

The Monophonic Songs in the Roman de Fauvel

Edited by Samuel N. Rosenberg and Hans Tischler

Monophonic Songs In The Roman De Fauvel

Stanley Sadie



Monophonic Songs In The Roman De Fauvel:

The Monophonic songs in the Roman de Fauvel Samuel N. Rosenberg, Hans Tischler, 1991 The Roman de Fauvel describes the career of Fauvel a horse like figure whose overweening ambitions lead the writer to lament the evils of the world He excites the attentions of the rich and powerful presumes to court Lady Fortune and provokes all kinds of outrage and grief His very name is an anagram for Flaterie Avarice Vilanie Vari t fickleness Envie and Lachet cowardice A long poetic narrative enlivened by polyphonic and monophonic songs chants and pictures the Roman makes use of allegory and satire to express vehement moral criticism of the late medieval royal court and Church This is the first modern critical edition of the monophonic songs collected in the Roman de Fauvel in the early fourteenth century Samuel N Rosenberg and Hans Tischler set out to establish and interpret the lyrics and music of all the monophonic pieces some seventy in all Accompanying the full poetic and music texts are their English translations from the original Latin and French This edition represents the kinds of close collaboration between philologist and musicologist that the Fauvel songs call for but have never before received Illustrating a wide variety of form and styles including chivalric love songs dance pieces ballades rondeaux and nonsense compositions The Monophonic Songs in the Roman de Fauvel is an extraordinary valuable anthology of music and a treasure trove of information about the period Medieval Music-Making and the Roman de Fauvel Emma Dillon, 2002-10-07

Publisher Description **Poetry, Knowledge and Community in Late Medieval France** Rebecca Dixon, Finn E. Sinclair, 2008 The role of poetry in the transmission and shaping of knowledge in late medieval France Covering the period from the late thirteenth to the early sixteenth century Poetry Knowledge and Community examines the role of poetry in French culture in transmitting and shaping knowledge The volume reveals the interplay between poet text and audience and explores the key dynamics of later medieval French poetry and of the communities in which it was produced Essays in both English and French are organised into three inter related sections Learned Poetry Poetry and Learning Poetry or Prose and Poetic Communities and address both canonical and less well known French and Occitan verse literature together with a wide range of complementary subject areas The international cast of contributors to the volume includes many of the best known scholars in the field the introductory essay is by Jacqueline Cerquiglini Toulet Universit de Paris IV Sorbonne and keynote essays are provided by David F Hult University of California Berkeley Michel Zink Coll ge de France and Nancy Freeman Regalado New York University Edited by REBECCA DIXON University of Manchester and FINN E SINCLAIR University of Cambridge with Adrian Armstrong University of Manchester Sylvia Huot University of Cambridge and Sarah Kay University of Princeton CONTRIBUTORS Suzanne Conklin Akbari Mishtooni Bose Jacqueline Cerquiglini Toulet Rebecca Dixon Thelma Fenster Denis He David Hult Stephanie Kamath Deborah McGrady Amandine Mussou Nancy Freeman Regalado Jennifer Saltzstein Finn E Sinclair Lori J Walters David Wrisley Michel Zink Early Music History: Volume 22 Iain Fenlon, 2003-10-16 Early Music History is devoted to the study of music from the early Middle Ages to the end of the

seventeenth century and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume 22 include O Quelle Armonye dialogue singing in late Renaissance France Ars Subtilior and the patronage of French princes Laboring in the midst of wolves reading a group of Fauvel motets Watermarks and musicology the genesis of Johannes Wiser s collection **Discovering Medieval Song** Mark Everist,2018-08-16 The Conductus repertory is the body of monophonic and polyphonic non liturgical Latin song that dominated European culture from the middle of the twelfth century to the beginning of the fourteenth In this book Mark Everist demonstrates how the poetry and music interact explores how musical structures are created and discusses the geographical and temporal reach of the genre including its significance for performance today The volume studies what medieval society thought of the Conductus its function in medieval society whether paraliturgical or in other contexts and how it fitted into patristic and secular Latin cultures The Conductus emerges as a genre of great poetic and musical sophistication that brought the skills of poets and musicians into alignment This book provides an all encompassing view of an important but unexplored repertory of medieval music engaging with both poetry and music even handedly to present new and up to date perspectives on the genre *Giving Voice to Love* Judith A. Peraino,2011-11-17 The lyrics of medieval courtly love songs are characteristically self conscious *Giving Voice to Love* investigates similar self consciousness in the musical settings Moments and examples where voice melody rhythm form and genre seem to comment on music itself tell us about musical responses to the courtly chanson tradition and musical reflections on the complexity of self expression The Sense of Sound Emma Dillon,2012-04-27 The Sense of Sound is a radical recontextualization of French song 1260 1330 Situating musical sound against sonorities of the city madness charivari and prayer it argues that the effect of verbal confusion popular in music abounds with audible associations and that there was meaning in what is often heard as nonsensical **Against the Friars** Tim Rayborn,2014-10-23 The friars represented a remarkable innovation in medieval religious life Founded in the early 13th century the Franciscans and Dominicans seemed a perfect solution to the Church s troubles in confronting rapid changes in society They attracted enthusiastic support especially from the papacy to which they answered directly In their first 200 years membership grew at an astonishing rate and they became counsellors to princes and kings receiving an endless stream of donations and gifts Yet there were those who believed the adulation was misguided or even dangerous and who saw in the friars actions only hypocrisy deceit greed and even signs of the end of the world From the mid 13th century writings appeared denouncing and mocking the friars and calling for their abolition Their French and English opponents were among the most vocal From harsh theological criticism and outrage at the Inquisition to vulgar tales and bathroom humor this thoroughly documented work is suitable for the newcomer as well as for readers who are familiar with the subject but might like to investigate specific topics in more detail "Chancon Legiere a Chanter" Samuel N. Rosenberg,2007
The Critical Editing of Music James Grier,1996-08-15 The book follows the activities inherent in music editing including

