

# Las Voces De Loquendo

**Daniel J. Taylor**

**The Sound of Medieval Song** Timothy J. McGee, 1998-04-02 The Sound of Medieval Song is a study of how sacred and secular music was actually sung during the Middle Ages. The source of the information is the actual notation in the early manuscripts as well as statements found in approximately 50 theoretical treatises written between the years 600-1500. The writings describe various singing practices and both desirable and undesirable vocal techniques, providing a fairly accurate picture of how singers approached the music of the period. Detailed descriptions of the types and uses of improvised ornament indicate that in performance the music was highly ornate, and included trill, gliss, reverberation, pulsation, pitch inflection, non-diatonic tones, and cadenza-like passages of various lengths. The treatises also provide evidence of stylistic differences in various geographical locations. McGee draws conclusions about the kind of vocal production and techniques necessary in order to reproduce the music as it was performed during the Middle Ages, aligning the practices much more closely with those of the Middle East than has ever been previously acknowledged.

**The Supernatural Voice** Simon Ravens, 2014 The use of high male voices in the past has long been one of the most seriously misunderstood areas of musical scholarship and practice. In opening up this rich subject (to readers of all sorts) with refreshingly clear perspectives and plenty of new material, Simon Ravens' well-researched book goes a very long way to rectifying matters. Ravens writes damnably well, and if the story that emerges is necessarily a complex one, his treatment of it is always engagingly comprehensible.' ANDREW PARROTT Tracing the origins, influences and development of falsetto singing in Western music, Simon Ravens offers a revisionist history of high male singing from the Ancient Greeks to Michael Jackson. This history embraces not just singers of counter-tenor and alto parts up to and including our own time but the castrati of the Ancient world, the male sopranists of late Medieval and Renaissance Europe, and the dual-register tenors of the Baroque and Classical periods. Musical aesthetics aside, to understand the changing ways men have sung high, it is also vital to address extra-musical factors - which are themselves in a state of flux. To this end, Ravens illuminates his chronological survey by exploring topics as diverse as human physiology, the stereotyping of national characters, gender identity, and the changing of boys' voices. The result is a complex and fascinating history sure to appeal not only to music scholars but to performers and all those with an interest particularly in early music. Simon Ravens is a performer, writer, and director of Musica Contexta, with whom he has performed in Britain and Europe, regularly broadcast, and made numerous

acclaimed recordings. Ravens had previously founded and directed Australasia's foremost early music choir, the Tudor Consort. Between 2002 and 2007 his regular monthly column Ravens View appeared in the Early Music Review, to which he still regularly contributes.

**Scriptorum de musica Medii Ævi novam seriem a Gerbertina alteram collegit nuncque primum edidit E. de Coussemaker. 4 toms** Charles Edmond Henri de Coussemaker, 1864

*Nicholas of Amsterdam* Egbert P. Bos, 2016-10-06 Master Nicholas of Amsterdam was a prominent master of arts in Germany during the first half of the fifteenth century. He composed various commentaries on Aristotle's works. One of these commentaries is on the *logica vetus*, the old logic, viz. on Porphyry's *Isagoge* and on Aristotle's *Categories* and *On Interpretation*. This commentary is edited and introduced here. Nicholas is a 'modernus' – as opposed to the 'antiqui', who were realists – which means that he is a conceptualist belonging to the university tradition that accepted John Buridan (ca. 1300-1360 or 1361) and Marsilius of Inghen (ca. 1340-1396) as its masters. In medieval philosophy, a parallel between thinking and reality is generally upheld. Nicholas makes a sharp distinction between the two; this may be interpreted as a step towards a separation between the two realms, as is common in philosophy in later centuries. Other characteristics of Nicholas are that he defends the position that science has its place in a proposition, and does not simply follow reality. Furthermore, he emphasizes the part played by individual things. Fifteenth-century philosophy has hardly been studied, mainly because that century has long been considered unoriginal. Nicholas of Amsterdam certainly deserves the historian's interest in order to evaluate how medieval philosophy prepared the way for modern philosophy.

**De Lingua Latina X** Daniel J. Taylor, 1996-12-31 *De Lingua Latina X* has never been so courageously edited nor so daringly translated as in this long-awaited sequel to Taylor's *Declinatio* (SiHoLS 2). The editor's intimate familiarity with both the extant archetype and Varro's unique linguistic theory and practice make this volume indispensable for an understanding of LL X, one of the most important texts in the entire corpus of Latin grammatical writings. The stimulating *Prolegomena* introduce Varro, his revolutionary language science, book ten, and both the manuscript and the editorial traditions, and the Commentary explains in absorbing detail how and why the editor has set the text as he has. The world's foremost Varro scholar of this day has successfully combined classical philology and the history of linguistics to produce an inspired new edition and novel translation of book ten of Varro's magnum opus.

