



Humanism
in Italian
Renaissance
Musical
Thought

Claude V. Palisca

Humanism In Italian Renaissance Musical Thought

Ulinka Rublack



Humanism In Italian Renaissance Musical Thought:

Humanism in Italian Renaissance Musical Thought Claude V. Palisca, 1985 **Humanism and the Reform of Sacred Music in Early Modern England** Hyun-Ah Kim, 2008 John Merbecke c 1505 c 1585 is most famous as the composer of the first musical setting of the English liturgy The booke of Common Praier Noted BCPN published in 1550 Not only was Merbecke a pioneer in setting English prose to music but also the compiler of the first Concordance of the whole English Bible 1550 and of the first English encyclopaedia of biblical and theological studies A Booke of Notes and Common Places 1581 By situating Merbecke and his work within a broader intellectual and religiocultural context of Tudor England this book challenges the existing studies of Merbecke based on the narrow theological approach to the Reformation Furthermore it suggests a rethinking of the prevailing interpretative framework of Reformation musical history On the basis of the new contextual study of Merbecke this book seeks to reinterpret his work particularly BCPN in the light of humanist rhetoric It sees Merbecke as embodying the ideal of the Christianmusical orator demonstrating that BCPN is an Anglican epitome of the Erasmian synthesis of eloquence theology and music The book thus depicts Merbecke as a humanist reformer through reevaluation of his contributions to the developments of vernacular music and literature in early modern England As such it will be of interest not only to church musicians but also to historians of the Reformation and students of wider Tudor culture

The Renaissance Ethics of Music Hyun-Ah Kim, 2015-10-06 In early modern Europe music particularly singing was the arena where body and soul came together embodied in the notion of musica humana Kim uses this concept to examine the framework within which music and song were used to promote moral education and addresses Renaissance ideas of religion education and music Early Music History: Volume 27 Iain Fenlon, 2009-05-21 The study of music from the early Middle Ages to end of the seventeenth century **Music in Golden-Age Florence, 1250-1750** Anthony M. Cummings, 2023-05-10 A comprehensive account of music in Florence from the late Middle Ages until the end of the Medici dynasty in the mid eighteenth century Florence is justly celebrated as one of the world s most important cities It enjoys mythic status and occupies an enviable place in the historical imagination But its musico historical importance is not as well understood as it should be If Florence was the city of Dante Michelangelo and Galileo it was also the birthplace of the madrigal opera and the piano Music in Golden Age Florence 1250 1750 recounts Florence s principal contributions to music and the history of how music was heard and cultivated in the city from civic and religious institutions to private patronage and the academies This book is an invaluable complement to studies of the art literature and political thought of the late medieval and early modern eras and the quasi legendary figures in the Florentine cultural pantheon **European Music, 1520-1640** James Haar, 2014 Chronological surveys of national musical cultures in Italy France the Netherlands Germany England and Spain genre studies Mass motet madrigal chanson instrumental music opera as well as essays on intellectual and cultural developments and concepts relevant to music music theory printing the Protestant Reformation and the corresponding Catholic movement

humanism the concepts of Renaissance and Baroque **Music and Science in the Age of Galileo** V. Coelho, 2013-03-09

Music and Science in the Age of Galileo features twelve new essays by leading specialists in the fields of musicology history of science astronomy philosophy and instrument building that explore the relations between music and the scientific culture of Galileo's time The essays take a broad historical approach towards understanding such topics as the role of music in Galileo's experiments and in the scientific revolution the musical formation of scientists Galileo's impact on the art and music of his time the scientific knowledge of instrument builders and the scientific experiments and cultural context of Galileo's father Vincenzo Galilei This volume opens up new areas in both musicology and the history of science and twists together various strands of parallel work by musicians and scientists on Galileo and his time This book will be of interest to musicologists historians of science and those interested in interdisciplinary perspectives of the late Renaissance early Baroque For its variety of approaches it will be a valuable collection of readings for graduate students and those seeking a more integrated approach to historical problems The book will be of interest to historians of science philosophers musicologists astronomers and mathematicians The Cambridge History of Fifteenth-Century Music Anna Maria Busse Berger, Jesse Rodin, 2015-07-16

