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

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BRAY ENGLISH

Sein und Schein BRILL
Im Mittelpunkt des Bandes steht die Frage, wie sich literarische Stadtutopien in der französischsprachigen Literatur im Spannungsfeld von Totalisierung und Ästhetisierung verorten lassen und welche Möglichkeiten einer zukunftsweisenden Re-Konzeptualisierung des Utopischen sich aus dieser Fokussierung ergeben. Dabei wird gerade nicht von einer strengen Opposition der beiden Terme ausgegangen, sondern es wird versucht, die Zwischen- und Überlappungsraume auszumessen, die sich zwischen den beiden Sphären auftun. Zu diesem Zweck nehmen die Beiträge die unterschiedlichsten Zuordnungen von Ästhetik und Performanz, Individuum und Gesellschaft, Raum und Gewalt in den Blick.

In fünf Blocken schlägt der Band einen Bogen vom Mittelalter bis ins 20. Jahrhundert und behandelt thematische Schwerpunkte wie 'Private Utopien', 'Utopie und Avantgarde', 'Utopie und Krieg', 'die Utopie im interkulturellen Kontext'. Das entstehende Panorama lasst eine Fülle alternativer Utopiekonzepte erkennen, die sich nicht umstandslos in gängige Utopiegeschichten einfügen und die zugleich neue Möglichkeiten einer pragmatischen Nutzung des utopischen Denkens aufzeigen."

Acta Musicologica
Bloomsbury Publishing USA
Contains overviews of religious, intellectual, literary, economic, political, and scientific concepts.

Number to Sound
Springer-Verlag
Galileis denkende Hand stellt eine grundlegende Überarbeitung des im Jahr 2007 erschienenen Werkes Galilei, der Künstler dar. Bereinigt um eine fehlerhafte Zuschreibung, entfaltet es auf stark erweiterter Grundlage das

künstlerische Element von Galileis Forscherleben. Zahlreiche neue Einsichten lassen Galileis Darstellungs- und Analysemittel bei der Erkundung des Mondes, der Sonne, der Jupitermonde und der Fixsterne begreiflich werden.

Why Sámi Sing Walter de Gruyter
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.

Music, Theology, and Justice Variorum Publishing
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.

Dictionary of the History of Ideas: Despotism, to Law, common Routledge
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. JHU Press
Vorwort - Abkürzungen und Siglen - Literatur - Einleitung - Die Handschriften - Allgemeine Vorbemerkung zu den Editionen - Mailander Traktat, Prosateil - Mailander Traktat, Versteil - Berliner Traktat A - Berliner Traktat B - Brugger Version - Traktat von Montpellier - Register - Anhang"

2008 Felix Meiner Verlag
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.

Sapientia Et Eloquentia

Boydell & Brewer

Why Sámi Sing is an anthropological inquiry into a singing practice found among the Indigenous Sámi people, living in the northernmost part of Europe. It inquires how the performance of melodies, with or without lyrics, may be a way of altering perception, relating to human and non-human presences, or engaging with the past. According to its practitioners, the Sámi "yoik" is more than a musical repertoire made up by humans: it is a vocal power received from the environment, one that reveals its possibilities with parsimony through practice and experience. Following the propensity of Sámi singers to take melodies seriously and experiment with them, this book establishes a conversation between Indigenous and Western epistemologies and introduces the "yoik" as a way of knowing in its own right, with both convergences and divergences vis-à-vis academic ways of knowing. It will be of particular interest to scholars of anthropology, ethnomusicology, and Indigenous studies.

Music and the

Renaissance Routledge
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.

Der General-Bass in der Composition Franz Steiner Verlag

Abstraction haunts medieval art, both withdrawing figuration and suggesting elusive presence. How does it make or destroy meaning in the process? Does it suggest the failure of figuration, the faltering of iconography? Does medieval abstraction function because it is imperfect, incomplete, and uncorrected-and therefore cognitively, visually demanding? Is it, conversely, precisely about perfection? To what extent is the abstract predicated on theorization of the unrepresentable and imperceptible? Does medieval abstraction pit aesthetics against metaphysics, or does it enrich it, or frame it, or both? Essays in this collection explore these and other questions that

coalesce around three broad themes: medieval abstraction as the untethering of image from what it purports to represent, abstraction as a vehicle for signification, and abstraction as a form of figuration. Contributors approach the concept of medieval abstraction from a multitude of perspectives-formal, semiotic, iconographic, material, phenomenological, epistemological.

