



MUSICAL PERFORMANCE AND RECEPTION

Eight Centuries of
Troubadours and Trouvères
The Changing Identity of Medieval Music

John Haines

CAMBRIDGE

Eight Centuries Of Troubadours And Trouvres The Changing Identity Of Medieval Music

Stephen C. Meyer, Kirsten Yri



Eight Centuries Of Troubadours And Trouvres The Changing Identity Of Medieval Music:

Eight Centuries of Troubadours and Trouvères John Haines, 2004-07-08 This 2004 book traces the changing interpretation of troubadour and trouvere music a repertoire of songs which have successfully maintained public interest for eight centuries from the medieval chansonniers to contemporary rap renditions A study of their reception therefore serves to illustrate the development of the modern concept of medieval music Important stages include sixteenth century antiquarianism the Enlightenment synthesis of scholarly and popular traditions and the infusion of archaeology and philology in the nineteenth century leading to more recent theories on medieval rhythm More often than now writers and performers have negotiated a compromise between historical research and a more imaginative approach to envisioning the music of troubadours and trouveres This book points not so much to a resurrection of medieval music in modern times as to a continuous tradition of interpreting these songs over eight centuries

A Bibliographical Guide to the Study of Troubadours and Old Occitan Literature Robert A Taylor, 2015-10-02 Although it seemed in the mid 1970s that the study of the troubadours and of Occitan literature had reached a sort of zenith it has since become apparent that this moment was merely a plateau from which an intensive renewal was being launched In this new bibliographic guide to Occitan and troubadour literature Robert Taylor provides a definitive survey of the field of Occitan literary studies from the earliest enigmatic texts to the fifteenth century works of Occitano Catalan poet Jordi de Sant Jordi and treats over two thousand recent books and articles with full annotations Taylor includes articles on related topics such as practical approaches to the language of the troubadours and the musicology of select troubadour songs as well as articles situated within sociology religious history critical methodology and psychoanalytical analysis Each listing offers descriptive comments on the scholarly contribution of each source to Occitan literature with remarks on striking or controversial content and numerous cross references that identify complementary studies and differing opinions Taylor's painstaking attention to detail and broad knowledge of the field ensure that this guide will become the essential source for Occitan literary studies worldwide

The Cambridge Companion to French Music Simon Trezise, 2015-02-19 France has a long and rich music history that has had a far reaching impact upon music and cultures around the world This accessible Companion provides a comprehensive introduction to the music of France With chapters on a range of music genres internationally renowned authors survey music making from the early middle ages to the present day The first part provides a complete chronological history structured around key historical events The second part considers opera and ballet and their institutions and works and the third part explores traditional and popular music In the final part contributors analyse five themes and topics including the early church and its institutions manuscript sources the musical aesthetics of the Si cle des Lumi res and music at the court during the ancien r gime Illustrated with photographs and music examples this book will be essential reading for both students and music lovers

The Sounds and Sights of Performance in Early Music Maureen Epp, 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

The Oxford Handbook of Music Revival Caroline Bithell, Juniper Hill, 2014 Why is music from the past significant today and how has it been transformed to suit new values and agendas This volume examines the globally recurrent cultural processes of revival resurgence restoration and renewal Interdisciplinary perspectives shed new light on authenticity recontextualization transmission institutionalization globalization and post revival legacies

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

The Oxford Handbook of Victorian Medievalism Joanne Parker, Corinna Wagner, 2020-09-15 In 1859 the historian Lord John Acton asserted two great principles divide the world and contend for the mastery antiquity and the middle ages The influence on Victorian culture of the Middle Ages broadly understood then as the centuries between the Roman Empire and the Renaissance was both pervasive and multi faceted This medievalism led for instance to the rituals and ornament of the Medieval Catholic church being reintroduced to Anglicanism It led to the Saxon Witan being celebrated as a prototypical representative parliament It resulted in Viking raiders being acclaimed as the forefathers of the British navy And it encouraged innumerable nineteenth century men to cultivate the superlative beards we now think of as typically Victorian in an attempt to emulate their Anglo Saxon forefathers Different facets of medieval life and different periods before the Renaissance were utilized in nineteenth century Britain for divergent political and cultural agendas Medievalism also became a dominant mode in Victorian art and architecture with 75 per cent of churches in England built on a Gothic rather than a classical model And it was pervasive in a wide variety of literary forms from translated sagas to pseudo medieval devotional verse to triple decker novels Medievalism even transformed nineteenth century domesticity while only a minority added moats and portcullises to their homes the

medieval style textiles produced by Morris and Co decorated many affluent drawing rooms The Oxford Handbook of Victorian Medievalism is the first work to examine in full the fascinating phenomenon of medievalism in Victorian Britain Covering art architecture religion literature politics music and social reform the Handbook also surveys earlier forms of antiquarianism that established the groundwork for Victorian movements In addition this collection addresses the international context by mapping the spread of medievalism across Europe South America and India amongst other places

