

*Music from the Middle Ages
through the Twentieth Century*

Course in Honor of Eugene F. McPhail

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GORDON AND BREACH

Music From The Middle Ages Through The Twentieth Century

**Carmelo Peter Comberiati, Matthew C.
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Music From The Middle Ages Through The Twentieth Century:

Music from the Middle Ages Through the Twentieth Century Carmelo Peter Comberiati, Matthew C. Steel, 1988 First Published in 1988 Routledge is an imprint of Taylor Francis an informa company

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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

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 trouv res 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

Composers in the Middle Ages Anne-Zoé Rillon-Marne, Gaël Saint-Cricq, 2024-11-19 A reflection on the idea of the composer in the medieval period including a study of the individuals and groups active in the creation of medieval music The modern concept of the individual composer is central to accounts of Western music and continues to represent a critical field of research in musicology However this approach cannot be straightforwardly transposed to the Middle Ages as it does not reflect the complex creative realities of medieval composition and conflicts with the evidence from extant sources and documentation This collection the first full length study of the subject questions and revises the concept of the composer for the medieval period through five thematic parts

Historiographical Critique Ascriptions Attributions Signatures Medieval Constructions of Authority and of the Authorial

Persona The Composing Workshop and Composers as Communities Spanning a period from the seventh century to the early Renaissance and taking in different cultural and geographical areas of Western Europe the essays examine a range of repertoires and fields plainchant Latin devotional song medieval motet trouv re song Ars nova drama and illuminated Gothic manuscripts in diverse contexts from clerical communities to princely courts and lay workshops Overall the new perspectives here shed fresh light on the musical practices and repertoires of the Middle Ages

Music and Culture in the Middle Ages and Beyond Benjamin Brand,David J. Rothenberg,2016-10-27 It has become widely accepted among musicologists that medieval music is most profitably studied from interdisciplinary perspectives that situate it within broad cultural contexts The origins of this consensus lie in a decisive reorientation of the field that began approximately four decades ago For much of the twentieth century research on medieval music had focused on the discovery and evaluation of musical and theoretical sources The 1970s and 1980s by contrast witnessed calls for broader methodologies and more fully contextual approaches that in turn anticipated the emergence of the so called New Musicology The fifteen essays in the present collection explore three interrelated areas of inquiry that proved particularly significant the liturgy sources musical and archival and musical symbolism In so doing these essays not only acknowledge past achievements but also illustrate how this broad interdisciplinary approach remains a source for scholarly innovation

A History of Twentieth-Century Music in a Theoretic-Analytical Context Elliott Antokoletz,2014-03-14 A History of Twentieth Century Music in a Theoretic Analytical Context is an integrated account of the genres and concepts of twentieth century art music organized topically according to aesthetic stylistic technical and geographic categories and set within the larger political social economic and cultural framework While the organization is topical it is historical within that framework Musical issues interwoven with political cultural and social conditions have had a significant impact on the course of twentieth century musical tendencies and styles The goal of this book is to provide a theoretic analytical basis that will appeal to those instructors who want to incorporate into student learning an analysis of the musical works that have reflected cultural influences on the major musical phenomena of the twentieth century Focusing on the wide variety of theoretical issues spawned by twentieth century music A History of Twentieth Century Music in a Theoretic Analytical Context reflects the theoretical analytical essence of musical structure and design

The Middle Ages in the Modern World Bettina Bildhauer,Chris Jones,2017-09-28 This book provides many fresh perspectives on why and how the Middle Ages continue to matter so much in the 21st century It is therefore as much about recent cultural and political history as it is about medieval history and medieval literature The introduction provides a long overview of medievalism from the 14th to the 21st centuries

[The Oxford Handbook of Music and Medievalism](#) Stephen C. Meyer,Kirsten Yri,2020-03-02 The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism the retrospective immersion in the images sounds narratives and ideologies of the European Middle Ages powerfully transforms many of the varied musical traditions of the last two centuries

Thirty three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth century opera to medievalism in contemporary video game music thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films others explore medievalism in the oeuvre of a single composer e.g. Richard Wagner or Arvo Pärt or musical group e.g. Led Zeppelin The topics of the individual chapters include both well known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys* The authors of the chapters approach their material from a wide array of disciplinary perspectives including historical musicology popular music studies music theory and film studies examining the intersections of medievalism with nationalism romanticism ideology nature feminism or spiritualism Taken together the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism

