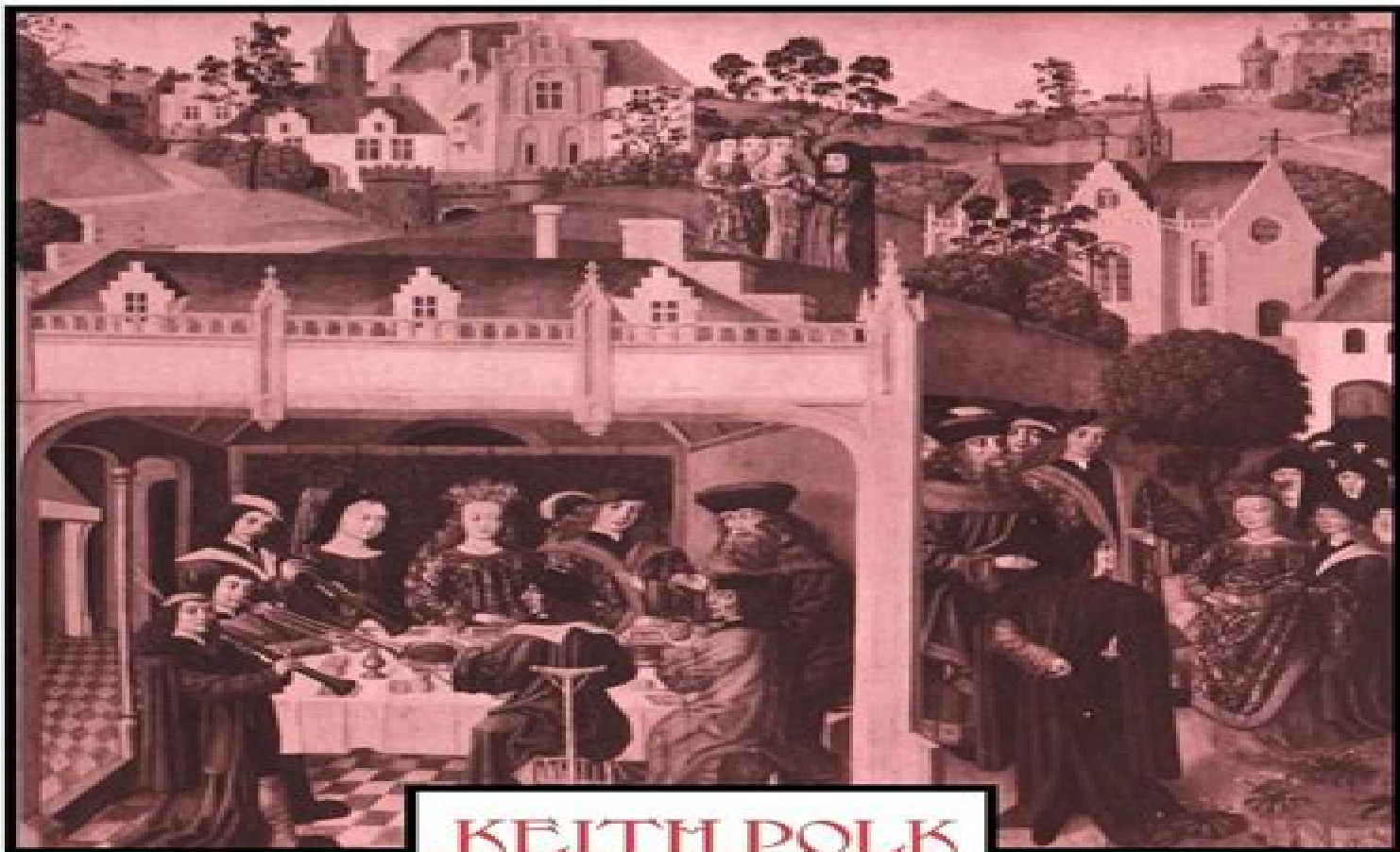


# GERMAN INSTRUMENTAL MUSIC OF THE LATE MIDDLE AGES

*Players, patrons and performance practice*



CAMBRIDGE MUSICAL TEXTS AND MONOGRAPHS

# German Instrumental Music Of The Late Middle Ages Players Patrons And Performance Practice

**Sean Gallagher**



## **German Instrumental Music Of The Late Middle Ages Players Patrons And Performance Practice:**

**German Instrumental Music of the Late Middle Ages** Keith Polk, 2004 This book describes instrumental music and its context in German society of the late middle ages from about 1350 to 1520 Players at that time improvised much like jazz musicians of our day but because they did not use notated music only scant remnants of their activity have survived in written sources and much has been left obscure This book attempts to reconstruct an image of their music discussing the instruments ensembles and performance practices of the time What emerges from this study is a fundamental reappraisal of late medieval culture A musical life is reconstructed which was not only extraordinary in its own time but which also laid the foundations of an artistic culture that later produced such giants as Sch tz Bach Mozart and Beethoven German Instrumental Music of the Late Middle Ages Keith Polk, 1992 German Instrumental Music of the Late Middle Ages Keith

