



Medieval Music

John Caldwell



Medieval Music:

Medieval Music and the Art of Memory Anna Maria Busse Berger, 2005-06-13 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.

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.

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

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 trouvres 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

Medieval Music John Caldwell, 2019-06-26 Originally published in 1978 Medieval Music explores the fascinating development of medieval western music from its often obscure origins in the Jewish synagogue and early Church to the mid fifteenth century The book is intended as a straightforward survey of medieval music and emphasizes the technical aspects such as form style and notation It is illustrated by nearly one hundred musical examples the majority of which have been transcribed from original sources and many of which contains chapters on Latin chant and other forms of sacred monophony secular song early polyphony the ars antiqua French and Italian fourteenth century music English music and fifteenth century music Each chapter is followed by a classified bibliography divided into musical sources literary sources and modern studies in addition to a comprehensive bibliography

Antoine Busnoys Paula Marie Higgins, 1999 This volume brings together twenty original essays by distinguished scholars of late medieval music on the life works and cultural context of the composer Antoine Busnoys c 1430 1492 musician to Charles the Bold Duke of Burgundy and one of the most celebrated composers of the fifteenth century The essays present the results of much new research on music ceremony and ritual in the late Middle Ages intertextual contextual and hermeneutic approaches to the music of Busnoys and his contemporaries methods for assessing issues of authorship and anonymity readings of theorists on compositional procedures and the performance of fifteenth century music and assessments of Busnoys s legacy to the musical culture of the late Middle Ages Particularly noteworthy are the studies providing new light on the origins of L homme arm mass tradition unpublished documents on Busnoys s activity in churches in Poitiers and Brussels previously unidentified liturgical sources for his plainchant cantus firmi and studies and complete editions of several anonymous works newly attributed to Busnoys These

widely ranging essays offer a wealth of novel approaches to the study of musical culture in the late Middle Ages that is of interest not only to medievalists but to students of all fields of music historical inquiry Companion to Medieval and Renaissance Music Tess Knighton, David Fallows, 1997 With contributions from a range of internationally known early music scholars and performers Tess Knighton and David Fallows provide a lively new survey of music and culture in Europe from the beginning of the Christian era to 1600 Fifty essays comment on the social historical theoretical and performance contexts of the music and musicians of the period to offer fresh perspectives on musical styles research sources and performance practices of the medieval and Renaissance periods **Medieval Music** Richard H. Hoppin, 1978 The book will prove interesting and helpful to the increasing number of amateurs who through both live and recorded performances have come to know and love the strangely beguiling qualities of medieval music Perhaps in addition it may contribute to a wider realization that the Middle Ages produced music worthy of the same careful study and admiration long accorded to its masterpieces of literature art and architecture Style and Symbol Andrew Hughes, 1989 *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 **Music in the Medieval World** Albert Seay, 1975 This book introduces the music of the Middle Ages while tracing the interrelations between the labors of musicians on the practical side the monuments of rational organization erected by the thinkers of the age **The Cultural Context of Medieval Music** Nancy Van Deusen, 2011-11-02 An urgently needed guide to understanding medieval music to be used as a text for the university undergraduate graduate students in music and interdisciplinary medieval studies and for the professional musicologist and medievalist This book will also be appreciated by everyone interested in early music Nancy van Deusen s *The Cultural Context of Medieval Music* addresses the mental landscape surrounding music that especially was sung and experienced in the Middle Ages Largely anonymous in its composition and apparently lacking the motivation of fame and commerce music within a well thought out system of education served a purpose that goes far beyond casual entertainment or personal professional advancement Offering experience through performance music exemplified the basic principles not only of the material and possible measurements of the visible world such as of objects relationships and movement but also of

the invisible materials of sound and time making it an ideal medium for working with unseen substances such as concepts imaginations and ideas St Augustine in the late fourth century reinforced the importance of music for the process of learning when he wrote that nothing could be truly understood without music This book shows how this in fact is the case a message of great relevance today

Medieval and Renaissance Music Timothy James McGee,1985 Studies in the Performance of Late Medieval Music Stanley Boorman,2008-10-30 This volume presents a series of important essays on some of the problems involved in attempting to perform music of the late Middle Ages Instruments and their Music in the Middle Ages TimothyJ. 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 The Cambridge History of Medieval Music Mark Everist,Thomas Forrest Kelly,2018 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 Improvisation and Inventio in the Performance of Medieval Music Angela Mariani,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 Mariani 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 Mariani 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* Mariani Smith Mariani, 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 Mariani, 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, Mariani'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.

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