

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

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 The Cambridge History of Western Music Theory
 Sapientia Et Eloquentia
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*Musica Naturalis Speculative Music Theory And Poetics
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LETICIA GOODMAN

Music, Theology, and Justice Open Book Publishers

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 Oxford 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.

Gateways to the Book BRILL

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.

The Cambridge History of Western Music Theory Routledge

This work is a complete English translation of the Latin Etymologies of Isidore, Bishop of Seville (c.560-636). Isidore compiled the work between c.615 and the early 630s and it takes the form of

an encyclopedia, arranged by subject matter. It contains much lore of the late classical world beginning with the Seven Liberal Arts, including Rhetoric, and touches on thousands of topics ranging from the names of God, the terminology of the Law, the technologies of fabrics, ships and agriculture to the names of cities and rivers, the theatrical arts, and cooking utensils. Isidore provides etymologies for most of the terms he explains, finding in the causes of words the underlying key to their meaning. This book offers a highly readable translation of the twenty books of the *Etymologies*, one of the most widely known texts for a thousand years from Isidore's time. [Sapientia Et Eloquentia](#) Cambridge University Press

A follow-up publication to the *Handbook of Medieval Studies*, this new reference work turns to a different focus: medieval culture. Medieval research has grown tremendously in depth and breadth over the last decades. Particularly our understanding of medieval culture, of the basic living conditions, and the specific value system prevalent at that time has considerably expanded, to a point where we are in danger of no longer seeing the proverbial forest for the trees. The present, innovative handbook offers compact articles on essential topics, ideals, specific knowledge, and concepts defining the medieval world as comprehensively as possible. The topics covered in this new handbook pertain to issues such as love and marriage, belief in God, hell, and the devil, education, lordship and servitude, Christianity versus Judaism and Islam, health, medicine, the rural world, the rise of the urban class, travel, roads and bridges, entertainment, games, and sport activities, numbers, measuring, the education system, the papacy, saints, the senses, death, and money.

[Brill's Companion to the Reception of Pythagoras and Pythagoreanism in the Middle Ages and the Renaissance](#) Cambridge University Press

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.

[Dictionary of the History of Ideas](#) 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.

[On Music, Sense, Affect and Voice](#) Walter de Gruyter GmbH & Co KG

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.

[What Kind of Theory is Music Theory?](#) U of Nebraska Press

The composer Sir James MacMillan has often referred to music as 'the most spiritual of the arts', and for many people, regardless of religious affiliation, this rings true. In listening to music, we are drawn to dimensions of human experience beyond the material. This collection brings together leading scholars from various disciplines – including Christian theology, musicology, and psychology and neuroscience – to interrogate the intimate relationship between music and spirituality. Organised in three parts – theological approaches, empirical methods, and Christian worship – the volume covers a vibrant array of topics. From examining how the Covid-19 pandemic has reshaped the profile of contemporary worship to investigating the spiritual effects of bodily positioning in liturgical spaces, from exploring spiritual experience through heart and breathing activity, electrodermal activity, and saliva samples to comparing the spiritual experiences of British Methodists with Welsh sporting fans, these essays attend to the lived reality of people's perceived spiritual experiences through music. This collection will be an invaluable resource for scholars in the growing field of Christian theology and music, and will serve as a cornerstone for future research at the intersection of theology, music, and psychology and neuroscience. It will also appeal to anyone curious about why music consistently, across cultures, occupies a unique space

bridging the material and spiritual dimensions of human life.

[Music and Spirituality](#) Boydell & Brewer

Number 10 Sound: The Musical Way 10 the Scientific Revolution is a collection of twelve essays by writers from the fields of musicology and the history of science. The essays show the idea of music held by European intellectuals who lived from the second half of the 15 century to the th early 17 : physicians (e. g. Marsilio Ficino), scholars of musical theory (e. g. Gioseffo Zarlino, Vincenzo Galilei), natural philosophers (e. g. Francis Bacon, Isaac Beeckman, Marin Mersenne), astronomers and mathematicians (e. g. Johannes Kepler, Galileo Galilei). Together with other people of the time, whom the Reader will meet in the course of the book, these intellectuals share an idea of music that is far removed from the way it is commonly conceived nowadays: it is the idea of music as a science whose object-musical sound--can be quantified and demonstrated, or enquired into experimentally with the methods and instruments of modern scientific enquiry. In this conception, music to be heard is a complex, variable structure based on few simple elements--e. g. musical intervals-, combined according to rules and criteria which vary along with the different ages. However, the varieties of music created by men would not exist if they were not based on certain musical models--e. g. the consonances-, which exist in the mind of God or are hidden in the womb of Nature, which man discovers and demonstrates, and finally translates into the language of sounds.

[Music Theory and Natural Order from the Renaissance to the Early Twentieth Century](#) Lexington Books

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.

[On the Origin and Progress of the Art of Music by John Taverner](#) Brepols Publishers

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.

[Musica Naturalis](#) Walter de Gruyter GmbH & Co KG

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.

[2008 Walter de Gruyter](#)

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 combinings of meaning and music.

[Musica Poetica: Musical-Rhetorical Figures in German Baroque Music](#) Cambridge 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.

[Music and Instruments of the Middle Ages](#) Taylor & Francis

Cutting-edge and fresh new outlooks on medieval literature, emphasising the vibrancy of the field.

[Acta Musicologica](#) Variorum Publishing

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.

[The Matter of Voice](#) 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.

[Bourdieu in der Germanistik](#) Springer Science & Business Media

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.

Sourcebook for Research in Music, Third Edition Bloomsbury Publishing USA

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 rhétoriqueurs. 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.

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