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SUMMA MUSICÆ

*A thirteenth-century
manual for singers*

EDITED AND TRANSLATED BY
CHRISTOPHER PAGE

Summa Musice A Thirteenth Century Manual For Singers

Kenneth Kreitner



Summa Musice A Thirteenth Century Manual For Singers:

Summa Musice Christopher Page,1991-08-30 How did medieval musicians learn to perform How did they compose What was their sense of the history and purpose of music The Summa musice a treatise on practical music from c 1200 sheds light on all these questions It is a manual for young singers who are learning Gregorian chant for the first time and provides a compact but comprehensive introduction to notation performance and composition written in a mixture of Latin prose and verse More than that however it is also an introduction to medieval culture what educated people believed to be worth knowing about music how they reasoned when they discussed musical questions the nature of musical thought and how it was expressed There has been no edition of the Summa musice since 1784 when Gerbert published a very faulty text Christopher Page s book provides a completely new edition of the Latin text taken from the only surviving original copy together with an English translation Both texts are copiously annotated and introduced by an authoritative and illuminating editorial commentary

Summa Musice Christopher Page,2007-05-31 How did medieval musicians learn to perform How did they compose What was their sense of the history and purpose of music The Summa musice a treatise on practical music from c 1200 sheds light on all these questions It is a manual for young singers who are learning Gregorian chant for the first time and provides a compact but comprehensive introduction to notation performance and composition written in a mixture of Latin prose and verse More than that however it is also an introduction to medieval culture what educated people believed to be worth knowing about music how they reasoned when they discussed musical questions the nature of musical thought and how it was expressed There has been no edition of the Summa musice since 1784 when Gerbert published a very faulty text Christopher Page s book provides a completely new edition of the Latin text taken from the only surviving original copy together with an English translation Both texts are copiously annotated and introduced by an authoritative and illuminating editorial commentary

Silence, Music, Silent Music Nicky Losseff,2017-07-05 The contributions in this volume focus on the ways in which silence and music relate contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour The book maps out this little explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse Topics addressed include the idea of silent music in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith the aesthetics of Susan Sontag applied to Cage s idea of silence silence as a different means of understanding musical texture ways of thinking about silences in music produced during therapy sessions as a form of communication music and silence in film including the idea that music can function as silence and the function of silence in early chant Perhaps the most all pervasive theme of the book is that of silence and nothingness music and spirituality a theme that has appeared in writings on John Cage but not in a broader sense in scholarly writing The

book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis encompassing not just Western art traditions but the relationship between music silence the human psyche and sociological trends ultimately providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being Silence Music Silent Music will appeal to those working in the fields of musicology psychology of religion gender studies aesthetics and philosophy

Rhetoric Beyond Words Mary Carruthers, 2010-04-08 This book analyses collaborative activities across the visual arts to show the power of non verbal rhetoric in the Middle Ages

Identity and Locality in Early European Music, 1028-1740 Jason Stoessel, 2017-07-05 This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern Europe Contributions by leading and emerging European music experts fall into three areas plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium late medieval musical aesthetics traditions and practices in Paris Padua Prague and more generally England Germany and Spain and local traditions in Renaissance Augsburg and Baroque Naples and Dresden In addition to in depth readings of anonymous musical traditions contributors provide new details concerning the lives and music of well known composers such as Ad r de Chabannes Bartolino da Padova Ciconia Josquin Senfl Alessandro Scarlatti Heinrich and Zelenka This book will appeal to a broad range of readers including chant scholars medievalists music historians and anyone interested in music s place in pre modern and early modern European culture

Between Creativity and Norm-Making Sigrid M. Ller, Cornelia Schweiger, 2012-11-09 This volume deals with contrasting developments in the period between 1400 1550 It is one that is characterized by a search for greater personal liberty and more opportunities for creative expression on the one hand and a quest to secure stability by establishing binding norms on the other

Aural Education Monika Andrianopoulou, 2019-10-16 Aural Education Reconceptualising Ear Training in Higher Music Learning explores the practice of musical aural training from historical pedagogical psychological musicological and cultural perspectives and uses these to draw implications for its pedagogy particularly within the context of higher music education The multi perspective approach adopted by the author affords a broader and deeper understanding of this branch of music education and of how humans relate to music more generally The book extracts and examines one by one different parameters that appear central to aural training proceeding in a gradual and well organised way while at the same time constantly highlighting the multiple interconnections and organic unity of the many different operations that take place when we interact with music through any music related activity The resulting complex profile of the nature of our relationship with music combined with an exploration of non Western cultural perspectives offer fresh insights on issues relating to musical aural training Emerging implications are proposed in the form of broad pedagogical principles applicable in a variety of different music educational settings Andrianopoulou propounds a holistic alternative to aural training which acknowledges the richness of our

relationship to music and is rooted in absorbed aural experience The book is a key contribution to the existing literature on aural education designed with researchers and educators in mind

