



Extant Medieval Musical Instruments

TimothyJ. McGee



Extant Medieval Musical Instruments:

Extant Medieval Musical Instruments Frederick Crane, 1972 **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 **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 repertoire The authors discuss the construction of the instruments their playing technique the occasions for which they performed and their repertoire Taken as a whole they paint a very broad as well as detailed picture of instrumental performance during the medieval period **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 **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 **Instruments in the History of Western Music** Karl Geiringer, 2024-11-01 Originally published in 1943 and subsequently as a revised and enlarged edition in 1978 Musical Instruments has long been held in high regard not only for its erudition but for its originality of approach By relating the instruments to their time and each other epoch by epoch the author sheds fresh light on their evolution and enables the reader to follow their ups and downs against the changing background of taste and fashion Each chapter is introduced with an account of the musical forms and artistic trends of the period before considering in detail the instruments that gave them expression The reader is carried along from the magical sacred beginnings of music through the instruments of antiquity the experiments of the Middle Ages and the Renaissance the refined instruments of the Baroque and classical periods down to those of the Romantic age and its aftermath including the modern era with its electronic synthesizers The book is completed by an Appendix on the acoustics of music and amply illustrated by nearly 100 pictures and diagrams **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

Origins and Development of Musical Instruments Jeremy Montagu,2007-10-29 Origins and Development of Musical Instruments describes the creation use and development of musical instruments from the Old Stone Age to the present day Musical instruments from the simplest whistles to the most complex organs conch trumpets to sousaphones archers and musical bows to violins and pianos the most basic straw reeds to the modern MIDI systems and pairs of stones struck together to synthesizers are all described here by instrument collector and expert Jeremy Montagu Montagu speculates on how these instruments originated in the earliest days of humanity and relates how they moved from one culture to another through history all the while changing and developing until they became the instruments we know today The book also surveys the present uses of instruments throughout the world Each chapter is devoted to a different type of instrument Intervals and additional sections enhance the volume with information on musicians the Medieval Renaissance the ideal accompaniment archaeology symbiotic and newly created instruments classification of instruments scales and music and some of the problems of acoustics This comprehensive volume is illustrated with over 120 photos capturing several hundred instruments from all over the world many of them from the author s own collection of over 2 500 instruments A copious bibliography of sources three indexes and a series of maps make this a priceless resource

The Cambridge Companion to the Recorder John Mansfield Thomson,Anthony Rowland-Jones,1995-10-27 The first book to offer a complete introduction to the recorder includes basic reference material previously unavailable in one volume A special feature is the rich collection of illustrations which in themselves provide a history of the instrument

Extant Medieval Music Instruments Frederick Crane,1972 The Jews-Harp in Britain and Ireland Michael Wright,2017-07-05 The jews harp is a distinctive musical instrument of international importance yet it remains one of those musical instruments like the ocarina kazoo or even the art of whistling that travels beneath the established musical radar The story of the jews harp is also part of our musical culture though it has attracted relatively little academic study Britain and Ireland played a significant role in the instrument s manufacture and world distribution particularly during the nineteenth and first half of the twentieth centuries Drawing upon previously unknown written sources and piecing together thousands of fragments of

information spanning hundreds of years Michael Wright tells the story of the jews harp s long history in the Britain and Ireland Beginning with an introductory chapter describing the instrument Part One looks at the various theories of its ancient origin how it came to be in Europe terminology and its English name Part Two explores its commercial exploitation and the importance of the export market in the development of manufacturing Part Three looks the instrument s appearance and use in art literature and the media finally considering the many players who have used the instrument throughout its long history

Music and Musicians in the Medieval Islamicate World Lisa Nielson,2021-04-22 During the early medieval Islamicate period 800 1400 CE discourses concerned with music and musicians were wide ranging and contentious and expressed in works on music theory and philosophy as well as literature and poetry But in spite of attempts by influential scholars and political leaders to limit or control musical expression music and sound permeated all layers of the social structure Lisa Nielson here presents a rich social history of music musicianship and the role of musicians in the early Islamicate era Focusing primarily on Damascus Baghdad and Jerusalem Lisa Nielson draws on a wide variety of textual sources written for and about musicians and their professional private environments including chronicles literary sources memoirs and musical treatises as well as the disciplinary approaches of musicology to offer insights into musical performances and the lives of musicians In the process the book sheds light onto the dynamics of medieval Islamicate courts as well as how slavery gender status and religion intersected with music in courtly life It will appeal to scholars of the Islamicate world and historical musicologists

