



Medival Music An Historical Sketch

R Barnett



Medieval Music An Historical Sketch:

Medieval Music Robert Charles Hope, 2008-10-01 This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia, and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high-quality modern editions that are true to the original work. *Medieval Music, Magical Minds*

Mary Devlin, 2001-05-31 **MEDIEVAL MUSIC MAGICAL MINDS** It has only been since the Age of Reason that human beings consider music to be strictly an aesthetic experience. Up until that time, however, music was both intended and designed to have a specific effect upon the mind and emotions of the listener. Religious chant was designed to raise consciousness. Dance music was meant to celebrate fertility, both human and that of the Earth, and to bring earthly joy and ecstasy to those both dancing and listening. This groundbreaking book fulfills two purposes. The first is to introduce interested musicians to the increasingly popular field of medieval music. The second is to trace the history of all music as well as its effect upon the level of awareness of the listeners. Internationally noted soprano Mary Devlin, a great lover of medieval music, expounds upon both her studies and her experience with that genre to try to recreate the thoughts and feelings of the people in the Middle Ages who once composed, performed, and lived that music. **The Modern Invention of Medieval Music** Daniel

Leech-Wilkinson, 2002-10-17 Medieval music has been made and remade over the past two hundred years. For the nineteenth century, it was vocal without instrumental accompaniment but with barbarous harmony that no one could have wished to hear. For most of the twentieth century, it was instrumentally accompanied, increasingly colourful, and increasingly enjoyed. At the height of its popularity, it sustained an industry of players and instrument makers all engaged in recreating an apparently medieval performance practice. During the 1980s, it became vocal once more, exchanging colour and contrast for cleanliness and beauty. But what happens to produce such radical changes of perspective? And what can we learn from them about the way we interact with the past? How much is really known about the way medieval music sounded? Or have modern beliefs been formed and sustained less by evidence than the personalities of scholars and performers, their ideologies, and their musical tastes. *Medieval Music and the Art of Memory* Anna Maria Busse Berger, 2019-10-08 Winner of the ASCAP Deems Taylor Award and Society of Music Theory's Wallace Berry Award. This bold challenge to conventional notions about medieval music disputes the assumption of pure literacy and replaces it with a more complex picture of a world in which literacy and orality interacted. Asking such fundamental questions as how singers managed to memorize such an enormous amount of music and how music composed in the mind rather than in writing affected musical style, Anna Maria Busse Berger explores the impact of the art of memory on the composition and transmission of medieval music. Her fresh, innovative study shows that although writing allowed composers to work out pieces in the mind, it did not make memorization redundant but allowed for new ways to commit material to memory. Since some of the polyphonic music from the twelfth century and later was written down,

scholars have long assumed that it was all composed and transmitted in written form Our understanding of medieval music has been profoundly shaped by German philologists from the beginning of the last century who approached medieval music as if it were no different from music of the nineteenth century But *Medieval Music and the Art of Memory* deftly demonstrates that the fact that a piece was written down does not necessarily mean that it was conceived and transmitted in writing Busse Berger's new model one that emphasizes the interplay of literate and oral composition and transmission deepens and enriches current understandings of medieval music and opens the field for fresh interpretations *Papers of the American Society of Church History* American Society of Church History, 1894 Includes a reprint of 2nd ser v 1 published by G P Putnam's Sons in 1913 *Historical Sketches* Blessed John Henry Newman, Aeterna Press, The following sketch of Turkish history was the substance of Lectures delivered in the Catholic Institute of Liverpool during October 1853 It may be necessary for its author to state at once in order to prevent disappointment that he only professes in the course of it to have brought together in one materials which are to be found in any ordinarily furnished library Not intending it in the first instance for publication but to answer a temporary purpose he has in drawing it up sometimes borrowed words and phrases to save himself trouble from the authorities whom he has consulted and this must be taken as his excuse if any want of keeping is discernible in the composition He has attempted nothing more than to group old facts in his own way and he trusts that his defective acquaintance with historical works and travels and the unreality of book knowledge altogether in questions of fact have not exposed him to superficial generalizations Aeterna Press **Historical Sketches** Saint John Henry Newman, 1872 [Historical Sketches](#) John Henry Newman, 1894 *The Antiquary* Edward Walford, George Latimer Apperson, 1894 **Mediaeval Music** Robert Charles Hope, 2023-07-18 This comprehensive history of medieval music covers a wide range of topics including sacred and secular music vocal and instrumental music and the influence of different cultures on the development of music during this era Drawing from primary sources and the latest scholarship the author provides a detailed and nuanced account of this fascinating period in music history This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

Annotated bibliography of fine art, by R. Sturgis, H.E. Krehbiel. Ed. by G. Iles Russell Sturgis, 1897 *The Cambridge History of Medieval Music* Mark Everist, Thomas Forrest Kelly, 2018-08-09 Spanning a millennium of musical history this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages All of the major aspects of medieval music are considered making use of the latest research and thinking to

discuss everything from the earliest genres of chant through the music of the liturgy to the riches of the vernacular song of the trouvères and troubadours. Alongside this account of the core repertory of monophony, *The Cambridge History of Medieval Music* tells the story of the birth of polyphonic music and studies the genres of organum, conductus, motet, and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry, and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture, and collections.

The Athenaeum, 1894 **Foundations of Music History** Carl Dahlhaus, 1983-02-24 A study of the philosophy of music history *Cumulated Index Medicus*, 1969 Annotated Bibliography of Fine Art Russell Sturgis, 1897 *The Academy*, 1894 *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry* Jennifer Saltzstein, 2013 A survey of the use of the refrain in thirteenth and fourteenth century French music and poetry showing how it was skilfully deployed to assert the validity of the vernacular. The relationship between song quotation and the elevation of French as a literary language that could challenge the cultural authority of Latin is the focus of this book. It approaches this phenomenon through a close examination of the refrain, a short phrase of music and text quoted intertextually across thirteenth and early fourteenth century musical and poetic genres. The author draws on a wide range of case studies from motets, trouvère song, plays, romance, vernacular translations, and proverb collections to show that medieval composers quoted refrains as vernacular auctoritates; she argues that their appropriation of scholastic Latinate writing techniques worked to authorize Old French music and poetry as media suitable for the transmission of knowledge. Beginning with an exploration of the quasi-scholastic usage of refrains in anonymous and less familiar clerical contexts, the book goes on to articulate a new framework for understanding the emergence of the first two named authors of vernacular polyphonic music, the cleric trouvère Adam de la Halle and Guillaume de Machaut. It shows how, by blending their craft with the writing practices of the universities, composers could use refrain quotation to assert their status as authors with a new self-consciousness and to position works in the vernacular as worthy of study and interpretation. Jennifer Saltzstein is Assistant Professor of Musicology at the University of Oklahoma.

The Cambridge History of Musical Performance Colin Lawson, Robin Stowell, 2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before. Research into the performer's experience has begun to explore such areas as practice techniques, performance anxiety, and memorisation, as well as many other professional issues. Historical performance practice has been the subject of lively debate way beyond academic circles, mirroring its high profile in the recording studio and the concert hall. Reflecting the strong ongoing interest in the role of performers and performance, this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality. Moving the focus away from the composers and onto the musicians responsible for bringing the music to life, this History presents a fresh, integrated, and

innovative perspective on performance history and practice from the earliest times to today **Notes and Queries: a Medium of Inter-communication for Literary Men, Artists, Antiquaries, Genealogists, Etc** ,1894

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