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Elizabethan Music and Musical Criticism

SECOND EDITION

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Elizabethan Music Musical Criticis 2nd Edition

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Elizabethan Music Musical Criticis 2nd Edition:

Elizabethan Music and Musical Criticism ... Second Edition. [With Plates.]. Morrison Comegys BOYD,1962

Music and Gender in English Renaissance Drama Katrine K. Wong,2013-05-02 This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities both inside and outside the contemporary societal decorum Wong s analysis broadens our understanding of the general theatrical representation of music or musical dramaturgy and complicates the current discussion of musical portrayal and construction of gender during this period Wong discusses dramaturgical meanings of music and its association with gender love and erotomania in Renaissance plays The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays However while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal various musical representations of characters and situations in early modern drama would prove otherwise Wong building upon the conventional model of binarism explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music and at the same time experimented with the multivalent meanings and significance embodied in theatrical music **William Byrd**

John Harley,2017-07-05 This is the first comprehensive study of William Byrds life 1540 1623 and works to appear for sixty years and fully takes into consideration recent scholarship The biographical section includes many newly discovered facts about Byrd and his family while in the chapters dealing with his music an attempt is made for the first time to outline the chronology of all his compositions The book begins with a detailed account of Byrd s life based on a completely fresh examination of original documents which are quoted extensively Several previously known documents have now been identified as being in Byrds hand and some fresh holographs have been discovered A number of questions such as his parentage and date of birth have been conclusively settled The book continues with a survey of Byrds music which pays particular attention to its chronological development and links it where possible to the events and background of his life A series of appendices includes additional texts of important documents and a summary catalogue of works A bibliography and index complete the book Besides musical illustrations there is a series of plates illustrating documents and places associated with Byrd *Encountering Ephemera 1500-1800* Joshua B. Fisher,Rebecca Steinberger,2014-07-24 This volume addresses

two key questions 1 How can ephemera be understood as a critical category of literary and historical inquiry and 2 How can ephemera serve pedagogical purposes in the classroom Each of the essays in *Encountering Ephemera 1550 1800* Scholarship Performance Classroom addresses these questions by exploring a diverse range of materials as well as periods The essays collectively work to define ephemera as a complex and multi faceted critical category in terms of its literary cultural and historical significance Each contributor works to complicate the traditional binary opposition between the ephemeral transitory and the canonical enduring in part by recognizing how attending to the material processes of textual production

transmission and dissemination highlights the potential instability and mutability of texts and textual relationships whether discussing broadside ballads or coterie poetry By shifting the focus to the processes by which texts are constructed and construed the prospect of recognizing any text regardless of its canonical status as a static and fixed entity becomes difficult and in turn the ephemeral qualities that define and constitute the text's materiality come more sharply into focus Along these lines the ephemeral spaces across and between discourses what might be called the ephemera of cultural poetics play a key role in shaping literary texts Thus early modern and eighteenth century ephemera constitute both the material texts not intended to last or designed for limited cultural life and the process fleeting and transitory aspects of cultural production Whether discussing the circulation of cheap print the performative traces of music and gesture in Shakespeare's plays or the diffuse cultural influences that both surround and pervade literary texts attending to ephemeral matters underscores the dynamic unfixedness of early modern and eighteenth century cultural practices

Style For Actors 2nd Edition, *Eros and Music in Early Modern Culture and Literature* Claire Bardelmann, 2018-05-15 What is the relationship between Eros and music How does the intersection of love and music contribute to define the perimeter of Early Modern love The Early Moderns hold parallel discourses on the metaphysical doctrines of love and music as theories of harmony Statements of love as music of music as love and of both as harmonic ideals are found across a wide range of cultural contexts highlighting the understanding of love as a cultural construct The book assesses the complexity of cultural discourses on this linkage of Eros and music The ambivalence of music as an erotic agent is enacted in the controversy over dancing and reflected in the ubiquitous symbolism of music instruments Likewise the trivialization of musical imagery in madrigal lyrics and love poetry highlights a sense of degradation and places the love music relationship at the meeting point of two epistemes The book also shows the symbolic deployment of the intertwined ideas of love and music in the English epyllion and offers close readings of Shakespeare's poems *The Rape of Lucrece* and *Venus and Adonis* The book is the first to propose an overview of the theoretical cultural and poetical intersections of Eros and music in Early Modern England It discusses the connections in a richly interdisciplinary manner drawing on a wealth of primary material which includes rhetoric natural philosophy educational literature medicine music theory and musical performance dance books performance politics Protestant pamphlets and sermons and emblem books