Die Erneuerung der heidnischen Antike - Kulturwissenschaftliche Beiträge zur Geschichte der Europäischen Renaissance Amsterdam University Press

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.

The Cambridge History of Western Music Theory Lexington Books

Zwei Jahrzehnte nach seinem Tod ist das Werk des Soziologen Pierre Bourdieu aus vielen Geistes-, Kultur- und Sozialwissenschaften

nicht mehr wegzudenken. Wie aber sieht es mit der Anwendung der Bourdieuschen Konzepte und Theorien in der Germanistik aus? Der Band bilanziert den Ertrag der entsprechenden sprach- und literaturwissenschaftlichen Forschung. Zugleich werden die Zukunftspotentiale einer an Bourdieu orientierten Germanistik abgesteckt. Dabei geht es auch um die Frage, inwiefern Bourdieus Arbeiten einen gemeinsamen produktiven Bezugsrahmen für einen stärkeren Austausch zwischen Sprach- und Literaturwissenschaft bieten können.

Sourcebook for Research in Music, Third Edition Cambridge University Press

In seiner Leidenschaft zu Literatur und Historik gab Aby Warburg bereits im zarten Alter von 13 Jahren seine Verpflichtung, als ältester Sohn die Bankgeschichte der Familie zu übernehmen, an seinen jüngeren Bruder Max ab. Im Gegenzug verlangte er nur, dass dieser ihm zeitlebens jeden Bacherwunsch finanzierte. Warburg studierte gegen den Willen seiner Familie Kunstgeschichte, Geschichte und Arch

ologie und erforschte den Einfluss der Antike auf die europäische Renaissance. Lag hierauf sein Hauptaugenmerk, so war er auch auf anderen Gebieten stets der Forschung und Wissenschaft verpflichtet, wie seine Aufzeichnungen über die Hopi-Indianer in den USA belegen. In diesem Band ist die erste Hälfte aller von Warburg verfassten wissenschaftlichen Aufsätze festgehalten. Aby Warburg (1866-1929) war Nachkomme einer jüdischen Bankiersfamilie. Er lebte in Hamburg, Florenz und den USA. Neben seinen eigenen Publikationen ist sein größter Nachlass die kulturwissenschaftliche Warburg Bibliothek, welche im Zuge der Machtergreifung der Nazis 1933 nach London verschifft wurde und auch heute noch zur Universität London gehört. *'Nationes', 'Gentes' und die Musik im Mittelalter* Walter de Gruyter GmbH & Co KG
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. *Bourdieu in der Germanistik* Peter Lang GmbH, Internationaler Verlag der Wissenschaften
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 ensure that the Sourcebook will continue to be an indispensable reference for years to come. *Sonic Writing* Musica Naturalis
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. Abstraction in Medieval Art Indiana University Press

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. *Amis and Amiloun* Schott Music GmbH & Company Kg / Schott Campus The notion that ideas and judgments about music are based on culturally specific and national frames of reference and ideologies was not invented in the modern era. Taking an interdisciplinary perspective, this volume examines the role played

by notions of communities such as Germani, Itali, and Franci (Germanic, Italian, and French) in medieval writings about music during the period between about 900 and 1500.

Opus Tertium Walter de Gruyter

Es wird gezeigt, in welchem Maße auch noch die Aufzeichnungen des Chanson-Repertoires des

14. Jahrhunderts den Denkstrukturen des mittelalterlichen Tonsystems verhaftet sind. Eine zentrale Rolle nimmt dabei die Hexachordlehre ein, die sich als konsequentes Ergebnis dieser Vorstellungen erweist. Ihre kompromisslose Anwendung erlaubt eine völlig neue Sichtweise auf Fragen der Modalität und der Akzidentiensetzung.

Erst die Verknüpfung unterschiedlicher Ebenen der mittelalterlichen Musiklehre, nämlich Modus, Hexachord und Contrapunctus, laßt viele dieser Stücke im wahren Sinne des Wortes zum Klingen bringen. Dabei werden die praktischen Probleme der Solmisation an einer Fülle von Beispielen verdeutlicht. (Franz Steiner 1992)

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