Hildegard of Bingen and Musical Reception Jennifer Bain, 2015-05-14 Since her death in 1179 Hildegard of Bingen has commanded attention in every century In this book Jennifer Bain traces the historical reception of Hildegard focusing particularly on the moment in the modern era when she began to be considered as a composer Bain examines how the activities of clergy in nineteenth century Eibingen resulted in increased veneration of Hildegard an authentication of her relics and a rediscovery of her music The book goes on to situate the emergence of Hildegard's music both within the French chant restoration movement driven by Solesmes and the German chant revival supported by Cecilianism the German movement to reform Church music more generally Engaging with the complex political and religious environment in German speaking areas Bain places the more recent Anglophone revival of Hildegard's music in a broader historical perspective and reveals the important intersections amongst local devotion popular culture and intellectual activities

Silent Music Susan Boynton, 2011-11-17 This book shows the influence of medieval musical manuscripts on the articulation of national identity in Enlightenment Spain For the eighteenth century Jesuit Andres Marcos Burriel 1719-1762 and his associate the calligrapher Francisco Palomares 1728-1796 the notation that preserved the music of the past was a central source in the study of history

In Search of the Medieval Voice Lorna Bleach, Katariina Närä, Sian Prosser, 2009-10-02 Organised in 2008 by four medievalists from the University of Sheffield Locating the Voice Expressions of Identity in the Middle Ages provided a theatre for dialogue between postgraduates and early career researchers from around the world This collection of articles born out of the conference forms an intriguing and interesting way of looking at identity and reflects the editors desire to reconcile ideas within adjacent interdisciplinary fields of study Reaching far beyond the domain of medieval literature already familiar to so many this book examines the authorial and pictorial voice the voice of national identity and even the physical attributes a medieval voice may have had Each contributor shows how in locating the voice in their own field of research it is possible to build a multi disciplinary approach to individuality and identity in the medieval world

Medievalism and Nationalism in German Opera Michael S. Richardson, 2020-11-29 Medievalism or the reception or interpretation of the Middle Ages was a prominent aesthetic for German opera composers in the first half of the nineteenth century A healthy competition to establish a Germanic operatic repertory arose at this time and fascination with medieval times served a critical role in shaping the desire for a unified national and cultural identity Using operas by Weber Schubert Marschner Wagner and Schumann as case studies Richardson investigates what historical information was available to German composers in their recreations of

medieval music and whether or not such information had any demonstrable effect on their compositions The significant role that nationalism played in the choice of medieval subject matter for opera is also examined along with how audiences and critics responded to the medieval milieu of these works In this book readers will gain a clear understanding of the rise of German opera in the early nineteenth century and the cultural and historical context in which this occurred This book will also provide insight on the reception of medieval history and medieval music in nineteenth century Germany and will demonstrate how medievalism and nationalism were mutually reinforcing phenomena at this time and place in history

The ^AOxford Handbook of Music and Medievalism Stephen C. Meyer,Kirsten Yri,2020-03-02 The Oxford Handbook of Music and Medievalism brings together international scholars from a wide range of disciplines to provide 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 *Thinking Medieval Romance* Katherine C. Little,Nicola McDonald,2018 Theoretically savvy and polemical arguments about a broad range of French Middle English and Mediterranean romances that will revise scholars and students understanding of what medieval romances are and more importantly what they do to and for their readers Representing History, 900-1300 Robert Allan Maxwell,2010 Brings together the disciplines of art music and history to explore the importance of the past to conceptions of the present in the central Middle Ages Provided by publisher **Medieval Song from Aristotle to Opera** Sarah Kay,2022-07-15 Focusing on songs by the troubadours and trouv res from the twelfth to the fourteenth centuries *Medieval Song from Aristotle to Opera* contends that song is not best analyzed as words plus music but rather as a distinctive way of sounding words Rather than situating them in their immediate period Sarah Kay fruitfully listens for and traces crosscurrents between medieval French and Occitan songs and both earlier poetry and much later opera Reflecting on a song s songlike quality as for example the sound of light in the dawn sky as breathed by beasts as sirenlike in its perils Kay reimagines the diversity of songs from this period which include inset lyrics in medieval French narratives and the works of Guillaume de Machaut as works that are as much desired and imagined as they are actually sung and heard Kay understands song in terms of breath the constellations the animal soul and life itself Her method also draws inspiration from opera especially those that inventively recreate medieval song arguing for a perspective on the manuscripts that transmit medieval song as instances of multimedia quasi operatic performances *Medieval Song from Aristotle to Opera* features a companion website cornellpress.manifoldapp.org/projects/medieval-song hosting twenty four audio or video recordings realized by professional musicians specializing in early music of pieces discussed in the book together with performance scores performance reflections and translations of all recorded texts These audiovisual materials represent an extension in practice of the research aims of the book to better understand the sung dimension of medieval song *A Material History of Medieval and Early Modern Ciphers* Katherine Ellison,Susan Kim,2017-09-14 The first cultural history of early modern