Polk, 1992 **Music Education and the Art of Performance in the German Baroque** John Butt, 1994-05-26 In considering the role of practical music in education this book explores the art of performance in Germany during the Baroque period The author examines the large number of surviving treatises and instruction manuals used in the Lutheran schools during the period 1530 1800 and builds up a picture of the function and status of music in both school and church This understanding of music as a functional art musica practica in turn gives us insight into contemporary performance of the sacred work of Praetorius Sch tz Buxtehude or Bach **The Eloquent Body** Jennifer Nevile, 2004-11-12 This book adds an

entirely new dimension to the consideration of Humanism and Italian culture It will make a welcome addition to the field of cultural studies by broadening the subject to consider an important source of information that has been previously overlooked Timothy McGee The Eloquent Body offers a history and analysis of court dancing during the Renaissance within the context of Italian Humanism Each chapter addresses different philosophical social or intellectual aspects of dance during the 15th century Some topics include issues of economic class education and power relating dance treatises to the ideals of Humanism and the meaning of the arts ideas of the body as they relate to elegance nobility and ethics the intellectual history of dance based on contemporaneous readings of Pythagoras and Plato and a comparison of geometric dance structures to geometric order in Humanist architecture **Instrumentalists and Renaissance Culture, 1420-1600** Victor

Coelho, Keith Polk, 2016-05-26 This innovative and multi layered study of the music and culture of Renaissance instrumentalists spans the early institutionalization of instrumental music from c 1420 to the rise of the basso continuo and newer roles for instrumentalists around 1600 Employing a broad cultural narrative interwoven with detailed case studies close readings of eighteen essential musical sources and analysis of musical images Victor Coelho and Keith Polk show that instrumental music formed a vital and dynamic element in the artistic landscape from rote function to creative fantasy Instrumentalists occupied a central role in courtly ceremonies and private social rituals during the Renaissance and banquets dances processions religious celebrations and weddings all required their participation regardless of social class

Instrumental genres were highly diverse artistic creations from polyphonic repertoires revealing knowledge of notated styles to improvisation and flexible practices Understanding the contributions of instrumentalists is essential for any accurate assessment of Renaissance culture      **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      *A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries* , 2020-09-25

*A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries* edited by Andrew H Weaver is the first in depth survey of Habsburg musical patronage over a broad timeframe Bringing together existing research and drawing upon primary sources the authors all established experts provide overviews of the musical institutions the functions of music the styles and genres cultivated and the historical political and cultural contexts for music at the Habsburg courts The wide geographical scope includes the imperial courts in Vienna and Prague the royal court in Madrid the archducal courts in Graz and Innsbruck and others This broad view of Habsburg musical activities affirms the dynasty's unique position in the cultural life of early modern Europe Contributors are Lawrence Bennett Charles E Brewer Drew Edward Davies Paula Sutter Fichtner Alexander J Fisher Christine Getz Beth L Glixon Jeffrey Kurtzman Virginia Christy Lamothe Honey Meconi Sara Pecknold Jonas Pfohl Pablo L Rodriguez Steven Saunders Herbert Seifert Louise K Stein and Andrew H Weaver      **The Trumpet** John

Wallace, Alexander McGrattan, 2012-01-31 In the first major book devoted to the trumpet in more than two decades John Wallace and Alexander McGrattan trace the surprising evolution and colorful performance history of one of the world's oldest instruments They chart the introduction of the trumpet and its family into art music and its rise to prominence as a solo instrument from the Baroque golden age through the advent of valved brass instruments in the nineteenth century and the

trumpet s renaissance in the jazz age The authors offer abundant insights into the trumpet s repertoire with detailed analyses of works by Haydn Handel and Bach and fresh material on the importance of jazz and influential jazz trumpeters for the reemergence of the trumpet as a solo instrument in classical music today Wallace and McGrattan draw on deep research lifetimes of experience in performing and teaching the trumpet in its various forms and numerous interviews to illuminate the trumpet s history music and players Copiously illustrated with photographs facsimiles and music examples throughout The Trumpet will enlighten and fascinate all performers and enthusiasts Publisher description *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 Cambridge History of Musical Performance** Colin

