

Medieval Instrumental Dances Music English Editio

Angela Mariani

Medieval Instrumental Dances Timothy J. McGee,2014-02-10 In Europe the tradition of secular dance has continued unbroken until the present. In the late Middle Ages it was an important and frequent event—for the nobility a gracious way to entertain guests, for the peasantry a welcome relaxation from the toils of the day. Now back in print, this collection presents compositions that are known or suspected to be instrumental dances from before ca. 1420. The 47 pieces vary in length and style and come from French, Italian, English, and Czech sources. Timothy McGee relates medieval dances to the descriptions found in literary, theoretical, and archival sources and to the depictions in the iconography of the Middle Ages. In a section on instrumental performance practices, he provides information about ornamenting the dances and improvising in a historically appropriate style. This comprehensive edition brings together in one volume a repertory that has been scattered over many years and countries.

An English Medieval and Renaissance Song Book Noah Greenberg,2000-01-01 An elegant anthology. The specialist will not miss the quiet sophistication with which the music has been selected and prepared. Some of it is printed here for the first time, and much of it has been edited anew. Notes This treasury of 47 vocal works edited by Noah Greenberg, founder and former director of the New York Pro Musica Antiqua will delight all lovers of medieval and Renaissance music. Containing a wealth of both religious and secular music from the 12th to the 17th centuries, the collection covers a broad range of moods, from the hearty Blow Thy Horne Thou Jolly Hunter by William Cornysh to the reflective and elegiac Cease Mine Eyes by Thomas Morley. Of the religious works, nine were written for church services, including Sanctus by Henry IV and Angus Dei from a beautiful four-part mass by Thomas Tallis. Other religious songs in the collection come from England's rich tradition of popular religious lyric poetry, and include William Byrd's Susanna Farye, the anonymously written Deo Gracias Anglia (The Agincourt Carol), and Thomas Ravenscroft's O Lord, Turne Now Away Thy Face and Remember O Thou Man. Approximately half of the songs are secular, some from the popular tradition and others from the courtly poets and musicians surrounding such musically inclined monarchs as Henry VIII who himself is represented in this collection with two charming songs, With Owt Dyscorde and O My Hart. Among the notable composers of Tudor and Elizabethan England represented here are Orlando Gibbons, John Dowland, and Thomas Weelkes.

The Middle Eastern Influence on Late Medieval Italian Dances Michele Temple,2001 This work focuses on eight of the dances, the 'istampittas,' linked etymologically to the 'estampie,' a French dance, whose origins are here examined with an eye toward Italian and French music and civilization, as well as the music and society of the Arabs.

Music as Concept and Practice in the Late Middle Ages Reinhard Strohm,Bonnie J. Blackburn,2001 This entirely new volume of NOHM takes account of developments in late-medieval music scholarship, along with significant changes in the performance practice of the late-medieval repertory, witnessed during the latter half of the 20th century.

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.

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 Carole: A Study of a Medieval Dance Robert Mullally,2017-07-05 The carole was the principal social dance in France and England from c. 1100 to c. 1400 and was frequently mentioned in French and English medieval literature. However, it has been widely misunderstood by contributors in recent citations in dictionaries and reference books, both linguistic and musical. The carole was performed by all classes of society - kings and nobles, shepherds and servant girls. It is described as taking place both indoors and outdoors. Its central position in the life of the people is underlined by references not only in what we might call fictional texts, but also in historical (or quasi-historical) writings, in moral treatises and even in a work on astronomy. Dr Robert Mullally's focus is very much on details relevant to the history, choreography and performance of the dance as revealed in the primary sources. This methodology involves attempting to isolate the term carole from other dance terms not only in French, but also in other languages. Mullally's groundbreaking study establishes all the characteristics of this dance: etymological, choreographical, lyrical, musical and iconographical.

The Ceremonial Musicians of Late Medieval Florence Timothy J. McGee,2009-04-14 Their story, repertory, high-profile involvement in the daily life of the city, and close involvement with the Medici add a new dimension to the history of late-medieval Florence.

Five Medieval Dances Samuel Milligan,2019-09-01 Samuel Milligan's Five Medieval Dances is the third in the the Wings Press Ars Musicae Hispaniae series, joining Milligan's Seven Medieval Songs and Nine Sephardic Songs, all arranged for small harp and optional instruments. Very little medieval secular music was written down, especially secular dance music. Five Medieval Dances preserves what were likely some of the most popular pieces of the 13th and 14th centuries, drawn from Le Manuscrit du Roi in the Bibliothèque Nationale de France, as well as from manuscripts housed in the British Museum and the National Library of the Czech Republic.

Words and Music in the Middle Ages John 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.

