

Greek and Latin
Music Theory

**ARS CANTUS MENSURABILIS
MENSURATA
PER MODOS IURIS**

*A new critical text
and translation
by C. Matthew Balcanucla*

Ars Cantus Mensurabilis Mensurata Per Modos Iuris

Lingjun Ying



Ars Cantus Mensurabilis Mensurata Per Modos Iuris:

Ars Cantus Mensurabilis Mensurata Per Modos Iuris C. Matthew Balensuela, 1994-01-01 An anonymous fourteenth century treatise that borrows heavily from the *Libellus cantus mensurabilis* attributed to Johannes de Muris the *Ars cantus mensurabilis mensurata per modos iuris* differs from others *ars nova* treatises in its systematic application of scholastic philosophy and allusions to medieval law Using music as the subject of inquiry the writer addresses questions that occupied scholastic philosophers in other fields such as the natural minimum of a substance and the *potentia Dei absoluta* The writer quotes legal maxims and alludes to medieval legal issues such as the *lex regia* and the Becket controversy to justify and prove the rules of music A substantial portion of the treatise was first published as Anonymous V in Edmond de Coussemaker's *Scriptores de musica medii aevi* where it was paired with a counterpoint treatise beginning *Cum notum sit* The treatise published by Coussemaker however is not the entire work From textual and manuscript evidence the Greek and Latin Music Theory edition demonstrates that a set of three figures and an introduction are related to the mensural treatise the same evidence suggests that the counterpoint treatise *Cum notum sit* should not be considered part of the treatise The GLMT edition presents a complete critical text for the treatise together with a facing page English translation Annotations to the translation explain the numerous legal and scholastic allusions in the treatise Also presented are corrected versions of the approximately one hundred musical figures Preceding the critical text and translation an extended introduction explains the musical and intellectual sources of the work

The 'Ars Cantus Mensurabilis Mensurata Per Modos Iuris' (Coussemakers's "Scriptores", Anonymous V) C. Matthew Balensuela, Indiana University, University Microfilms International, 2007

Where Sight Meets Sound Emily Zazulia, 2021 Late medieval composers delighted in complicating the relationship between their music's written and sung forms often tasking singers with reading their music in unusual ways from slowing down a melodic line to turning it backwards or upside down even omitting certain notes or rests These manipulations increasingly yielded music that was aurally all but unrecognizable as a derivative of the notated original This book uses these unorthodox applications of notation to understand how late medieval composers thought about the tool of musical notation It argues that these compositions foreground notation in ways that resonate with discourses about media and technology today

The Motet in the Late Middle Ages Margaret Bent, 2023-11-03 A wide ranging single authored overview of late medieval motets by a leading scholar The *Motet in the Late Middle Ages* offers innovative approaches to the equal partnership of music and texts in motets of the fourteenth century and beyond With new analyses of text and music together new datings new attributions and new hypotheses about origins and interrelationships author Margaret Bent uncovers little explored dimensions provides a window into the craft and thought processes of medieval composers and opens up many directions for future work

1994 Massimo Mastrogregori, 2013-05-08 Annually published since 1930 the International bibliography of Historical Sciences IBOHS is an international bibliography of the most important historical

monographs and periodical articles published throughout the world which deal with history from the earliest to the most recent times The works are arranged systematically according to period region or historical discipline and within this classification alphabetically The bibliography contains a geographical index and indexes of persons and authors

Prosdocimo de' Beldomandi's Musica Plana and Musica Speculativa Prosdocimo de' Beldomandi,2024-05-13 Available in English for the first time Prosdocimo's Tractatus plane musice 1412 and Tractatus musice speculative 1425 are exemplary texts for understanding the high sophistication of music theory in the early fifteenth century Known for considering music as a science based on demonstrable mathematical principles Prosdocimo praises Marchetto for his theory of plainchant but criticizes his influential Lucidarium for its heterodox mathematics In dismissing Marchetto as a mere performer Prosdocimo takes up matters as broad as the nature and definition of music and as precise as counterpoint tuning and ecclesiastical modes The treatises also reveal much about Prosdocimo's understanding of plainchant his work with Euclid's Elementa and his familiarity with the music theory of Boethius Macrobius and Johannes de Muris A foremost authority on Italian music theory of the Middle Ages and early Renaissance Jan Herlinger consults manuscripts from Bologna Cremona and Lucca in preparing these valuable first critical editions

Reader's Guide to Music Murray Steib,2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

Thesaurus Musicarum Latinarum Thomas J. Mathiesen, The Thesaurus Musicarum Latinarum is a full text database of music theory written in Latin extending from Augustine's De musica through treatises of the sixteenth century This new edition of the Thesaurus Musicarum Latinarum Canon of Data Files includes full instructions on the various ways in which users can access the database as well as the Principles of Orthography and Table of Codes for Noteshapes Rests Ligatures Mensuration Signs Clefs and Miscellaneous Figures both of which provide essential explanations of the special ways in which the texts have been encoded to facilitate searching and maximize use within various computer environments Also included is a table of contents for the major series of texts found in the TML The Canon provides for each separate edition a bibliographic record of the name of the author title of the treatise incipit source of the text the names of the individuals responsible for entering checking and approving the data the name and location of the data file as it appears within the TML the size of the file and annotations identifying accompanying graphics and various other types of pertinent data The Canon is followed by a full alphabetical index of incipits keyed to both the Canon itself through author and title and to the database through the name of the data file as it appears within the TML

