



# Medieval Music

**John Caldwell**

## **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 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.

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

**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 **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 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 **Music in Medieval Europe** Jeremy Yudkin, 2016 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 [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 [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 [\*\*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 [\*\*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 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 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.

*Improvisation and Inventio in the Performance of Medieval Music* Angela Mariani, 2017-08-02. *Improvisation and Inventio in the Performance of Medieval Music* is an innovative and groundbreaking approach to medieval music as living repertoire. The book provides philosophical frameworks, primary source analysis and clear actionable exercises aimed at recovering the improvisatory and inventive aspects of medieval music for contemporary musicians.

**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.

*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.

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