Music in Medieval Europe Jeremy Yudkin,2017 Combines a complete history and score anthology for students of medieval music, Music in Medieval Europe combines a cultural history of the Middle Ages and in-depth scholarship on the music and leading composers active during the period. The text includes an integrated anthology of key works with approachable and enlightening explanations, making it easily accessible to both beginning and advanced students. Its chronological organization, broad scope, and detailed music analyses makes Music in Medieval Europe an ideal introductory text. Features, Covers the major composers, musical styles, and works of the medieval period, An in-text anthology features all of the major works, eliminating the need for a separate purchase, A wide variety of source materials, all translated by Jeremy Yudkin, offers fresh interpretations of classic works, Illustrations of source manuscripts and artwork provide added context Book jacket.

Music and Instruments of the Middle Ages Tess Knighton,David Skinner,2020 Essays on important topics in early music.

Medieval French Dances Serkan Özçifci,2022-03-17 Medieval French Dances aims to introduce a historical music repertoire through a historical notation. In this work, eight estampies and three dances found in Manuscrit du Roi (Français 844) are transcribed into white mensural notation. Thus, access to this set of pieces is provided through an intermediate formula that preserves its practicality without breaking the communication with the musical language of the period, rather than today's staff notation which does not allow to establish a direct connection with the mensuration principles of the Middle Ages. In addition, it is hoped that the knowledge to be gained by studying the notation guide in this edition would also facilitate contact with the rich musical repertoire of the Late Middle Ages and the Renaissance.

Tanz und Musik Christelle Cazaux,Agnese Pavanello,Martina Papiro,2023-11-13 Wie beeinflussen Tanzbewegungen die musikalische Spielweise? Und umgekehrt: Welche Wirkung hat die musikalische Interpretation auf die Ausführung einer Choreografie? Wie stehen tänzerische und melodische Phrasierung zueinander? Derlei Fragen zum Verhältnis von Tanz und Musik ergeben sich sowohl bei der praktischen Ausführung als auch bei der Erforschung historischer <Tanzmusik>. Entsprechend vielseitig sind die Zugänge, mit denen dieser interdisziplinäre Band <Tanzmusik> vom Mittelalter bis zur Romantik untersucht, kontextualisiert und im Sinne historischer Musikpraxis erschließt. Im Mittelpunkt steht die Wechselbeziehung zwischen Klang und Bewegung in verschiedenen historischen Repertoires, Gattungen und Formen.

Singing Early Music Timothy J. McGee,A. G. Rigg,David N. Klausner,1996 Accompanying CD includes readings of most of the sample texts found in the book. The CD is intended to assist in interpreting the phonetic symbols, which are truncated in IPA (International Phonetic Alphabet).

The Sounds and Sights of Performance in Early Music BrianE. Power,2017-07-05 The experience of music performance is always far more than the sum of its sounds, and evidence for playing and singing techniques is not only inscribed in music notation but can also be found in many other types of primary source materials. This volume of essays presents a cross-section of new research on performance issues in music of the Middle Ages and Renaissance. The subject is approached from a broad perspective, drawing on areas such as dance history, art history, music iconography and performance traditions from beyond Western Europe. In doing so, the volume continues some of the many lines of inquiry pursued by its dedicatee, Timothy J. McGee, over a lifetime of scholarship devoted to practical questions of playing and singing early music. Expanding the bases of inquiry to include various social, political, historical or aesthetic backgrounds both broadens our knowledge of the issues pertinent to early music performance and informs our understanding of other cultural activities within which music played an important role. The book is divided into two parts: 'Viewing the Evidence' in which visually based information is used to address particular questions of music performance; and 'Reconsidering Contexts' in which diplomatic, commercial and cultural connections to specific repertoires or compositions are considered in detail. This book will be of value not only to specialists in early music but to all scholars of the Middle Ages and Renaissance whose interests intersect with the visual, aural and social aspects of music performance.

A Collection of Medieval Songs Sarah Berry,2021-06 Eight medieval era songs transcribed and arranged for the piano. Includes sheet music, history and musical theory.

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.

Routledge Revivals: Medieval England (1998) Paul E. Szarmach,M. Teresa Tavormina,Joel T. Rosenthal,2017-07-05 First published in 1998, this valuable reference work offers concise, expert answers to questions on all aspects of life and culture in Medieval England, including art, architecture, law, literature, kings, women, music, commerce, technology, warfare and religion. This wide-ranging text encompasses English social, cultural, and political life from the Anglo-Saxon invasions in the fifth century to the turn of the sixteenth century, as well as its ties to the Celtic world of Wales, Scotland and Ireland, the French and Anglo-Norman world of the Continent and the Viking and Scandinavian world of the North Sea. A range of topics are discussed from Sedulius to Skelton, from Wulfstan of York to Reginald Pecock, from Pictish art to Gothic sculpture and from the Vikings to the Black Death. A subject and name index makes it easy to locate information and bibliographies direct users to essential primary and secondary sources as well as key scholarship. With more than 700 entries by over 300 international scholars, this work provides a detailed portrait of the English Middle Ages and will be of great value to students and scholars studying Medieval history in England and Europe, as well as non-

specialist readers.

Sourcebook for Research in Music, Third Edition Allen Scott, 2015-06-01 Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

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