

CAMBRIDGE MUSICAL TEXTS
AND MONOGRAPHS

SUMMA MUSICE

*A thirteenth-century
manual for singers*

EDITED AND TRANSLATED BY
CHRISTOPHER PAGE

Summa Musice A Thirteenth Century Manual For Singers

ML Morrison



Summa Musice A Thirteenth Century Manual For Singers:

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

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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

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