Music and Instruments of the Elizabethan Age Michael Jonathan Fleming,Michael Fleming,Christopher Page,2021 Uses the rare depictions of musical instruments and musical sources found on the Eglantine Table to understand the musical life of the Elizabethan age and its connection to aspects of culture now treated as separate disciplines of historical study The reign of Elizabeth I 1558 1603 has often been regarded as the Golden Age of English music Many works of high quality both vocal and instrumental were composed and performed by native and immigrant musicians while balladry and minstrelsy flourished in hall street and alehouse No single source of the sixteenth century presents this rich musical culture more vividly than the inlaid surface of the Eglantine Table This astonishing piece of furniture was made in the late 1560s for the family of Elizabeth or Bess of Hardwick Countess of Shrewsbury 1527 1608 The upper surface bears a wealth of marquetry that depicts amidst the briar roses and other plants numerous Elizabethan musical instruments in exquisite detail together with open books or scrolls of music with legible notation Given that depictions of musical instruments and musical sources are rare in all artistic media of the Elizabethan period the Eglantine Table is a very important resource for understanding the musical life of the age and its connection to aspects of culture now treated separately in disciplines such as art history social and political history or the study of material culture This volume assembles a group of leading scholars in the history of instruments and associated fields to ground future research upon the most expert assessment of the depicted instruments the music and the decorative imagery that is currently attainable A final

section of the book takes a broad view placing the Table and the musical components of its decoration in relation to the full range of Elizabethan musical life The Recorder David Lasocki, Robert Ehrlich, Nikolaj Tarasov, 2022-11-22 The fascinating story of a hugely popular instrument detailing its rich and varied history from the Middle Ages to the present The recorder is perhaps best known today for its educational role Although it is frequently regarded as a stepping stone on the path toward higher musical pursuits this role is just one recent facet of the recorder's fascinating history which spans professional and amateur music making since the Middle Ages In this new addition to the Yale Musical Instrument Series David Lasocki and Robert Ehrlich trace the evolution of the recorder Emerging from a variety of flutes played by fourteenth century soldiers shepherds and watchmen the recorder swiftly became an artistic instrument for courtly and city minstrels Featured in music by the greatest Baroque composers including Bach and Handel in the twentieth century it played a vital role in the Early Music Revival and achieved international popularity and notoriety in mass education Overall Lasocki and Ehrlich make a case for the recorder being surprisingly present and significant throughout Western music history **The Secular Spirit**, 1975

Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1974 Performance and the Middle English Romance Linda Marie Zaerr, 2012 An examination of if and how medieval romance was performed uniquely uniting the perspective of a scholar and practitioner Although English medieval minstrels performed gestes a genre closely related to romance often playing the harp or the fiddle the question of if and how Middle English romance was performed has been hotly debated Here the performance tradition is explored by combining textual historical and musicological scholarship with practical experience from a noted musician Using previously unrecognised evidence the author reconstructs a realistic model of minstrel performance showing how a simple melody can interact with the text and vice versa She argues that elements in Middle English romance which may seem simplistic or repetitive may in fact be incomplete as missing an integral musical dimension metrical irregularities for example may be relics of sophisticated rhythmic variation that make sense only with music Overall the study offers both a more accurate comprehension of minstrel performance and a deeper appreciation of the romances themselves Linda Marie Zaerr is Professor of Medieval Studies at Boise State University **English Medieval Industries** John Blair, Nigel Ramsay, 1991-01-01 This work is intended as a modern successor to L F Salzman's *English Industries in the Middle Ages* 1913 The approach to each industry is by material discussing its acquisition working and sale as a finished product Only industries that resulted in the production of consumer goods and where substantial numbers of artefacts survive from the Middle Ages are dealt with fishing and brewing are therefore omitted the text is illustrated by pictures of surviving objects and contemporary representations of medieval work *Recomposing the Past: Representations of Early Music on Stage and Screen* James Cook, Alexander Kolassa, Adam Whittaker, 2018-02-01 *Recomposing the Past* is a book concerned with the complex but important ways in which we engage with the past in modern times Contributors examine how media on stage and screen uses music and in particular early music to evoke and recompose a distant past

Culture popular and otherwise is awash with a stylised sometimes contradictory musical history And yet for all its complexities these representations of the past through music are integral to how our contemporary and collective imaginations understand history More importantly they offer a valuable insight into how we understand our musical present Such representative strategies the book argues cross generic boundaries and as such it brings together a range of multimedia discussion on the subjects of film Lord of the Rings Dangerous Liaisons television Game of Thrones The Borgias videogame Dragon Warrior Gauntlet and opera Written on Skin Taverner English dramatic opera This collection constitutes a significant and interdisciplinary contribution to a growing literature which is unpacking our ongoing creative dialogue with the past Divided into three complementary sections grouped not by genre or media but by theme it considers Authenticity Appropriateness and Recomposing the Past Music Space and Place Geography as History and Presentness and the Past Dialogues between Old and New Like the musical collage that is our shared multimedia historical soundscape it is hoped that this collection is in its eclecticism more than the sum of its parts

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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