



Medieval Music

Timothy J. McGee



Medieval Music:

A Performer's Guide to Medieval Music Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval 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, 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 Cambridge Companion to Medieval Music* Mark Everist, 2011-03-03 From the emergence of plainsong to the end of the fourteenth century this Companion covers all the key aspects of medieval music Divided into three main sections the book first of all discusses repertory styles and techniques the key areas of traditional music histories next taking a topographical view of the subject from Italy German speaking lands and the Iberian Peninsula and concludes with chapters on such issues as liturgy vernacular poetry and reception Rather than presenting merely a chronological view of the history of medieval music the volume instead focuses on technical and cultural aspects of the subject Over nineteen informative chapters fifteen world leading scholars give a perspective on the music of the Middle Ages that will serve as a point of orientation for the informed listener and reader and is a must have guide for anyone with an interest in listening to and understanding medieval music *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 troubadours and trouvères 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

Improvisation and Inventio in the Performance of Medieval Music Mariami Smith Mariami, 2017 Improvisation and Inventio in the Performance of Medieval Music A Practical Approach is an innovative and groundbreaking approach to medieval music as living repertoire The book provides philosophical frameworks primary source analysis and clear actionable practices and exercises aimed at recovering the improvisatory and inventive aspects of medieval music for contemporary musicians Aimed at both instrumentalists and vocalists the book explores the utilization of musical models the inventive implications of medieval notation and the ways in which memory mode rhetoric and primary source paradigms inform the improvisatory process in both monophonic and polyphonic music of the Middle Ages Angela Mariami an experienced performer of both medieval music and folk and traditional musics rediscovers and explicates the processes of imagination invention and improvisation which historically energized both medieval music in its own period and in its revival in our own time Based on decades of research university teaching ensemble direction collaboration and performance Mariami's impassioned stance that the elusive element of inventio as the medieval rhetoricians would have called it must always be provided by the performer in the present emphasizes medieval music performance practice as a dynamic and still vital tradition Students teachers directors and those interested in the wealth of expressive beauty found in the music of the middle ages will likewise find value and meaning in her clear and accessible prose and in the practical processes and exercises that make this book unique within the literature of medieval performance practice

Improvisation and Inventio in the Performance of Medieval Music Angela Mariami, 2017-08-02 Improvisation and Inventio in the Performance of Medieval Music A Practical Approach is an innovative and groundbreaking approach to medieval music as living repertoire The book provides philosophical frameworks primary source analysis and clear actionable practices and exercises aimed at recovering the improvisatory and inventive aspects of medieval music for contemporary musicians Aimed at both instrumentalists and vocalists the book explores the utilization of musical models the inventive implications of medieval notation and the ways in which memory mode rhetoric and primary source paradigms inform the improvisatory process in both monophonic and polyphonic music of the Middle Ages Angela Mariami an experienced performer of both medieval music and folk and

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The Renaissance Reform of Medieval Music Theory Stefano Mengozzi,2010-02-11 A detailed study of the sight singing method introduced by the 11th century monk Guido of Arezzo in its intellectual context

The Search for Medieval Music in Africa and Germany, 1891-1961 Anna Maria Busse Berger,2020-10-30 This innovative book reassesses the history of musicology unearthing the field s twentieth century German and global roots In the process Anna Maria Busse Berger exposes previously unseen historical relationships such as those between the modern rediscovery of medieval music the rise of communal singing and the ways in which African music intersected with missionary work in the German colonial period Ultimately Busse Berger offers a monumental new account of the early twentieth century music culture in Germany and East Africa The book unfolds in three parts Busse Berger starts with the origins of comparative musicology circa 1900 when early proponents used ideas from comparative linguistics to test whether parallels could be drawn between nonwestern and medieval European music She then turns to youth movements of the era the Wandervogel Jugendmusikbewegung and Singbewegung whose focus on joint music making influenced many musicologists Finally she considers case studies of Protestant and Catholic mission societies in what is now Tanzania where missionaries many of them musicologists and former youth group members extended the discipline via ethnographic research and a focus on local music and communities In highlighting these long overlooked transnational connections and the role of global music in early musicology Busse Berger shapes a fresh conception of music scholarship during a pivotal part of the twentieth century

Medieval Music-Making and the Roman de Fauvel Emma Dillon,2002-10-07 Publisher Description

Medieval Music, Legend, and the Cult of St Martin Yossi Maurey,2014-10-02 St Martin of Tours was a protector saint of numerous French kings His was one of the most successful saintly cults in medieval Europe and the city of Tours functioned as a religious metropolis drawing pilgrims from all over the continent Until now little has been known about how St Martin came to inspire such a lively folkloric tradition numerous works of art and the establishment of thousands of churches and numerous confraternities In this book Yossi Maurey addresses these questions by focusing on the church dedicated to the saint in Tours which acted as the crucible for Martin s cult Maurey explores the music and liturgy of the cult the most effective means of its dissemination to reveal its enormous diffusion and impact Building a more concrete picture of how

saints cults operated and shaped medieval realities this book also provides new insights into the interactions between contemporary religion art and politics