Lawson,Robin Stowell,2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today **Distributed Cognition in**

**Medieval and Renaissance Culture** Miranda Anderson,2019-05-15 No detailed description available for Distributed Cognition in Medieval and Renaissance Culture **Early Music History: Volume 19** Iain Fenlon,2001-04-19 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century The scope is exceptionally broad and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume 19 include Ritual and Ceremony in the Spanish

Royal Chapel c 1559 c 1561 Urban Minstrels in Late Medieval Southern France Mapping the Soundscapes Church Music in English Towns 1450 1550 A New Look at Old Roman Chant      **Encyclopedia of Music in the 20th Century** Lol

Henderson, Lee Stacey, 2014-01-27 The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century It covers the major musical styles concert music jazz pop rock etc and such key genres as opera orchestral music be bop blues country etc Articles on individuals provide biographical information on their life and works and explore the contribution each has made in the field Illustrated and fully cross referenced the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information A good first point of reference for students librarians and music scholars as well as for the general reader

**Dance, Spectacle, and the Body Politick, 1250-1750** Jennifer Nevile, 2008-06-25 From the mid 13th to the mid 18th century the ability to dance was an important social skill for both men and women Dance performances were an integral part of court ceremonies and festivals and in the 17th and 18th centuries of commercial theatrical productions Whether at court or in the public theater danced spectacles were multimedia events that required close collaboration among artists musicians designers engineers and architects as well as choreographers In order to fully understand these practices it is necessary to move beyond a consideration of dance alone and to examine it in its social context This original collection brings together the work of 12 scholars from the disciplines of dance and music history Their work presents a picture of dance in society from the late medieval period to the middle of the 18th century and demonstrates how dance practices during this period participated in the intellectual artistic and political cultures of their day      Secular Renaissance Music Sean

Gallagher, 2017-07-05 Secular music of the fifteenth and sixteenth centuries encompasses an extraordinarily wide range of works and practices courtly love songs music for civic festivities instrumental music entertainments provided by minstrels the unwritten traditions of solo singing and much else This collection of essays addresses many of these practices with a focus on polyphonic settings of vernacular texts examining their historical and stylistic contexts their transmission in written and printed sources questions of performance and composers approaches to text setting Essays have been selected to reflect the wide range of topics that have occupied scholars in recent decades and taken together they point to the more general significance of secular music within a broad complex of cultural practices and institutions      Musica Franca Irene

Alm, Alyson McLamore, Colleen Reardon, 1996 Twenty four essays attest to D Accone s wide interests and influence on several generations of musicologists The first three sections on the Florentine Renaissance archival studies and madrigal and carnival song deal with subjects central to his research Subsequent contributions deal with various aspects of Italian opera performance practice manuscript studies and music and image Annotation copyrighted by Book News Inc Portland OR

**The Cultural Life of the Early Polyphonic Mass** Andrew Kirkman, 2010-04-22 Kirkman sheds new light on the polyphonic Mass exploring the hidden meanings within its music and its legacy today      **Companion to Music in the Age**

**of the Catholic Monarchs** ,2016-10-05 The Companion to Music in the Age of the Catholic Monarchs edited by Tess Knighton offers a major new study that deepens and enriches our understanding of the forms and functions of music that flourished in late medieval Spanish society The fifteen essays written by leading authorities in the field present a synthesis based on recently discovered material that throws new light on different aspects of musical life during the reign of Ferdinand and Isabel 1474 1516 sacred and secular music making in royal and aristocratic circles the cathedral music environment liturgy and power musical connections with Rome Portugal and the New World theoretical and unwritten musical practices women as patrons and performers and the legacy of Jewish musical tradition Contributors are Mercedes Castillo Ferreira Giuseppe Fiorentino Roberta Freund Schwartz Eleazar Gutwirth Tess Knighton Kenneth Kreitner Javier Marín López Ascensi n Mazuela Anguita Bernadette Nelson Pilar Ramos López Emilio Ros Fábregas Juan Ruiz Jiménez Richard Sherr Ronald Surtz and Jane Whettnall

**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

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