

Musik Codex Las Huelgas

Vols. 3-24 include Index novorum librorum.

"Do look after my music!" Irene Wienawska Polowski exclaimed before her death in 1932. And from the urgency of that sentiment the authors here have taken their cue to reveal and "look after" the previously neglected contributions of women throughout the history of Western art music. The first work of its kind, *Women Making Music* presents biographies of outstanding performers and composers, as well as analyses of women musicians as a class, and provides examples of music from all periods including medieval chant, Renaissance song, Baroque opera, German lieder, and twentieth-century composition. Unlike most standard historical surveys, the book not only sheds light upon the musical achievements of women, it also illuminates the historical contexts that shaped and defined those achievements.

Fuente: Wikipedia. Paginas: 34. Capítulos: Fuentes musicales de la Edad Media de España, Codex Calixtinus, Codex Las Huelgas, Codex Faenza, Manuscrito de Old Hall, Laudario di Cortona, Codex de Madrid, Repertoire International des Sources Musicales, Libro Vermell de Montserrat, Cantigas de Santa María, Roman de Fauvel, Manuscrito de Londres, Carmina Burana, Codex Robertsbridge, Liber Sancti Iacobi, Pergamino Vindel, Codex Manesse, Pergamino Sharrer, Liber usualis, Codex Montpellier, Cancionero de Ripoll, Codex Rossi, Codex de Chantilly, Codex Squarcialupi, Musica enchiridis, Trovadorio de Winchester, Antifonario de León, Codex Ivrea, O Fortuna, Scholia Enchiridis, Cancionero de Ajuda, Cantoral, Codex Bamberg, Cancionero Colocci-Brancuti, Magnus Liber, Micrologus, Cancionero de la Biblioteca Vaticana, Antiphonarium benchorense. Extracto: El Codex Calixtinus o Codice Calixtino (Santiago de Compostela, Archivo de la Catedral, s.n.) es un manuscrito iluminado de mediados del siglo XII conservado en la Catedral de Santiago de Compostela. Constituye una especie de guía para los peregrinos que seguían el Camino de Santiago en su viaje a Santiago de Compostela, con consejos, descripciones de la ruta y de las obras de arte así como de las costumbres locales de las gentes que vivían a lo largo del Camino. También contiene sermones, milagros y textos litúrgicos relacionados con el Apóstol Santiago. Aunque a veces se denomina al Codex Calixtinus como Liber Sancti Iacobi, conviene distinguir entre ambos conceptos. El Liber Sancti Iacobi representa el contenido del libro, del cual se gestaron varios manuscritos, el más notable de los cuales es el Codex Calixtinus custodiado en la catedral de Santiago de Compostela. La compilación que conocemos como Liber Sancti Iacobi fue redactada en diversas épocas y de forma independiente y podría estar ya configurada hacia el año 1140. El Codex Calixtinus consta de cinco libros y dos apéndices, con un total de 225...

From the emergence of plainsong to the end of the fourteenth century, this Companion covers all the key aspects of medieval music. Divided into three main sections, the book first of all discusses repertory, styles and techniques - the key areas of traditional music histories; next taking a topographical view of the subject - from Italy, German-speaking lands, and the Iberian Peninsula; and concludes with chapters on such issues as liturgy, vernacular poetry and reception. Rather than presenting merely a chronological view of the history of medieval music, the volume instead focuses on technical and cultural aspects of the subject. Over nineteen informative chapters, fifteen world-leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader, and is a must-have guide for anyone with an interest in listening to and understanding medieval music.

Contains nearly 1000 pages of precise and accessible information on all musical subjects.