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 Notation of Medieval Music Carl Parrish,1978 **Medieval Song in Romance Languages** John Dickinson Haines,2010-11-18 Ranging from 500 to 1200 this book considers the neglected vernacular music of this period performed mainly by women

Manuscripts and Medieval Song Helen Deeming,Elizabeth Eva Leach,2015-05-28 This in depth exploration of key manuscript sources reveals new information about medieval songs and sets them in their original contexts

Songs and Rhymes from the Medieval Era Pasquale De Marco, Embark on a captivating journey through the melodies and rhythms of the Middle Ages with Songs and Rhymes from the Medieval Era This comprehensive guide unveils the rich tapestry of musical traditions that flourished during this era offering a unique window into the cultural social and religious landscape of the time Within these pages you will discover the diverse genres of medieval music from the haunting melodies of troubadours to the majestic chants of cathedrals Explore the works of notable composers the evolution of musical instruments and the role of music in medieval society Uncover the hidden treasures of medieval music from the ethereal beauty of Gregorian chant to the lively rhythms of dance music Witness how medieval melodies have influenced modern music from classical compositions to contemporary film scores Songs and Rhymes from the Medieval Era is an essential resource for music lovers history enthusiasts and anyone curious about the sounds of the past Let the timeless melodies and captivating stories transport you to a world of wonder imagination and endless inspiration Delve into the enchanting world of medieval music and discover The diverse genres and styles of medieval music The works of notable composers and musicians The evolution of medieval musical instruments The role of music in medieval society and culture The influence of medieval music on modern music Songs and Rhymes from the Medieval Era is your guide to the rich and fascinating world of medieval music Let the melodies of the past enchant you and transport you to a realm of timeless beauty If you like this book write a review

Medieval Polyphony and Song Helen Deeming,Frieda van der Heijden,2023-05-11 What characterises medieval

polyphony and song Who composed this music sang it and wrote it down Where and when did the different genres originate and under what circumstances were they created and performed This book gives a comprehensive introduction to the rich variety of polyphonic practices and song traditions during the Middle Ages It explores song from across Europe in Latin and vernacular languages precursors to modern Dutch English French German Italian Portuguese and Spanish and polyphony from early improvised organum to rhythmically and harmonically complex late medieval motets Each chapter focuses on a particular geographical location setting out the specific local contexts of the music created there Guiding the reader through the musical techniques of melody harmony rhythm and notation that distinguish the different genres of polyphony and song the authors also consider the factors that make modern performances of this music sound so different from one another

Mathematics and Music Gerard Assayag, Hans G. Feichtinger, 2002-07-10 In Western Civilization Mathematics and Music have a long and interesting history in common with several interactions traditionally associated with the name of Pythagoras but also with a significant number of other mathematicians like Leibniz for instance Mathematical models can be found for almost all levels of musical activities from composition to sound production by traditional instruments or by digital means Modern music theory has been incorporating more and more mathematical content during the last decades This book offers a journey into recent work relating music and mathematics It contains a large variety of articles covering the historical aspects the influence of logic and mathematical thought in composition perception and understanding of music and the computational aspects of musical sound processing The authors illustrate the rich and deep interactions that exist between Mathematics and Music

Music in Films on the Middle Ages John Haines, 2013-10-30 This book explores the role of music in the some five hundred feature length films on the Middle Ages produced between the late 1890s and the present day Haines focuses on the tension in these films between the surviving evidence for medieval music and the idiomatic tradition of cinematic music The latter is taken broadly as any musical sound occurring in a film from the clang of a bell off screen to a minstrel singing his song Medieval film music must be considered in the broader historical context of pre cinematic medievalisms and of medievalist cinema s main development in the course of the twentieth century as an American appropriation of European culture The book treats six pervasive moments that define the genre of medieval film the church tower bell the trumpet fanfare or horn call the music of banquets and courts the singing minstrel performances of Gregorian chant and the music that accompanies horse riding knights with each chapter visiting representative films as case studies These six signal musical moments that create a fundamental visual aural core central to making a film feel medieval to modern audiences originate in medievalist works predating cinema by some three centuries

Instruments and their Music in the Middle Ages Timothy J. McGee, 2017-07-05 This is a collection of twenty nine of the most influential articles and papers about medieval musical instruments and their repertory The authors discuss the construction of the instruments their playing technique the occasions for which they performed and their repertory Taken as a whole they paint a very broad as well as

detailed picture of instrumental performance during the medieval period

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