George Herbert and Early Modern Musical Culture Simon Jackson, 2022-12 The first full length study to uncover the profound impact of early modern musical culture on George Herbert's religious verse

The Oxford History of Life Writing: Volume 2. Early Modern Alan Stewart, 2018-05-10 The Oxford History of Life Writing Volume 2 Early Modern explores life writing in England between 1500 and 1700 and argues that this was a period which saw remarkable innovations in biography autobiography and diary keeping that laid the foundations for our modern life writing The challenges wrought by the upheavals and the sixteenth century English Reformation and seventeenth century Civil Wars moulded British and early American life writing in unique and lasting ways While classical and medieval

models continued to exercise considerable influence new forms began to challenge them The English Reformation banished the saints lives that dominated the writings of medieval Catholicism only to replace them with new lives of Protestant martyrs Novel forms of self accounting came into existence from the daily moral self accounting dictated by strands of Calvinism to the daily financial self accounting modelled on the new double entry book keeping This volume shows how the most ostensibly private journals were circulated to build godly communities how women found new modes of recording and understanding their disrupted lives how men started to compartmentalize their lives for public and private consumption The volume doesn't intend to present a strict chronological progression from the medieval to the modern nor to suggest the triumphant rise of the fact based historical biography Instead it portrays early modern England as a site of multiple sometimes conflicting possibilities for life writing all of which have something to teach us about how the period understood both the concept of a life and what it mean to write a life **Both from the Ears and Mind** Linda Phyllis

Austern,2020-07-15 Both from the Ears and Mind offers a bold new understanding of the intellectual and cultural position of music in Tudor and Stuart England Linda Phyllis Austern brings to life the kinds of educated writings and debates that surrounded musical performance and the remarkable ways in which English people understood music to inform other endeavors from astrology and self care to divinity and poetics Music was considered both art and science and discussions of music and musical terminology provided points of contact between otherwise discrete fields of human learning This book demonstrates how knowledge of music permitted individuals to both reveal and conceal membership in specific social intellectual and ideological communities Attending to materials that go beyond music's conventional limits these chapters probe the role of music in commonplace books health maintenance and marriage manuals rhetorical and theological treatises and mathematical dictionaries Ultimately Austern illustrates how music was an indispensable frame of reference that became central to the fabric of life during a time of tremendous intellectual social and technological change Aspects of Early

English Keyboard Music before c.1630 David Smith,2019-04-24 English keyboard music reached an unsurpassed level of sophistication in the late sixteenth and early seventeenth centuries as organists such as William Byrd and his students took a genre associated with domestic amateur performance and treated it as seriously as vocal music This book draws together important research on the music its sources and the instruments on which it was played There are two chapters on instruments John Koster on the use of harpsichord during the period and Dominic Gwynn on the construction of Tudor style organs based on the surviving evidence we have for them This leads to a section devoted to organ performance practice in a liturgical context in which John Harper discusses what the use of organs pitched in F may imply about their use in alternation with vocal polyphony and Magnus Williamson explores improvisational practice in the Tudor period The next section is on sources and repertoire beginning with Frauke J rgensen and Rachelle Taylor's chapter on Clarifica me Pater settings which grows naturally out of the consideration of improvisation in the previous chapter The next two contributions focus on two of

the most important individual manuscript sources Tihomir Popovi challenges assumptions about My Ladye Nevells Booke by reflecting on what the manuscript can tell us about aristocratic culture and David J Smith provides a detailed study of the famous Fitzwilliam Virginal Book The discussion then broadens out into Pieter Dirksen s consideration of a wider selection of sources relating to John Bull which in turn connects closely to David Leadbetter s work on Gibbons lute sources and questions of style

Broken Harmony Joseph M. Ortiz, 2011-02-14 Music was a subject of considerable debate during the Renaissance The notion that music could be interpreted in a meaningful way clashed regularly with evidence that music was in fact profoundly promiscuous in its application and effects Subsequently much writing in the period reflects a desire to ward off music s illegibility rather than come to terms with its actual effects In Broken Harmony Joseph M Ortiz revises our understanding of music s relationship to language in Renaissance England In the process he shows the degree to which discussions of music were ideologically and politically charged Offering a historically nuanced account of the early modern debate over music along with close readings of several of Shakespeare s plays including Titus Andronicus The Merchant of Venice The Tempest and The Winter s Tale and Milton s A Maske Ortiz challenges the consensus that music s affinity with poetry was widely accepted or even desired by Renaissance poets Shakespeare more than any other early modern poet exposed the fault lines in the debate about music s function in art repeatedly staging disruptive scenes of music that expose an underlying struggle between textual and sensuous authorities Such musical interventions in textual experiences highlight the significance of sound as an aesthetic and sensory experience independent of any narrative function