The Letter of the Law Emily Steiner,Candace

Barrington, 2002 Scholars have long been aware of the looming presence of law in medieval English literature from Christ as a litigious redeemer to Chaucer's deal making Host in *The Canterbury Tales*. Most scholarly work on the subject has been confined either to tracking down representations of legal practices in texts or to examining formal questions relating to legal discourse. In a groundbreaking departure *The Letter of the Law* suggests that law and literature should be understood as parallel forms of discourse at times complementary at times antagonistic but always mutually illuminating. Emily Steiner and Candace Barrington maintain that medievalists are uniquely placed to make valuable new contributions to the subject of law and literature in part because of the inherently interdisciplinary nature of the study of medieval law inseparable as it was from political theory and theology. Treating texts as varied as Chaucer's Knight's Tale, the fifteenth century Robin Hood ballads and William Thorpe's account of his own heresy trial, the nine never before published essays in this volume reveal the intersections of legal and documentary culture with vernacular literary production. They establish that law and English literature were intimately bound up in processes of institutional, linguistic and social change and they explain how the specific conditions of medieval law and literature offer useful models in studying later periods. An appendix contains a translation by Andrew Galloway of *History or Narration Concerning the Manner and Form of the Miraculous Parliament at Westminster in the Year 1386*. *A Critical Companion to Medieval Motets* Jared C. Hartt, 2018 First full comprehensive guide to one of the most important genres of music in the Middle Ages *Music in the Mirror* Andreas Giger, Thomas J. Mathiesen, 2002-01-01 In *Music in the Mirror* thirteen distinguished scholars explore the concept of music, music theory and music literature as mirror images of one another, whether real or distorted. Encompassing the history of music and music theory and literature from the Middle Ages to the present, these essays in their reconsideration of the relationships among music theory and literature offer new approaches and articulate compelling visions for future research. *The Ars Cantus Mensurabilis Mensurata Per Modos Iuris*, 1993 **Noting Music, Marking Culture** Dorit Esther Tanay, 1999

Proceedings of the ... International Congress of Medieval Canon Law, 1996 **Music Theory in Late Medieval Avignon** Karen M. Cook, 2021-06-04 The manuscript *Seville Biblioteca Colombina y Capitulare 5 2 25*, a composite of dozens of theoretical treatises, is one of the primary witnesses to late medieval music theory. Its numerous copies of significant texts have been the focus of substantial scholarly attention to date, but the shorter, unattributed or fragmentary works have not yet received the same scrutiny. In this monograph, Cook demonstrates that a small group of such works, linked to the otherwise unknown Magister Johannes Pipudi, is in fact much more noteworthy than previous scholarship has observed. The not one but two copies of *De arte cantus* are in fact one of the earliest known sources for the *Libellus cantus mensurabilis*, purportedly by Jean des Murs and the most widely copied music theory treatise of its day, while *Regulae contrapunctus*, *Nota quod novem sunt species contrapunctus* and a concluding set of notes in Catalan are early witnesses to the popular *Ars contrapuncti* treatises also attributed to des Murs. Disclosing newly discovered biographical information, it is revealed that Pipudi is most

likely one Johannes Pipardi familiar to Cardinal Jean de Blauzac Vicar General of Avignon Cook provides the first biographical assessment for him and shows that late fourteenth century Avignon was a plausible chronological and geographical milieu for the Seville treatises hinting provocatively at a possible route of transmission for the Libellus from Paris to Italy The monograph concludes with new transcriptions and the first English translations of the treatises

Music as Concept and Practice in the Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertories and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages

Studies in the Age of Chaucer, 1999 **Italian Literature before 1900 in English Translation** Robin Healey, 2011-12-15 Italian Literature before 1900 in English Translation provides the most complete record possible of texts from the early periods that have been translated into English and published between 1929 and 2008 It lists works from all genres and subjects and includes translations wherever they have appeared across the globe In this annotated bibliography Robin Healey covers over 5 200 distinct editions of pre 1900 Italian writings Most entries are accompanied by useful notes providing information on authors works translators and how the translations were received Among the works by over 1 500 authors represented in this volume are hundreds of editions by Italy's most translated authors Dante Alighieri Machiavelli and Boccaccio and other hundreds which represent the author's only English translation A significant number of entries describe works originally published in Latin Together with Healey's Twentieth Century Italian Literature in English Translation this volume makes comprehensive information on translations accessible for schools libraries and those interested in comparative literature

Tactus, Mensuration and Rhythm in Renaissance Music Ruth I.

DeFord,2015-04-23 Ruth I DeFord offers new insights on Renaissance theories of rhythm and their application to the analysis and performance of music *Journal of Renaissance and Baroque Music* Armen Carapetyan,1996

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