

Music

GARY
TOMLINSON

in Renaissance

Toward a
Historiography
of Others

Magic



Music In Renaissance Magic Toward A Historiography Of Others

Michael Ursell



Music In Renaissance Magic Toward A Historiography Of Others:

Music in Renaissance Magic Gary Tomlinson, 1993 Magic enjoyed a vigorous revival in sixteenth century Europe attaining a prestige lost for over a millennium and becoming for some a kind of universal philosophy Renaissance music also suggested a form of universal knowledge through renewed interest in two ancient themes the Pythagorean and Platonic harmony of the celestial spheres and the legendary effects of the music of bards like Orpheus Arion and David In this climate Renaissance philosophers drew many new and provocative connections between music and the occult sciences In Music in Renaissance Magic Gary Tomlinson describes some of these connections and offers a fresh view of the development of early modern thought in Italy Raising issues essential to postmodern historiography issues of cultural distance and our relationship to the others who inhabit our constructions of the past Tomlinson provides a rich store of ideas for students of early modern culture for musicologists and for historians of philosophy science and religion A scholarly step toward a goal that many composers have aimed for to rescue the idea of New Age Music that music can promote spiritual well being from the New Ageists who have reduced it to a level of sonic wallpaper Kyle Gann Village Voice An exemplary piece of musical and intellectual history of interest to all students of the Renaissance as well as musicologists The author deserves congratulations for introducing this new approach to the study of Renaissance music Peter Burke NOTES Gary Tomlinson s Music in Renaissance Magic Toward a Historiography of Others examines the otherness of magical cosmology A passionate eloquently melancholy and important book Anne Lake Prescott Studies in English Literature **Music in the Renaissance** Richard Freedman, 2013 Like the other volumes in the series Music in the Renaissance brings a fresh perspective to the study of music by emphasizing social cultural intellectual and political contexts of the music Richard Freedman looks far beyond the notes on the page or the details of composers lives to embrace audiences performers institutions and social settings For example the text shows how new technologies of music printing in the Renaissance permitted composers to align notation with sound causing audiences accustomed to aural transmission to rethink the concept of a musical work R sum du site web de l diteur **Music and Historical Critique** Gary Tomlinson, 2017-07-05 Music and Historical Critique provides a definitive collection of Gary Tomlinson s influential studies on critical musicology with the watchword throughout being history This collection gathers his most innovative essays and lectures some of them published here for the first time along with an introduction outlining the context of the contributions and commenting on their aims and significance Music and Historical Critique provides a retrospective view of the author s achievements in bringing to the heart of musicological discourse both deep seated experiences of the past and meditations on the historian s ways of understanding them

Journal of the American Musicological Society American Musicological Society, 1998 **Encyclopedia of the Renaissance** Paul F. Grendler, 1999 **The Cambridge History of Western Music Theory** Thomas Christensen, 2006-04-20 The Cambridge History of Western Music Theory is the first comprehensive history of Western music

theory to be published in the English language A collaborative project by leading music theorists and historians the volume traces the rich panorama of music theoretical thought from the Ancient Greeks to the present day Recognizing the variety and complexity of music theory as an historical subject the volume has been organized within a flexible framework Some chapters are defined chronologically within a restricted historical domain whilst others are defined conceptually and span longer historical periods Together the thirty one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory Richly enhanced with illustrations graphics examples and cross citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature this book will be an invaluable resource for students and scholars alike

Schenker and Schoenberg on the Tone and the Genius Matthew Arndt,2008 **"If Words be Made of Breath"** Michael Ursell,2011 **Postnational Musical Identities** Ignacio Corona,Alejandro L. Madrid,2007-12-28 Postnational Musical Identities gathers interdisciplinary essays that explore how music audiences and markets are imagined in a globalized scenario how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization Hybridity postnationalism transnationalism globalization diaspora and similar buzzwords have not only informed scholarly discourse and analysis of music but also shaped the way musical productions have been marketed worldwide in recent times While the construction of identities occupies a central position in this context there are discrepancies between the conceptualization of music as an extremely fluid phenomenon and the traditionally monovalent notion of identity to which it has historically been incorporated As such music has always been linked to the construction of regional and national identities The essays in this collection seek to explore the role of music networks of music distribution music markets music consumption music production and music scholarship in the articulation of postnational sites of identification

[Bibliographic Guide to Music](#) New York Public Library. Music Division,1993 [Music of the Sirens](#) Linda Phyllis Austern,Inna Naroditskaya,2006 Presents a range of views and analyses of the pervasive archetype of sirens and their music [Synoptic Art](#) Michael J. B. Allen,1998 **John Donne Journal** ,1982 *Imaginary Space* ,1999 **Songs of Subjectivities** Anahid Kassabian,1993 **American Book Publishing Record Cumulative 1993** R R Bowker Publishing,1994-03 Cited in BCL3 Sheehy and Walford Compiled from the 12 monthly issues of the ABPR this edition of the annual cumulation lists by Dewey sequence some 41 700 titles for books published or distributed in the US Entry information is derived from MARC II tapes and books submitted to R R Bowker an

[Music as Medicine](#) Peregrine Horden,2017-07-05 Music whether performed or heard has been seen as therapeutic in the history of many cultures How have its therapeutic properties been conceptualized and explained Which cultures have used music therapy What were their aims and techniques and how much continuity is there between ancient medieval and modern practice These are the questions addressed by the essays in this volume They focus on the place of music therapy in European intellectual medical and musical traditions from

their classical roots to the development of the music therapy profession since the Second World War Chapters covering the Judaic Islamic Indian and South East Asian traditions add global comparative perspectives Music as Medicine is the first book to establish the whole shape of the history of music therapy in a systematic and scholarly way It addresses the problem of defining what music therapy has meant in different cultures and periods and sets the agenda for future research in the subject It will appeal to a diverse readership of historians musicologists anthropologists and practitioners **The American Humanities Index** Stephen H. Goode,1996 Chopin at the Boundaries Jeffrey Kallberg,1996 The complex status of Chopin in our culture he was a native Pole and adopted Frenchman and a male composer writing in feminine genres is the subject of Jeffrey Kallberg s absorbing book Combining social history literary theory musicology and feminist thought Chopin at the Boundaries is the first book to situate Chopin s music within the construct of his somewhat marginal sexual identity and to explore how this should figure in our understanding of his compositional methods Through this novel approach Kallberg reveals a new Chopin one situated precisely where questions of gender open up into the very important question of genre *The New Grove Dictionary of Music and Musicians: Recitative to Russian Federation, I* Stanley Sadie,2001

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