*El teólogo en la España de la temprana modernidad* Christoph Stroetzki, Isabel Hernando Morata, Christian Wehr, 2023-08-18 Este volumen analiza el lugar y el perfil del teólogo en el Siglo de Oro español. Los capítulos que lo integran se centran no solo en los miembros del clero católico, sino también en los seguidores de corrientes religiosas como el recogimiento, el dejamiento, el alumbradismo y la devotio moderna. La figura del teólogo se aborda desde las perspectivas de los estudios literarios y culturales, la teología y la filosofía. Son objeto de atención la concepción que el teólogo tenía de sí

mismo, su actitud, conocimiento, formación, influencias y actividades, que atestiguan los tratados, los textos ficcionales y la literatura religiosa del Siglo de Oro. Se plantean cuestiones como las consecuencias de la Reforma y la Contrarreforma en la imagen de los teólogos, sus relaciones familiares y económicas con otros miembros de la sociedad, y el importante papel que alcanzaron en este período como autores literarios. Dieser Sammelband analysiert den gesellschaftlichen Ort und das Profil des Theologen im Siglo de Oro, wobei auch Vertreter religiöser Lehren, die nicht dem katholischen Klerus angehörten, also Repräsentanten der Strömungen des recogimiento, dejamiento, alumbradismo oder der devotio moderna Berücksichtigung finden. Es kommen die Perspektiven vor allem von Literatur- und Kulturwissenschaft, Theologie und Philosophie zu Wort. Analysiert werden Selbstverständnis, Haltung, Wissen und Ausbildung, Einflussbereich und Tätigkeitsfeld der Theologen, wie sie in Traktaten, fiktionalen Texten und religiöser Literatur bezeugt werden. Dabei werden Fragenkomplexe diskutiert wie z.B. die nach den Folgen von Reformation und Gegenreformation für das Selbstverständnis des Theologen, nach den familiären und wirtschaftlichen Bindungen der Theologen oder nach der bedeutenden Rolle von Theologen als Autoren in der Literatur der Zeit.

**El uso de las Nuevas Tecnologías para Alumnos Con Necesidades Educativas Específicas - revisado y actualizado** Aránzazu Santos Jordán, 2012-08-17 Información general y relacionada con las Nuevas Tecnologías sobre alumnos con Necesidades Educativas Específicas psíquicas, motoricas, auditivas y visuales

*Publications in Medieval Studies*, 1936

*La naturaleza de las falacias* Luis Vega-Reñón, 2021-12-06 Las falacias son un fruto natural de nuestras interacciones discursivas. A juzgar por su mala prensa y su uso impenitente representan una especie de parásitos dañinos y afincados tanto en conversaciones privadas como en informaciones, deliberaciones y debates públicos. Vienen siendo también un asunto principal de la teoría de la argumentación desde su lejana fundación aristotélica hasta nuestros días. Pero, por cierto, combatirlas no constituye la razón de ser de la Lógica o, para el caso, del estudio de la argumentación. El replanteamiento de las falacias resulta obligado por varios motivos. Este libro trata de responder a estas demandas sobre la base de una concepción comprensiva y holística del discurso falaz, fundada en lo que filosóficamente cabe considerar su naturaleza. La empresa es arri esgada y tiene visos de paradójica pues aspira a dar una idea global y relativamente unitaria de una naturaleza que no es simple ni es única, sino compleja y susceptible. LUIS VEGA REÑÓN es Doctor en Filosofía por la UCM y catedrático emérito de la UNED (España). Ha sido profesor visitante en la Universidad de Cambridge (Reino Unido), UNAM y UAM (México) Universidad de Córdoba y UBA (Argentina), Universidad Nacional de Colombia, Universidad de la República de Montevideo, Universidad Diego Portales (Chile), entre otras. Fundador y director de la revista digital Revista Iberoamericana de Argumentación, así como responsable de programas y cursos de argumentación en estudios de máster y posgrado. Entre sus publicaciones sobre historia y teoría de la argumentación destacan La trama de la demostración (1999),

Si de argumentar se trata (2003), Compendio de lógica, argumentación y retórica (coed. Paula Olmos) (2011), La fauna de las falacias, (2013), cuya edición actualizada y aumentada corresponde al presente volumen, Introducción a la teoría de la argumentación (2015), Lógica para ciudadanos (2017) y La argumentación en la historia (2019).