Music Education and the Art of Performance in the German Baroque John Butt, 1994-05-26 In considering the role of practical music in education this book explores the art of performance in Germany during the Baroque period The author examines the large number of surviving treatises and instruction manuals used in the Lutheran schools during the period 1530 1800 and builds up a picture of the function and status of music in both school and church This understanding of music as a functional art *musica practica* in turn gives us insight into contemporary performance of the sacred work of Praetorius Sch tz Buxtehude or Bach

The Cambridge Companion to Singing John Potter, 2000-04-13 Ranging from medieval music to Madonna and beyond this book covers in detail the many aspects of the voice The volume is divided into four broad areas Popular Traditions begins with an overview of singing traditions in world music and continues with aspects of rock rap and jazz The Voice in the Theatre includes both opera singing from the beginnings to the present day and twentieth century stage and screen entertainers Choral Music and Song features a history of the art song essential hints on singing in a larger choir the English cathedral tradition and a history of the choral movement in the United States The final substantial section on performance practices ranges from the voice in the Middle Ages and the interpretation of early singing treatises to contemporary vocal techniques ensemble singing the teaching of singing children s choirs and a comprehensive exposition of vocal acoustics

Sung Birds Elizabeth Eva Leach, 2018-07-05 Is birdsong music The most frequent answer to this question in the Middle Ages was resoundingly no In *Sung Birds* Elizabeth Eva Leach traces postmedieval uses of birdsong within Western musical culture She first explains why such melodious sound was not music for medieval thinkers and then goes on to consider the ontology of music the significance of comparisons between singers and birds and the relationship between art and nature as enacted by the musical performance of late medieval poetry If birdsong was not music how should we interpret the musical depiction of birdsong in human music making What does it tell us about the singers their listeners and the moral status of secular polyphony Why was it the fourteenth century that saw the beginnings of this practice continued to this day in the music of Messiaen and others Leach explores medieval arguments about song language and rationality whose basic terms survive undiminished into the present She considers not only lyrics that have their singers voice the songs or speech of birds but also those that represent other natural nonmusical sounds such as human cries or the barks of dogs The dangerous sweetness of birdsong was invoked in discussions of musical ethics which because of the potential slippage between irrational beast and less rational woman in comparisons with rational human masculinity depict women s singing as less than fully human Leach s argument comes full circle with the advent of sound recording This technological revolution like its medieval equivalent the invention of the music book once again made the relationship between music and nature an acute preoccupation of Western culture

Palestrina and the German Romantic Imagination James Garratt, 2002-07-18 Focusing on the reception of

Palestrina this bold interdisciplinary study explains how and why the works of a sixteenth century composer came to be viewed as a paradigm for modern church music It explores the diverse ways in which later composers responded to his works and style and expounds a provocative model for interpreting compositional historicism In addition to presenting insights into the works of Bruckner Mendelssohn and Liszt the book offers fresh perspectives on the institutional aesthetic and ideological frameworks sustaining the cultivation of choral music in this period This publication provides an overview and analysis of the relation between the Palestrina revival and nineteenth century composition and it demonstrates that the Palestrina revival was just as significant for nineteenth century culture as parallel movements in the other arts such as the Gothic revival

One Hundred Years of Violoncello Valerie Walden,2004-08-19 The first book to address the full range of performance issues for the violoncello from the Baroque to the early Romantic period Richly illustrated with over 300 music examples plates and figures this book provides playing instructions which can easily be applied by modern players to their own performance of period music

Renaissance Music Kenneth Kreitner,2017-07-05 We know what say a Josquin mass looks like but what did it sound like This is a much more complex and difficult question than it may seem Kenneth Kreitner has assembled twenty articles published between 1946 and 2009 by scholars exploring the performance of music from the fifteenth and sixteenth centuries The collection includes works by David Fallows Howard Mayer Brown Christopher Page Margaret Bent and others covering the voices and instruments debate of the 1980s the performance of sixteenth century sacred and secular music the role of instrumental ensembles and problems of pitch standards and musica ficta Together the papers form not just a comprehensive introduction to the issues of renaissance performance practice but a compendium of clear thinking and elegant writing about a perpetually intriguing period of music history