cryptography this collection brings together scholars in history literature music the arts mathematics and computer science who study ciphering and deciphering from new materialist media studies cognitive studies disability studies and other theoretical perspectives Essays analyze the material forms of ciphering as windows into the cultures of orality manuscript print and publishing revealing that early modern ciphering and the complex history that preceded it in the medieval period not only influenced political and military history but also played a central role in the emergence of the capitalist media state in the West in religious reformation and in the scientific revolution Ciphered communication whether in etched stone and bone in musical notae runic symbols polyalphabetic substitution algebraic equations graphic typographies or literary metaphors took place in contested social spaces and offered a means of expression during times of political economic and personal upheaval Ciphering shaped the early history of linguistics as a discipline and it bridged theological and scientific rhetoric before and during the Reformation Ciphering was an occult art a mathematic language and an aesthetic that influenced music sculpture painting drama poetry and the early novel This collection addresses gaps in cryptographic history but more significantly through cultural analyses of the rhetorical situations of ciphering and actual solved and unsolved medieval and early modern ciphers it traces the influences of cryptographic writing and reading on literacy broadly defined as well as the cultures that generate resist and require that literacy This volume offers a significant contribution to the history of the book highlighting the broader cultural significance of textual materialities Medievalism and Metal Music Studies Ruth Barratt-Peacock, Ross Hagen, 2019-09-06 This edited collection investigates metal music's enduring fascination with the medieval period from a variety of critical perspectives exploring how metal musicians and fans use the medieval period as a fount for creativity and critique **Medieval Sex Lives** Elizabeth Eva Leach, 2023-12-15 *Medieval Sex Lives* examines courtly song as a complex cultural product and social force in the early fourteenth century exploring how it illuminates the relationship between artistic production and the everyday lives of the elites for whom this music and poetry was composed and performed In a focused analysis of the Oxford Bodleian Library's Douce 308 manuscript a fourteenth century compilation that includes over five hundred Old French lyrics composed over two centuries alongside a narrative account of elaborate courtly festivities centered on a week long tournament Elizabeth Eva Leach explores two distinct but related lines of inquiry first why the lyric tradition of courtly love had such a long and successful history in Western European culture and second why the songs in the Bodleian manuscript would have been so important to the book's compilers owners and readers The manuscript's lack of musical notation and authorial attributions make it unusual among Old French songbooks its arrangement of the lyrics by genre invites inquiry into the relationship between this long musical tradition and the emotional and sexual lives of its readers Combining an original account of the manuscript's contents and their likely social milieu with in depth musical and poetic analyses Leach proposes that lyrics whether read or heard aloud provided a fertile means of propagating and enabling various sexual scripts in the Middle Ages Drawing on musicology literary history

and the sociology and psychology of sexuality Medieval Sex Lives presents a provocative hypothesis about the power of courtly songs to model inspire and support sexual behaviors and fantasies The Routledge Handbook of Philosophy and Improvisation in the Arts Alessandro Bertinetto, Marcello Ruta, 2021-07-22 Over the last few decades the notion of improvisation has enriched and dynamized research on traditional philosophies of music theatre dance poetry and even visual art This Handbook offers readers an authoritative collection of accessible articles on the philosophy of improvisation synthesizing and explaining various subjects and issues from the growing wave of journal articles and monographs in the field Its 48 chapters written specifically for this volume by an international team of scholars are accessible for students and researchers alike The volume is organized into four main sections I Art and Improvisation Theoretical Perspectives II Art and Improvisation Aesthetical Ethical and Political Perspectives III Improvisation in Musical Practices IV Improvisation in the Visual Narrative Dramatic and Interactive Arts Key Features Treats improvisation not only as a stylistic feature but also as an aesthetic property of artworks and performances as well as a core element of artistic creativity Spells out multiple aspects of the concept of improvisation emphasizing its relevance in understanding the nature of art Covers improvisation in a wide spectrum of artistic domains including unexpected ones such as literature visual arts games and cooking Addresses key questions such as How can improvisation be defined and what is its role in different art forms Can improvisation be perceived as such and how can it be aesthetically evaluated What is the relationship between improvisation and notions such as action composition expressivity and authenticity What is the ethical and political significance of improvisation

Guillaume de Machaut Elizabeth Eva Leach, 2014-06-12 At once a royal secretary a poet and a composer Guillaume de Machaut was one of the most protean and creative figures of the late Middle Ages Rather than focus on a single strand of his remarkable career Elizabeth Eva Leach gives us a book that encompasses all aspects of his work illuminating it in a distinctively interdisciplinary light The author provides a comprehensive picture of Machaut s artistry reviews the documentary evidence about his life charts the different agendas pursued by modern scholarly disciplines in their rediscovery and use of specific parts of his output and delineates Machaut s own poetic and material presentation of his authorial persona Leach treats Machaut s central poetic themes of hope fortune and death integrating the aspect of Machaut s multimedia art that differentiates him from his contemporaries treatment of similar thematic issues music In restoring the centrality of music in Machaut s poetics arguing that his words cannot be truly understood or appreciated without the additional layers of meaning created in their musicalization Leach makes a compelling argument that musico literary performance occupied a special place in the courts of fourteenth century France

Unveiling the Magic of Words: A Review of "**Eight Centuries Of Troubadours And Trouvres The Changing Identity Of Medieval Music**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**Eight Centuries Of Troubadours And Trouvres The Changing Identity Of Medieval Music**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

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