Part of the seminal Cambridge History of Music series, this volume departs from standard histories of early modern Western music in two important ways. First, it considers music as something primarily experienced by people in their daily lives, whether as musicians or as listeners, and as something that happened in particular locations, and different intellectual and ideological contexts, rather than as a story of genres, countries, composers and their works. Second, by constraining discussion within the limits of a 100-year timespan, the music culture of the sixteenth century is freed from its conventional (and tenuous) absorption within the abstraction of ‘the Renaissance’, and is understood in terms of recent developments in the broader narrative of this turbulent period of European history. Both as an original take on a well-known period in early music and as a key work of reference for scholars, this volume makes an important contribution to the history of music.

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<tr>
<td>AcM</td>
<td>Acta musicologica</td>
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<tr>
<td>AfM</td>
<td>Archiv für Musikwissenschaft</td>
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<tr>
<td>EM</td>
<td>Early Music</td>
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<tr>
<td>EMH</td>
<td>Early Music History</td>
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<tr>
<td>GSJ</td>
<td>The Galpin Society Journal</td>
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<td>Grove Music Online</td>
<td><a href="http://www.oxfordmusiconline.com">www.oxfordmusiconline.com</a></td>
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<tr>
<td>JAF</td>
<td>Journal of the Alamire Foundation</td>
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<td>JAMS</td>
<td>Journal of the American Musicological Society</td>
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<td>JEH</td>
<td>Journal of Ecclesiastical History</td>
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<tr>
<td>JM</td>
<td>Journal of Musicology</td>
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<td>JRMA</td>
<td>Journal of the Royal Musical Association</td>
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<td>JSCM</td>
<td>Journal of Seventeenth-Century Music</td>
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<td>JWCI</td>
<td>Journal of the Warburg and Courtauld Institutes</td>
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<td>MD</td>
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<td>SCJ</td>
<td>Sixteenth Century Journal</td>
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