Patrons and Musicians of the English Renaissance David C. Price, 1981-02-05 The author examines the secular music of the late Renaissance period primarily through families of varying importance

The World of William Byrd John Harley, 2016-02-17 In The World of William Byrd John Harley builds on his previous work William Byrd Gentleman of the Chapel Royal Ashgate 1997 in order to place the composer more clearly in his social context He provides new information about Byrd s youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd s navigation within and between them are examined as are the lives of a number of the individuals comprising them

Echo and Meaning on Early Modern English Stages Susan L. Anderson, 2017-10-11 This book examines the trope of echo in early modern literature and drama exploring the musical sonic and verbal effects generated by forms of repetition on stage and in print Focusing on examples where Echo herself appears as a character this study shows how echoic techniques permeated literary dramatic and musical performance in the period and puts forward echo as a model for engaging with sounds and texts from the past Starting with sixteenth century translations of myths of Echo from Ovid and Longus the book moves through the uses of echo in Elizabethan progress entertainments commercial and court drama Jacobean court masques and prose romance It places the work of well known dramatists such as Ben Jonson and John Webster in the context of broader cultures of performance The book will be of interest to scholars and students of early

modern drama music and dance *Sweelinck's Keyboard Music* Curtis,2024-04-22 Scholarly treatment of Anglo Dutch cultural relations with a focus on the 17th and 18th centuries **English Pastime Music, 1630–1660** Martha Maas,1974-01-01 *Art and Music* Dale G. Cleaver,John M. Eddins,1977 **Reverberating Song in Shakespeare and Milton** Erin Minear,2016-04-08 In this study Erin Minear explores the fascination of Shakespeare and Milton with the ability of music heard imagined or remembered to infiltrate language Such infected language reproduces not so much the formal or sonic properties of music as its effects Shakespeare s and Milton s understanding of these effects was determined she argues by history and culture as well as individual sensibility They portray music as uncanny and divine expressive and opaque promoting associative rather than logical thought processes and unearthing unexpected memories The title reflects the multiple and overlapping meanings of reverberation in the study the lingering and infectious nature of musical sound the questionable status of audible earthly music as an echo of celestial harmonies and one writer s allusions to another Minear argues that many of the qualities that seem to us characteristically Shakespearean stem from Shakespeare s engagement with how music works and that Milton was deeply influenced by this aspect of Shakespearean poetics Analyzing Milton s account of Shakespeare s warbled notes she demonstrates that he saw Shakespeare as a peculiarly musical poet deeply and obscurely moving his audience with language that has ceased to mean but nonetheless lingers hauntingly in the mind Obsessed with the relationship between words and music for reasons of his own including his father s profession as a composer Milton would adopt adapt and finally reject Shakespeare s form of musical poetics in his own quest to join the angel choir Offering a new way of looking at the work of two major authors this study engages and challenges scholars of Shakespeare Milton and early modern culture *St Paul's Cathedral Precinct in Early Modern Literature and Culture* Roze Hentschell,2020-06-16 Prior to the 1666 fire of London St Paul s Cathedral was an important central site for religious commercial and social life in London The literature of the period both fictional and historical reveals a great interest in the space and show it to be complex and contested with multiple functions and uses beyond its status as a church St Paul s Cathedral Precinct in Early Modern Literature and Culture Spatial Practices animates the cathedral space by focusing on the every day functions of the building deepening and sometimes complicating previous works on St Paul s St Paul s Cathedral Precinct in Early Modern Literature and Culture is a study of London s cathedral its immediate surroundings and its everyday users in early modern literary and historical documents and images with special emphasis on the late sixteenth and early seventeenth centuries It discusses representations of several of the seemingly discrete spaces of the precinct to reveal how these spaces overlap with and inform one another spatially and argues that specific locations should be seen as mutually constitutive and in a dynamic and ever evolving state The varied uses of the precinct including the embodied spatial practices of early modern Londoners and visitors are examined including the walkers in the nave sermon goers those who shopped for books the residents of the precinct the choristers and those who were devoted to church repairs and renovations **The**

Oxford History of Life-writing Karen Anne Winstead, Alan Stewart, 2018 The Oxford History of Life Writing Volume 1 The Middle Ages explores the richness and variety of life writing in the Middle Ages ranging from Anglo Latin lives of missionaries prelates and princes to high medieval lives of scholars and visionaries to late medieval lives of authors and laypeople

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





















































































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
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