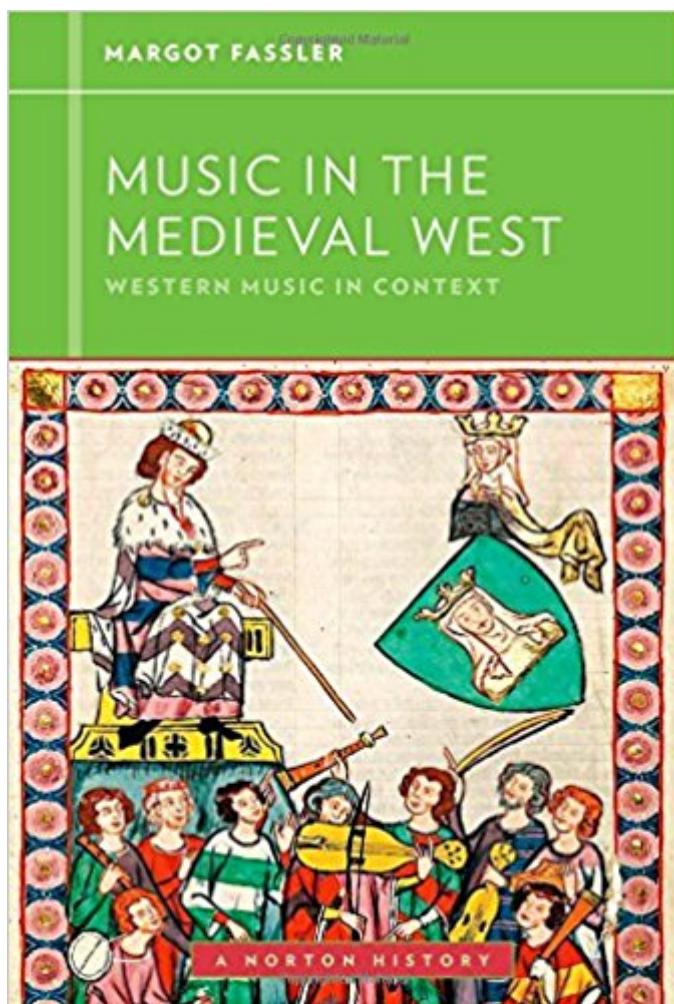


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Music In The Medieval West (Western Music In Context: A Norton History)



Synopsis

Medieval music in its cultural, social, and intellectual contexts. Margot Fassler's *Music in the Medieval West* imaginatively reconstructs the repertoire of the Middle Ages by drawing on a wide range of sources. In addition to highlighting the ceremonial and dramatic functions of medieval music (both sacred and secular), she pays special attention to the exchange of musical ideas, the development of musical notation and other methods of transmission, and the role of women in musical culture. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—*as sounds notated, performed, and heard*—focusing not only on composers and works, but also on broader social and intellectual currents.

Book Information

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Customer Reviews

Margot Fassler is Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame. Her works include *The Virgin of Chartres: Making History through Liturgy and the Arts*, *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris*, and a series of films on sacred music. Fassler is a member of the American Academy of Arts and Letters; her awards include a Guggenheim Fellowship and the American Musicological Society's Otto Kinkeldey Prize. Walter Frisch is H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University. He is the author of numerous books and articles, including *Brahms: The Four*

Symphonies, The Early Works of Arnold Schoenberg 1903–1908, and German Modernism: Music and the Arts. He is the recipient of two ASCAP-Deems Taylor Awards and fellowships from the National Endowment for the Humanities, the Alexander von Humboldt Foundation, and the Center for Scholars and Writers at the New York Public Library.

Comprehensive summary that would be useful in a college course and also interesting to musicians interested in the medieval styles

This is nice book, useful for undergraduates. The glossary at the end lacks specificity of musical concepts and techniques. I wonder if the authors are strictly historians, rather than musicologists, as they do not display depth in musical analysis. Perhaps there was a deliberate decision not to intimidate young students or lay readers, but this implies in the end that this is not a book for musicians, because a clear understanding of musical technique is ultimately necessary for them.

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