**Sermonario de Aviñón** Francisco Gimeno Blay,M<sup>a</sup> Luz Mandingorra Llavata,2019-12-04 El volumen "Sermonario de Aviñón" recoge, entre otros sermones, los de la predicación llevada a cabo en Mallorca por el maestro dominico Vicent Ferrer entre el mes de septiembre de 1413 y comienzos de enero del año 1414. Se sabe, gracias a los exlibris que se pueden leer en las páginas del manuscrito, que fue escrito por el dominico Antoni Anglada, fraile que formaba parte de la "compañía" y que viajó junto con el maestro Vicent durante algunas de sus campañas pastorales. A su muerte, este manuscrito permaneció en el convento dominicano aviñonés para incorporarse, finalmente, a la biblioteca municipal de la ciudad papal, donde se ha conservado hasta la actualidad. La edición de este interesantísimo conjunto de homilías permite descubrir aspectos inéditos de la forma de ser del dominico valenciano. Aunque se conoce desde muy pronto, el manuscrito ha permanecido inédito hasta la actualidad, cuando se publica íntegramente el texto.

De Contingentia Futurorum Et Arbitrii Libertate Thomas Buckingham,1987

**Nicholas of Lyra, Literal Commentary on Galatians** ,2015-12-31 Though little-known today, Nicholas of Lyra's commentaries are arguably among the most widely-read and influential commentaries of all time. For more than two hundred years, from the time of their composition, well into the Reformation era, they were copied and recopied, printed and reprinted, as an indispensable guide to the meaning of scripture. Naumann presents here a complete translation of Lyra's literal commentary on Galatians in English for the first time, with a freshly-edited Latin text, and provides ample notes on its significance in relation to the works of previous authors.

**Teatro crítico universal** Benito Jerónimo Feijoo,1773

Diccionario de la lengua castellana Real Academia Española,1737

*Manual de Narrativa* Eloy M. Cebrián,2022-07-27 Concebido originalmente por su autor como manual para escritores en ciernes, fruto de su experiencia como profesor de talleres, este libro es, además, un apasionado recorrido por la literatura, una mirada desde dentro a los entresijos del hecho literario en su condición de disciplina artesanal, exigente a la vez que gratificante. Con rigor de especialista y pedagogía de maestro, Eloy M. Cebrián, narrador de acreditado prestigio y fecunda trayectoria, comparte sus experiencias de escritor y lector, proporcionando claves, ejemplos, trucos del oficio y recomendaciones, así como un surtido de ejercicios prácticos que invitan a desarrollar nuestra creatividad y a traspasar la frontera que separa la realidad de la ficción. Una invitación ineludible para todo aficionado a los libros y a la escritura. Eloy M. Cebrián es capaz de iluminar con su escritura la anécdota más insustancial, la que contada por cualquier otro resultaría anodina. ARTURO TENDERO El humor de Cebrián es la risa contagiosa de un loco furibundo, la carcajada del niño que ha

descubierto que el emperador está desnudo. En otras palabras, es pura dinamita. JOSÉ ÁNGEL MAÑAS

**Diccionario de la lengua castellana, en que se explica el verdadero sentido de las voces, su naturalezza y calidad, ... Dedicado al rey nuestro señor Don Phelipe 5. ... compuesto por la Real Academia Española. Tomo primero [-sexto], 1737**

*Art in Dispute* Wietse de Boer, 2021-11-29 The Catholic Church answered Reformation-era contestations of the cult of images in a famous decree of the Council of Trent (1563). *Art in Dispute* revisits this response by focusing on its antecedents rather than its consequences. The mid-sixteenth century saw, besides new scholarship on Byzantine doctrines, heated debates about neo-scholastic interpretations. Disagreement, suppressed at Trent but re-emerging soon afterwards, centered on the question whether religious images were solely signs referring to holy subjects or also sacred objects in their own right. It was a debate with major implications for art theory and devotional practice. The volume contains editions and translations of texts by Martín Pérez de Ayala, Matthieu Ory, Jean Calvin, Ambrogio Catarino Politi, and Iacopo Nacchianti, along with a previously unknown draft of the Tridentine decree.

**Dicionário De La Lengua Castellana ,1737**

**Gradus Ad Parnassum** Paul Aler, 1860

(LVI, 527 p., [1] en bl.) Benito Jerónimo Feijóo, 1781

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