Please note that the content of this book primarily consists of articles available

from Wikipedia or other free sources online. Pages: 26. Chapters: Antiphony of St. Benigne, Bamberg Codex, Chantilly Codex, Engelberg Codex, Ivrea Codex, Las Huelgas Codex, Leiden choirbooks, List of RISM abbreviations, Magnus Liber, Micrologus, Modena Codex, Montpellier Codex, Musica enchiriadis, Old Hall Manuscript, Pluteo 29.1, Repertoire International des Sources Musicales, Robertsbridge Codex, Roman de Fauvel, Rossi Codex, Scolica enchiriadis, Specialnik Codex, Squarcialupi Codex, Tonary, Winchester Troper, Worcester Fragments.

Dem Paradigma der verkörperten Kognition zufolge bilden die Bewegungen eines Körpers die Voraussetzung dafür, dass sich intelligentes Verhalten entwickeln kann. Auch Affekte und weitere somatische Dimensionen bestärken die kognitionswissenschaftliche Grundannahme, dass Intelligenz verkörpert ist. Neben diesem Begriff des ‚embodiment‘ existieren jedoch zahlreiche andere Bedeutungen von ‚Verkörperung‘. So kann mit diesem Begriff gemeint sein, eine Idee oder Eigenschaft zu personifizieren oder ein Abstraktum zu konkretisieren, wie etwa die Fleischwerdung Gottes, das Spielen einer Rolle oder das Tragen einer Maske. Die Beiträge dieses Bandes diskutieren den Begriff der Verkörperung daher interdisziplinär. Sie reichen von der Neurophysiologie über die Epistemologie bis zur Kunstgeschichte und zu den Literatur- und Theaterwissenschaften.

Outstanding musical examples — chants, motets, madrigals, more — illustrating course of musical style from early Middle Ages to mid-18th century. Works by Lassus, Josquin des Prez, Schütz, Handel, Bach, many others. Notes. First full comprehensive guide to one of the most important genres of music in the middle ages.

"Inventories over 8,000 historically important collected editions of music. It seeks exhaustive coverage for numbered monumental sets and composers' collected editions, and gives complete listings for many musicologically significant publishers' series and anthologies."--Jacket.

This edition, for the first time, presents a complete modern rendering of an extensive repertoire of works crucial to the development of polyphonic Western music, the organa at Notre Dame cathedral of Paris ca.1165-1225. The two chief composers, Leonin and Perotin, devised the first musical notation to indicate pitch and rhythm, and formulated several musical styles and types of composition which were sung throughout Europe for approximately two centuries. Hans Tischler's edition explores the evolution of compositional methods for both composers, examining the individual styles of organum purum, discant, copula, and pseudo-discant. A second evolutionary factor considered is the selected use of melodic formulae and the recurrence of whole phrases and sections which interrelate numerous organa. A third consideration of the analysis is the increasing complexity of the rhythmic treatment in the tenors of discant clausulae, from Leonin's creation of modal notation, to Perotin's invention of additional rhythmic patterns and their notational symbols. The repertoire comprises settings

of well over one hundred chants, the majority of them in two or three versions; and each setting is comprised of several independent and exchangeable sections, totaling approximately 1,500. Only portions of this vast repertoire have been previously published, however, this edition includes all relevant extant material, drawn from sixteen manuscripts, several of which contain two or more collections of organal works . It also refers to related compositions in seven additional collections and to chant sources in eight medieval and eight modern codices.

"Includes the complete editions of the music of individual composers and the major collections of music that have been published or are in the process of publication ... that is, collections, anthologies, or monumental sets of music considered by the author to have historical value, musical worth, reliable editing, or significance to music research"--Preface, p. ix.

This in-depth exploration of key manuscript sources reveals new information about medieval songs and sets them in their original contexts.