Heinrich Glarean's Books Iain Fenlon,Inga Mai Groote,2013-08-22 This collection of essays investigates the work of Heinrich Glarean one of the most influential humanists and music theorists of the sixteenth century For the first time Glarean s musical writings including his masterwork the Dodekachordon are considered in the wider context of his work in a variety of disciplines such as musicology history theology and geography Contributors reference books from Glarean s private library including rare and previously unseen material to explore his strategies and impact as a humanist author and university teacher The book also uses other newly discovered source material such as course notes written by students and Glarean s preparations for his own lectures to offer a fascinating picture of his reactions to contemporary debates Providing a detailed analysis of Glarean s library as reconstructed from the surviving copies Heinrich Glarean s Books offers new and exciting perspectives on the multidisciplinary work of an accomplished intellectual

On Farting V. Allen,2010-05-24 This book presents waste as an aesthetic category that introduces an arsy versy world where detritus is precious This aesthetic is applied in the second part to etymology poking through the paternal dungheaps of words and tracing their origins not to Eden but to Babel puns and word play

The Critical Nexus Charles M. Atkinson,2009 The Critical Nexus is the first book to trace the development of

the notational matrix of Western music from Antiquity to the fourteenth century It shows how principles of ancient Greek theory were grafted onto medieval practice leading to a theory of both tone system and mode and a concomitant system of musical notation that is uniquely Western **The Renaissance Reform of Medieval Music Theory** Stefano

Mengozzi,2010-02-11 A detailed study of the sight singing method introduced by the 11th century monk Guido of Arezzo in its intellectual context The Corrupter of Boys Dyan Elliott,2020-11-27 In the fourth century clerics began to distinguish themselves from members of the laity by virtue of their augmented claims to holiness Because clerical celibacy was key to this distinction religious authorities of all stripes patristic authors popes theologians canonists monastic founders and commentators became progressively sensitive to sexual scandals that involved the clergy and developed sophisticated tactics for concealing or dispelling embarrassing lapses According to Dyan Elliott the fear of scandal dictated certain lines of action and inaction the consequences of which are painfully apparent today In The Corrupter of Boys she demonstrates how in conjunction with the requirement of clerical celibacy scandal averse policies at every conceivable level of the ecclesiastical hierarchy have enabled the widespread sexual abuse of boys and male adolescents within the Church Elliott examines more than a millennium s worth of doctrine and practice to uncover the origins of a culture of secrecy and concealment of sin She charts the continuities and changes from late antiquity into the high Middle Ages in the use of boys as sexual objects before focusing on four specific milieus in which boys and adolescents would have been especially at risk in the high and later Middle Ages the monastery the choir the schools and the episcopal court The Corrupter of Boys is a work of stunning breadth and discomforting resonance as Elliott concludes that the same clerical prerogatives and privileges that were formulated in late antiquity and the medieval era and the same strategies to cover up the abuses they enable remain very much in place

The Cambridge History of Musical Performance Colin Lawson,Robin Stowell,2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today Eight Centuries of Troubadours and Trouvères John Haines,2004-07-08 This 2004 book traces the changing interpretation of troubadour and trouvère music a repertoire of songs which have successfully maintained public interest for eight centuries from the medieval chansonniers to contemporary rap renditions A study of

their reception therefore serves to illustrate the development of the modern concept of medieval music. Important stages include sixteenth century antiquarianism, the Enlightenment synthesis of scholarly and popular traditions, and the infusion of archaeology and philology in the nineteenth century, leading to more recent theories on medieval rhythm. More often than now, writers and performers have negotiated a compromise between historical research and a more imaginative approach to envisioning the music of troubadours and trouveres. This book points not so much to a resurrection of medieval music in modern times as to a continuous tradition of interpreting these songs over eight centuries.

Reviewing **Summa Musice A Thirteenth Century Manual For Singers**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Summa Musice A Thirteenth Century Manual For Singers**," an enthralling opus penned by a very acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

<https://archive.kdd.org/results/virtual-library/HomePages/The%20Humanities%20In%20Western%20Culture%20Volume%20I.pdf>

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Summa Musice A Thirteenth Century Manual For Singers Introduction

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