Through forty five creative and concise essays by an international team of authors this Cambridge History brings the fifteenth century to life for both specialists and general readers Combining the best qualities of survey texts and scholarly literature the book offers authoritative overviews of central composers genres and musical institutions as well as new and provocative reassessments of the work concept the boundaries between improvisation and composition the practice of listening humanism musical borrowing and other topics Multidisciplinary studies of music and architecture feasting poetry politics liturgy and religious devotion rub shoulders with studies of compositional techniques musical notation music manuscripts and reception history Generously illustrated with figures and examples this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement *The Cambridge History of Western Music Theory* Thomas Christensen, 2006-04-20

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 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 Italian Literature Before 1900 in English Translation Robin Healey, 2011-01-01

Italian Literature

before 1900 in English Translation provides the most complete record possible of texts from the early periods that have been translated into English and published between 1929 and 2008 It lists works from all genres and subjects and includes translations wherever they have appeared across the globe In this annotated bibliography Robin Healey covers over 5 200 distinct editions of pre 1900 Italian writings Most entries are accompanied by useful notes providing information on authors works translators and how the translations were received Among the works by over 1 500 authors represented in this volume are hundreds of editions by Italy s most translated authors Dante Alighieri Niccol o Machiavelli and Giovanni Boccaccio and other hundreds which represent the author s only English translation A significant number of entries describe works originally published in Latin Together with Healey s Twentieth Century Italian Literature in English Translation this volume makes comprehensive information on translations accessible for schools libraries and those interested in comparative literature Pub desc

The Crisis of Music in Early Modern Europe, 1470-1530 Rob C. Wegman, 2005 This is the first serious study of the conflict that affected music in early modern Europe in 1470s the gradual introduction of polyphony Examining this major change in sensibility and mentality Rob C Wegman illuminates a key period of change in Western musical history

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

The Oxford Handbook of the Protestant Reformations Ulinka Rublack, 2017 This Handbook takes a broad overview of the Protestant Reformations seeing them as movements which stretched far beyond their European beginnings Written by a team of international scholars of history and theology the contributions offer up to date perspectives on Reformation ideas and the lasting historical impact of Protestantism

Ancient Music Adapted to Modern Practice Nicola Vicentino, 1996-01-01 First published in Rome in 1555 Nicola Vicentino s treatise was one of the most influential music theory texts of the sixteenth century This translation by Maria Rika Maniates is the first English language edition of Vicentino s important work Unlike most early theorists Vicentino did not simply summarize the practice of his time His aim was to change how composers wrote and how musicians thought about music His best known contribution is the adaptation of the ancient Greek chromatic and enharmonic genera to modern polyphonic practice But he also expressed the avant garde s position on the relation between music and the subject matter and feelings of a secular or sacred text He challenged the view that part writing always had to conform to the rules of counterpoint asserting that license was permissible in order to express the feelings of a verbal text In this he anticipated the manifestos of Vincenzo Galilei and Claudio Monteverdi Maniates introduction discusses Vicentino s life and work the sources

of his ideas in earlier theoretical literature and the contemporary humanists from whom he may have learned **The Cambridge History of Sixteenth-Century Music** Iain Fenlon, Richard Wistreich, 2019-01-24 Part of the seminal Cambridge History of Music series this volume departs from standard histories of early modern Western music in two important ways First it considers music as something primarily experienced by people in their daily lives whether as musicians or listeners and as something that happened in particular locations and different intellectual and ideological contexts rather than as a story of genres individual counties and composers and their works Second by constraining discussion within the limits of a 100 year timespan the music culture of the sixteenth century is freed from its conventional and tenuous absorption within the abstraction of the Renaissance and is understood in terms of recent developments in the broader narrative of this turbulent period of European history Both an original take on a well known period in early music and a key work of reference for scholars this volume makes an important contribution to the history of music **Music as Concept and Practice in the**

Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume s predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertories and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume s novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages

The Science and Art of Renaissance Music James Haar, 2014-07-14 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.