Lists scores and recordings for music library collections

The *Speculum musicae* of the early fourteenth century, with nearly half a million words, is by a long way the largest medieval treatise on music, and probably the most learned. Only the final two books are about music as commonly understood: the other five invite further work by students of scholastic philosophy, theology and mathematics. For nearly a century, its author has been known as Jacques de Liège or Jacobus Leodiensis. 'Jacobus' is certain, fixed by an acrostic declared within the text; Liège is hypothetical, based on evidence shown here to be less than secure. The one complete manuscript, Paris BnF lat. 7207, thought by its editor to be Florentine, can now be shown on the basis of its miniatures by Cristoforo Cortese to be from the Veneto, datable c. 1434-40. New documentary evidence in an Italian inventory, also from the Veneto, describes a lost copy of the treatise dating from before 1419, older than the surviving manuscript, and identifies its author as 'Magister Jacobus de Ispania'. If this had been known eighty years ago, the Liège hypothesis would never have taken root. It invites a new look at the geography and influences that played into this central document of medieval music theory. The two new attributes of 'Magister' and 'de Ispania' (i.e. a foreigner) prompted an extensive search in published indexes for possible identities. Surprisingly few candidates of this name emerged, and only one in the right date range. It is here suggested that the author of the *Speculum* is either someone who left no paper trail or James of Spain, a nephew of Eleanor of Castile, wife of King Edward I, whose career is documented mostly in England. He was an illegitimate son of Eleanor's older half-brother, the Infante Enrique of Castile. Documentary evidence shows that he was a wealthy and well-travelled royal prince who was also an Oxford magister. The book traces his career and the likelihood of his authorship of the *Speculum musicae*.

Covering the whole history of the order, but focusing overwhelmingly on the medieval period, this companion offers an accessible synthesis of current

scholarship on the Cistercian order. After a preliminary section tracing the history of the order, and in particular its rapid expansion throughout medieval Europe, topics are addressed such as the order's structures and institutions, the material world they inhabited and constructed, including agriculture, art and architecture, and the spiritual and intellectual world of the order, in particular its founder, Bernard of Clairvaux. Themes of withdrawal and engagement with the world run throughout the book, but are not seen as mutually exclusive, nor as representing "ideals and reality".

If terms are associated with particular historical periods, then 'polemic' is firmly rooted within early modern print culture, the apparently inevitable result of religious controversy and the rise of print media. Taking a broad European approach, this collection brings together specialists on medieval as well as early modern culture in order to challenge stubborn assumptions that medieval culture was homogenous and characterized by consensus; and that literary discourse is by nature 'eirenic'. Instead, the volume shows more clearly the continuities and discontinuities, especially how medieval discourse on the sins of the tongue continued into early modern discussion; how popular and influential medieval genres such as sermons and hagiography dealt with potentially heterodox positions; and the role of literary, especially fictional, debate in developing modes of articulating discord, as well as demonstrating polemic in action in political and ecclesiastical debate. Within this historical context, the position of early modern debates as part of a more general culture of articulating discord becomes more clearly visible. The structure of the volume moves from an internal textual focus, where the nature of polemic can be debated, through a middle section where these concerns are also played out in social practice, to a more historical group investigating applied polemic. In this way a more nuanced view is provided of the meaning, role, and effect of 'polemic' both broadly across time and space, and more narrowly within specific circumstances.

As the first comprehensive reference to the vital world of medieval Spain, this unique volume focuses on the Iberian kingdoms from the fall of the Roman Empire to the aftermath of the Reconquista. The nearly 1,000 signed A-Z entries, written by renowned specialists in the field, encompass topics of key relevance to medieval Iberia, including people, events, works, and institutions, as well as interdisciplinary coverage of literature, language, history, arts, folklore, religion, and science. Also providing in-depth discussions of the rich contributions of Muslim and Jewish cultures, and offering useful insights into their interactions with Catholic Spain, this comprehensive work is an invaluable tool for students, scholars, and general readers alike. For a full list of entries and contributors, a generous selection of sample entries, and more, visit the [Medieval Iberia: An Encyclopedia website](#).

The Divine Office, or the cycle of daily worship services other than the Mass, constitutes a body of liturgical texts and music for medieval studies. This is a collection of spiritual works that is central to the culture of the Middle Ages.

A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance, with 40 essays by experts on everything from repertoire, voices, and instruments to basic theory. This concise, readable guide has proven indispensable to performers and scholars of medieval music.

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