Lutyens, Maconchy, Williams and Twentieth-Century British Music
 Rhiannon Mathias, 2016-05-13 Elisabeth Lutyens 1906 1983 Elizabeth Maconchy 1907 1994 and Grace Williams 1906 1977 were contemporaries at the Royal College of Music The three composers careers were launched with performances in the Macnaghten Lemare Concerts in the 1930s a time when in Britain as Williams noted a woman composer was considered very odd indeed Even so by the early 1940s all three had made remarkable advances in their work Lutyens had become the first British composer to use 12 note technique in her Chamber Concerto No 1 1939 40 Maconchy had composed four string quartets of outstanding quality and was busy rethinking the genre and Williams had won recognition as a composer with great flair for orchestral writing with her *Fantasia on Welsh Nursery Tunes* 1940 and *Sea Sketches* 1944 In the following years Lutyens Maconchy and Williams went on to compose music of striking quality and to attain prominent positions within the British music scene Their respective achievements broke through the sound ceiling challenging many of the traditional assumptions which accompanied music by female composers Rhiannon Mathias traces the development of these three important composers through analysis of selected works The book draws upon previously unexplored material as well as radio and television interviews with the composers themselves and with their contemporaries The musical analysis and contextual material lead to a re evaluation of the composers positions in the context of twentieth century British music history

Imagination and Fantasy in the Middle Ages and Early Modern Time Albrecht Classen, 2020-08-24 The notions of other peoples cultures and natural conditions have always been determined by the epistemology of imagination and fantasy providing much freedom and creativity and yet have also created much fear anxiety and horror In this regard the pre modern world demonstrates striking parallels with our own insofar as the projections of alterity might be different by degrees but they are fundamentally the same by content Dreams illusions projections concepts hopes utopias dystopias desires and emotional attachments are as specific and impactful as the physical environment This volume thus sheds important light on

the various lenses used by people in the Middle Ages and the early modern age as to how they came to terms with their perceptions images and notions Previous scholarship focused heavily on the history of mentality and history of emotions whereas here the history of pre modern imagination and fantasy assumes center position Imaginary things are taken seriously because medieval and early modern writers and artists clearly reveal their great significance in their works and their daily lives This approach facilitates a new deep structure analysis of pre modern culture

Music and Performance in the Later Middle Ages E. Upton, 2012-12-28 This book seeks to understand the music of the later Middle Ages in a fuller perspective moving beyond the traditional focus on the creative work of composers in isolation to consider the participation of performers and listeners in music making

Mass Market Medieval David W. Marshall, 2007-04-11 Beginning in 1976 with the first issue of the journal *Studies in Medievalism* all things medieval and the concept of medievalism became a hot topic in culture studies Medievalism examines how different groups individuals or eras use and shape the image of the Middle Ages differentiating between historical knowledge of the Middle Ages and what we have made the period out to be The 13 essays in this book explore the medieval invasion of today's media and consider the various ways from film and print to websites and video games that the Middle Ages have been packaged for consumption Essays encompass diverse theoretical perspectives and are grouped loosely around distinct functions of medievalism including the exposure of recent social concerns the use of medieval images in modern political contexts and the medieval's influence on products of today's popular culture The legitimization of the study of medievalism and the effect of medievalism on the more traditional subject of medieval studies are also discussed Instructors considering this book for use in a course may request an examination copy [here](#)

Music as Concept and Practice in the Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertoires and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist

literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages THE 20TH CENTURY NARAYAN CHANGDER,2024-06-10 If you need a free PDF practice set of this book for your studies feel free to reach out to me at cbsenet4u gmail com and I ll send you a copy THE 20TH CENTURY MCQ MULTIPLE CHOICE QUESTIONS SERVES AS A VALUABLE RESOURCE FOR INDIVIDUALS AIMING TO DEEPEN THEIR UNDERSTANDING OF VARIOUS COMPETITIVE EXAMS CLASS TESTS QUIZ COMPETITIONS AND SIMILAR ASSESSMENTS WITH ITS EXTENSIVE COLLECTION OF MCQS THIS BOOK EMPOWERS YOU TO ASSESS YOUR GRASP OF THE SUBJECT MATTER AND YOUR PROFICIENCY LEVEL BY ENGAGING WITH THESE MULTIPLE CHOICE QUESTIONS YOU CAN IMPROVE YOUR KNOWLEDGE OF THE SUBJECT IDENTIFY AREAS FOR IMPROVEMENT AND LAY A SOLID FOUNDATION DIVE INTO THE 20TH CENTURY MCQ TO EXPAND YOUR 20TH CENTURY KNOWLEDGE AND EXCEL IN QUIZ COMPETITIONS ACADEMIC STUDIES OR PROFESSIONAL ENDEAVORS THE ANSWERS TO THE QUESTIONS ARE PROVIDED AT THE END OF EACH PAGE MAKING IT EASY FOR PARTICIPANTS TO VERIFY THEIR ANSWERS AND PREPARE EFFECTIVELY Localism, Landscape, and the Ambiguities of Place Coolidge Professor of History and Director of Graduate Studies in History David Blackbourn,David Blackbourn,James N. Retallack,University of Toronto Press,2007-01-01 What makes a person call a particular place home Does it follow simply from being born there Is it the result of a language shared with neighbours or attachment to a familiar landscape Perhaps it is a piece of music or a painting or even a travelogue that captures the essence of home And what about the sense of belonging that inspires nationalist or local autonomy movements Each of these can be a marker of identity but all are ambiguous Where you were born has a different meaning if like so many modern Germans you have moved on and now live elsewhere Representing the national interest in parliament becomes more difficult when voters demand attention to local and regional issues or when ethnic tensions erupt In all these situations the landscape of home takes on a more elusive meaning Localism Landscape and the Ambiguities of Place is about the German nation state and the German speaking lands beyond it from the 1860s to the 1930s The authors explore a wide range of subjects music and art elections and political festivities local landscape and nature conservation tourism and language struggles in the family and the school Yet they share an interest in the ambiguities of German identity in an age of extraordinarily rapid socio economic change These essays do not assume the primacy of national allegiance Instead by using the sense of place as a prism to look at German identity in new ways they examine a sense of Germanness that was neither self evident nor unchanging Music and Instruments of the Middle Ages Tess Knighton,David Skinner,2020 Essays on important topics in early music **Music in the Early Twentieth Century** Richard Taruskin,2006-08-14 Music in the Early Twentieth Century the fourth volume in Richard Taruskin s history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the

nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

Musicking in Twentieth-Century Europe Klaus Nathaus, Martin Rempe, 2020-12-16 Music has gained the increasing attention of historians Research has branched out to explore music related topics including creative labor economic histories of music production the social and political uses of music and musical globalization This handbook both covers the history of music in Europe and probes its role for the making of Europe during a long twentieth century It offers concise guidance to key historical trends as well as the most important research on central topics within the field

Sung Birds Elizabeth Eva Leach, 2007 Is birdsong music The most frequent answer to this question in the Middle Ages was resoundingly no In Sung Birds Elizabeth Eva Leach traces postmedieval uses of birdsong within Western musical culture She first explains why such melodious sound was not music for medieval thinkers and then goes on to consider the ontology of music the significance of comparisons between singers and birds and the relationship between art and nature as enacted by the musical performance of late medieval poetry If birdsong was not music how should we interpret the musical depiction of birdsong in human music making What does it tell us about the singers their listeners and the moral status of secular polyphony Why was it the fourteenth century that saw the beginnings of this practice continued to this day in the music of Messiaen and others Leach explores medieval arguments about song language and rationality whose basic terms survive undiminished into the present She considers not only lyrics that have their singers voice the songs or speech of birds but also those that represent other natural nonmusical sounds such as human cries or the barks of dogs The dangerous sweetness of birdsong was invoked in discussions of musical ethics which because of the potential slippage between irrational beast and less rational woman in comparisons with rational human masculinity depict women's singing as less than fully human Leach's argument comes full circle with the advent of sound recording This technological revolution like its medieval equivalent the invention of the music book once again made the relationship between music and nature an acute preoccupation of Western culture

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