how Luther's developing understanding of music in Christian life and worship led him to a practical and many-faceted involvement in a variety of music's aspects; (3) bring into sharp relief several distinct paradigms, or patterns of thought, that dominated Luther's theological understanding of the role of music in the church's life and ministry.