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Dictionary of medieval Latin music terminology to the end of the 15th century

Quarterly Check-list of Medievalia

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Veröffentlichungen

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Quarterly Check-list of Musicology

Bernonis Augiensis Abbatis de arte musica disputationes traditae

Deutsche Bibliographie
Geschichte der Musiktheorie: Rezeption des antiken Fachs im Mittelalter
Western Plainchant
Cum Notis Variorum
The Nave Sculpture of Vézelay
Mittellateinisches Jahrbuch

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AUGUSTUS GEMMA

*Music Reference and
Research Materials* Franz
Steiner Verlag
Organized with the
assistance of an
international advisory
committee of medievalists
from several disciplines,

Medieval Latin: An
Introduction and
Bibliographical Guide is a
new standard guide to the
Latin language and
literature of the period
from c. A.D. 200 to 1500.
It promises to be
indispensable as a
handbook in university
courses in Medieval Latin
and as a point of
departure for the study of

Latin texts and
documents in any of the
fields of medieval studies.
Comprehensive in scope,
the guide provides
introductions to, and
bibliographic orientations
in, all the main areas of
Medieval Latin language,
literature, and
scholarship. Part One
consists of an introduction
and sizable listing of

general print and electronic reference and research tools. Part Two focuses on issues of language, with introductions to such topics as Biblical and Christian Latin, and Medieval Latin pronunciation, orthography, morphology and syntax, word formation and lexicography, metrics, prose styles, and so on. There are chapters on the Latin used in administration, law, music, commerce, the liturgy, theology and

philosophy, science and technology, and daily life. Part Three offers a systematic overview of Medieval Latin literature, with introductions to a wide range of genres and to translations from and into Latin. Each chapter concludes with a bibliography of fundamental works--texts, lexica, studies, and research aids. This guide satisfies a long-standing need for a reference tool in English that focuses on medieval latinity in all its specialized aspects. It will be welcomed by students,

teachers, professional latinists, medievalists, humanists, and general readers interested in the role of Latin as the learned lingua franca of western Europe. It may also prove valuable to reference librarians assembling collections concerned with Latin authors and texts of the postclassical period.

ABOUT THE EDITORS F. A. C. Mantello is professor of Medieval Latin at The Catholic University of America. A. G. Rigg is professor of English and medieval studies and

chairman of the Medieval Latin Committee at the University of Toronto's Centre for Medieval Studies. PRASIE FOR THE BOOK "This extraordinary volume, joint effort of dozens of scholars in eight countries, will be in constant use for research, for advising students and designing courses, and for answering the queries of nonmedievalist colleagues. . . . Medieval Latin provides a foundation for advances in research and teaching on a wide front. . . . Though Mantello and

Rigg's Medieval Latin is a superb reference volume, I recommend that it also be read from beginning to end--in small increments, of course. The rewards will be sheaves of notes and an immensely enriched appreciation of Medieval Latin and its literature."--Janet M. Martin, Princeton University, *Speculum* "A remarkable achievement, and no one interested in medieval Latin can afford to be without it."--*Journal of Ecclesiastical History* "Everywhere there is clarity, conclusion,

judicious illustration, and careful selection of what is central. This guide is a major achievement and will serve Medieval Latin studies extremely well for the foreseeable future."--*The Classical Review Dictionary of medieval Latin music terminology to the end of the 15th century* New York : Schirmer Books ; London ; Toronto : Prentice Hall International Music Theory from Boethius to Zarlino is a companion volume to *Music Theory from Zarlino to Schenker*: A

Bibliography and Guide by David Damschroder and David Russell Williams (Harmonologia, No. 4, Pendragon Press). Like the previous work, the goal of the volume is to create a logically organized introduction to the major theorists of the time and a thorough review of the scholarly work about these writers. While specialists in the history of music theory may find new materials in these pages, this work is primarily designed for the non-specialist as a practical and basic

introduction to the treatises, people, and scholarship of Medieval and Renaissance theory. BR> Winner of the Vincent H. Duckles Award from the Music Library Association, 2009.