Music, Sensation, and Sensuality Linda Phyllis Austern, 2013-10-11. Divided into three sections, Linda Phyllis Austern collects eighteen cross-disciplinary essays written by some of the most important names in the field to look at this stimulating topic. The first section focuses on the cultural and scientific ways in which music and the sense of hearing work directly on the mind and body. Part Two investigates how music works on the socially constructed representational or sexualized body as a means of healing, beautifying, and maintaining a balance between the mental and physical. Finally, the book explores the action of music as it is heard and sensed by wider social units such as the body politic, mass communication from print to sound recording and broadcast technologies.

The Eloquent Body Jennifer Nevile, 2004-11-12. This book adds an entirely new dimension to the consideration of Humanism and Italian culture. It will make a welcome addition to the field of cultural studies by broadening the subject to consider an important source of information that has been previously overlooked. Timothy McGee. *The Eloquent Body* offers a history and analysis of court dancing during the Renaissance within the context of Italian Humanism. Each chapter addresses different philosophical, social, or intellectual aspects of dance during the 15th century. Some topics include issues of economic class, education, and power relating dance treatises to the ideals of Humanism and the meaning of the arts. Ideas of the body as they relate to elegance, nobility, and ethics, the intellectual history of dance based on contemporaneous readings of Pythagoras and Plato, and a comparison of geometric dance structures to geometric order in Humanist architecture.

Rethinking Music Nicholas Cook, Mark Everist, 1999. *Rethinking Music* reflects the ideas of 24 distinguished musicologists as they evaluate current thinking about music, its social and ethical dimensions, and the relationship between academic study and direct musical experience.

Humanism In Italian Renaissance Musical Thought Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has be much more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Humanism In Italian Renaissance Musical Thought**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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Table of Contents Humanism In Italian Renaissance Musical Thought

1. Understanding the eBook Humanism In Italian Renaissance Musical Thought
 - The Rise of Digital Reading Humanism In Italian Renaissance Musical Thought
 - Advantages of eBooks Over Traditional Books
2. Identifying Humanism In Italian Renaissance Musical Thought
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Humanism In Italian Renaissance Musical Thought
 - User-Friendly Interface
4. Exploring eBook Recommendations from Humanism In Italian Renaissance Musical Thought
 - Personalized Recommendations
 - Humanism In Italian Renaissance Musical Thought User Reviews and Ratings
 - Humanism In Italian Renaissance Musical Thought and Bestseller Lists

5. Accessing Humanism In Italian Renaissance Musical Thought Free and Paid eBooks
 - Humanism In Italian Renaissance Musical Thought Public Domain eBooks
 - Humanism In Italian Renaissance Musical Thought eBook Subscription Services
 - Humanism In Italian Renaissance Musical Thought Budget-Friendly Options
6. Navigating Humanism In Italian Renaissance Musical Thought eBook Formats
 - ePub, PDF, MOBI, and More
 - Humanism In Italian Renaissance Musical Thought Compatibility with Devices
 - Humanism In Italian Renaissance Musical Thought Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Humanism In Italian Renaissance Musical Thought
 - Highlighting and Note-Taking Humanism In Italian Renaissance Musical Thought
 - Interactive Elements Humanism In Italian Renaissance Musical Thought
8. Staying Engaged with Humanism In Italian Renaissance Musical Thought
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Humanism In Italian Renaissance Musical Thought
9. Balancing eBooks and Physical Books Humanism In Italian Renaissance Musical Thought
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Humanism In Italian Renaissance Musical Thought
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Humanism In Italian Renaissance Musical Thought
 - Setting Reading Goals Humanism In Italian Renaissance Musical Thought
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Humanism In Italian Renaissance Musical Thought
 - Fact-Checking eBook Content of Humanism In Italian Renaissance Musical Thought
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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