the tasks of the editor the nature of musical sources and transcription Grier also discusses the difficult decisions faced by the editor such as sources not associated with the composer and necessary editorial judgement

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 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

A Critical Study of Secular Medieval Latin Song Bryan Gillingham, 1995

Teaching Music History Mary Natvig, 2017-07-05 Unlike their colleagues in music theory and music education teachers of music history have tended not to commit their pedagogical ideas to print This collection of essays seeks to help redress the balance providing advice and guidance to those who teach a college level music history or music appreciation course be they a graduate student setting out on their teaching career or a seasoned professor having to teach outside his or her speciality Divided into four sections the book covers the basic music history survey usually taken by music majors music appreciation and introductory courses aimed at non majors special topic courses such as women and music music for film and American music and more general issues such as writing using anthologies and approaches to teaching in various situations In addition to these specific areas broader themes emerge across the essays These include how to integrate social history and cultural context into music history teaching the shift away from the classical canon and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds With contributions from both teachers approaching retirement and those at the start of their careers this volume provides a spectrum of experience which will prove valuable to all teachers of music history

Harvard Dictionary of Music Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects

The Art of Grafted Song Yolanda Plumley, 2013-10-28 Just as our society delights in citations quotations and allusions in myriad contexts not least in popular song late medieval poets and composers knew well that such references could greatly enrich their own works In *The Art of the Grafted Song Citation and Allusion in the Age of Machaut* author Yolanda Plumley explores the penchant for borrowing in

chansons and lyrics from fourteenth century France uncovering a practice integral to the experiments in form genre and style that ushered in a new school of lyric Working across disciplinary boundaries Plumley traces creative appropriations in the burgeoning fixed forms of this new tradition to build a more intimate understanding of the shared experience of poetry and music in the generations leading up to and including Guillaume de Machaut Exploring familiar and less studied collections of songs as well as lyrics without music this book sheds valuable light on the poetic and musical knowledge of authors and their audiences and on how poets and composers devised their works and engaged their readers or listeners It presents fresh insights into when and in which milieus the classic Ars nova polyphonic chanson took root and flourished and into the artistic networks of which Machaut formed a part As Plumley reveals old songs lingered alongside the new in the collective imagination well beyond what the written sources imply reminding us of the continued importance of memory and orality in this age of increasing literacy The first detailed study of citational practice in the French fourteenth century song writing tradition *The Art of Grafted Song* will appeal to students and scholars of medieval French music and literature cultural historians and others interested in the historical and social context of music and poetry in the late Middle Ages

Words and Music in the Middle Ages John Stevens, John E. Stevens, 1986-10-16 This book examines the relation of words and music in England and France during the three centuries following the Norman Conquest The basic material of the study includes the chansons of the troubadours and trouvères and the varied Latin songs of the period In addition to these lyric forms the author discusses the relations of music and poetry in dance song in narrative and in the ecclesiastical drama Professor Stevens examines the ready made often unconscious and misleading assumptions we bring to the study and performance of early music In particular he affirms the importance of Number in more than one sense as a clue to the aesthetic of the greater part of repertoire to the relation of words and melody and to the baffling problem of their rhythmic interpretation This is the first wide ranging study of words and music in this period in any language It will be essential reading for scholars of the music and the literature of medieval Europe and will provide a basic and comprehensive introduction to the repertoire for students

The New Grove Dictionary of Music and Musicians Stanley Sadie, John Tyrrell, 2001

Poetry and Music in Medieval France Ardis Butterfield, 2002 In *Poetry and Music in Medieval France* first published in 2003 Ardis Butterfield examines vernacular song in medieval France She begins with the moment when French song first survives in writing in the early thirteenth century and examines a large corpus of works which combine elements of narrative and song as well as a range of genres which cross between different musical and literary categories Emphasising the cosmopolitan artistic milieu of Arras Butterfield describes the wide range of contexts in which secular songs were quoted and copied including narrative romances satires and love poems She uses manuscript evidence to shed light on medieval perceptions of how music and poetry were composed and interpreted The volume is well illustrated to demonstrate the rich visual culture of medieval French writing and music This interdisciplinary study will be of interest to both literary

and musical scholars of late medieval culture
Stanley Sadie, 2001

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