

# Libro Di Musica Bona

**Stanley Sadie, John Tyrrell**

*Magister Jacobus de Ispania, Author of the Speculum musicae* Margaret Bent, 2016-03-09 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*.

*The Musical Standard*, 1879

*A Companion to the Renaissance in Southern Italy (1350-1600)* Bianca de Divitiis, 2023-01-09 A Companion to the Renaissance in Southern Italy offers readers unfamiliar with Southern Italy an introduction to different aspects of the fifteenth- and sixteenth-century history and culture of this vast and significant area of Europe, situated at the center of the Mediterranean. Commonly regarded as a backward, rural region untouched by the Italian Renaissance, the essays in this volume paint a rather different picture. The expert-written contributions present a general survey of the most recent research on the centers of southern Italy, as well as insight into the ground-breaking debates on wider themes, such as the

definition of the city, continuity and discontinuity at the turn of the sixteenth century, and the effects of dynastic changes from the Angevin and Aragonese Kingdom to the Spanish Viceroyalty. Taken together, they form an essential resource on an important, yet all too often overlooked or misunderstood part of Renaissance Italy. Contributors: Giancarlo Abbamonte, David Abulafia, Guido Cappelli, Chiara De Caprio, Bianca de Divitiis, Fulvio Delle Donne, Teresa D'Urso, Dinko Fabris, Guido Giglioni, Antonietta Iacono, Fulvio Lenzo, Lorenzo Miletto, Francesco Montuori, Pasquale Palmieri, Eleni Sakellariou, Francesco Senatore, Francesco Storti, Pierluigi Terenzi, Carlo Vecce, Giuliana Vitale, and Andrea Zezza.

**Grove's Dictionary of Music and Musicians** Sir George Grove, John Alexander Fuller-Maitland, Waldo Selden Pratt, Charles Newell Boyd, 1911

The Monteverdi Vespers of 1610 : Music, Context, Performance Jeffrey Kurtzman, 2000-01-06 This is a thorough-going study of Monteverdi's Vespers, the single most significant and most widely known musical print from before the time of J.S. Bach. The author examines Monteverdi's Vespers from multiple perspectives, combining his own research with all that is known and thought of the Vespers by other scholars. The historical origin as well as the musical and liturgical context of the Vespers are surveyed; similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated. A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music. The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers, including general and specific recommendations for performance where appropriate. The book concludes with a series of informational appendices, including the psalm cursus for Vespers of all major feasts in the liturgical calendar, texts, and structural outlines for the Vespers compositions based on a cantus firmus, an analytical discography, and bibliographies of seventeenth-century musical and theoretical sources.

*Grove's Dictionary of Music and Musicians* J. A. Fuller Maitland, 1906

Reforming Music Chiara Bertoglio, 2017-03-06 Five hundred years ago a monk nailed his theses to a church gate in Wittenberg. The sound of Luther's mythical hammer, however, was by no means the only aural manifestation of the religious Reformations. This book describes the birth of Lutheran Chorales and Calvinist Psalmody; of how music was practised by Catholic nuns, Lutheran schoolchildren, battling Huguenots, missionaries and martyrs, cardinals at Trent and heretics in hiding, at a time when Palestrina, Lasso and Tallis were composing their masterpieces, and forbidden songs were concealed, smuggled and sung in taverns and princely courts alike. Music expressed faith in the Evangelicals' emerging worships and in the Catholics' ancient rites; through it new beliefs were spread and heresy countered; analysed by humanist theorists, it comforted and consoled miners, housewives and persecuted preachers; it was both the symbol of new, conflicting identities and the only surviving trace of a lost unity of faith. The music of the Reformations, thus, was music reformed, music

reforming and the reform of music: this book shows what the Reformations sounded like, and how music became one of the protagonists in the religious conflicts of the sixteenth century.

**The Catalogue of Printed Music in the British Library to 1980** British Library. Department of Printed Books, British Library, Laureen Baillie, 1981

*Music and Culture in Late Renaissance Italy* Iain Fenlon, 2002-12-05 Explores the role of music in the cultural, religious, and political upheavals of late Renaissance Italy, revealing how musical activity of all kinds was instrumentalized by those in power. Italian culture did not lose its vigour after 1530, but underwent a transformation.

**Cyclopedia of Music and Musicians: Abaco-Dyne** John Denison Champlin, William Foster Apthorp, 1888

*Print Culture and Music in Sixteenth-century Venice* Jane A. Bernstein, 2001 This volume examines the commerce of music and its connection to the printing and publishing industry in mid-sixteenth century Venice. It presents a broad portrayal of the Venetian music booktrade and explores business strategies.

**Grove's Dictionary of Music and Musicians: F-L** Sir George Grove, John Alexander Fuller-Maitland, 1906

Bibliothèque de l'Ecole des Chartes, 1901

Cyclopedia of Music and Musicians John Denison Champlin (jr.), 1888

*Bibliothèque de l'École des chartes*, 1901 Bulletin bibliographique in each number, 1839/1840-1848/1849; Bibliographie including Livres nouveaux (titles numbered continuously for each year) in each number, 1849-1959.

**The British Union-catalogue of Early Music Before the Year 1801** Edith Betty Schnapper, 1957

**The New Music Review and Church Music Review**, 1909

*The new Grove dictionary of music and musicians* Stanley Sadie, John Tyrrell, 2001

*Miscellanea francescana di storia, di lettere, di arti*, 1889

**Los instrumentos músicos y las danzas** Cecilio de Roda, 1905

Whispering the Secrets of Language: An Mental Quest through **Libro Di Musica Bona**

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mental depths with this touching review, we can embark upon a honest exploration of the book is core subjects, dissect their captivating writing type, and yield to the effective resonance it evokes strong within the recesses of readers hearts.

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