Quarterly Check-list of Medievalia C.H.Beck

This text has been the standard guide to source literature of music and contains critically annotated listings of over 3,500 key sources. This comprehensive guide to reference sources is organized into chapters by category of source.

The text's organization introduces students to a vast array of sources to include: Dictionaries and Encyclopedias; Histories and Chronologies; Sources of Systematic and Historical Musicology; Bibliographies of Music, Music Literature, and Music Business; Reference Works on Individual Composers and Their Music; Catalogs of Libraries and Musical Instrument Collections; Discographies; Yearbooks; Directories; Electronic Resources.
Music, Books on Music,

and Sound Recordings

PIMS

Als liturgischer Gesang der römischen Kirche im fruehen Christentum und seiner komplexen Umwelt wurzelnd, bleibt der gregorianische Gesang bis in die Neuzeit hinein prägend fuer die Musikgeschichte. Zu dieser Untersuchung werden alle verfügbaren Quellen herangezogen: die mit der Funktion des Gesanges in der Liturgie befaßten theologischen Schriften (ca. 750-840/50), die musiktheoretischen

Schriften (ab 840/50) und - in einer breit angelegten Analyse - die ältesten erhaltenen Quellen der Musik selbst (ab dem 10. Jh.). Quellen - Forschungsgeschichte - Gregorianische Semiologie - Exegese im Mittelalter - cantare und dicere in der monastischen Kultur des fruehen Mittelalters - Die Analogie Musik-Sprache - Affektbewegende imitatio - Elemente der Textvertonung - Das Musikverständnis - Text und Modus - Analyse - Reflexion. .

**The British Library
General Catalogue of
Printed Books 1976 to
1982** C.H.Beck

"This scholarly work fundamentally changes the way we think about the monastic church of Vezelay and its sculptures. Kirk Ambrose provides a new account of the celebrated sculptural ensemble at this important French Romanesque monastic church. Whereas scholarly attention in the past has focused almost exclusively on the Pentecostal portal,

Ambrose devotes most of his analysis to the nave capitals. He considers how these works intersect with various aspects of monastic culture, from poetry to a sign language used during observed periods of silence. From this study it emerges how many of the sculptures resonated with communal practices and with interpretive modes in use at the site." "Deeming the attempt to uncover an underlying or unifying program to be an anachronistic project, Ambrose explores

historically specific ways this ensemble cohered for medieval viewers. Covering a range of themes, including hagiography, ornament, and violence, he develops alternative approaches for the examination of serial imagery. As a result, this book has broad implications for the study of eleventh- and twelfth-century art in the West."--
BOOK JACKET.
Handbuch zur lateinischen Sprache des Mittelalters
Oxford University Press
Plainchant is the oldest substantial body of music

that has been preserved in any shape or form. It was first written down in Western Europe in the eighth to ninth centuries. Many thousands of chants have been sung at different times or places in a multitude of forms and styles, responding to the differing needs of the church through the ages. This book provides a clear and concise introduction, designed both for those to whom the subject is new and those who require a reference work for advanced study. It begins with an explanation of the

liturgies that plainchant was designed to serve. It describes all the chief genres of chant, different types of liturgical book, and plainchant notations. After an exposition of early medieval theoretical writing on plainchant, Hiley provides a historical survey that traces the constantly changing nature of the repertory. He also discusses important musicians and centers of composition. Copiously illustrated with over 200 musical

examples, this book highlights the diversity of practice and richness of the chant repertory in the Middle Ages. It will be an indispensable introduction and reference source on this important music for many years to come.

Neue Jahrbücher für deutsche Theologie CUA Press

Grundlagen der Musik des Mittelalters C.H.Beck

Lehrtradition des Johannes Hollandrinus C.H.Beck

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