

Medieval Instrumental Dances

Essays on important topics in early music.

A unique assortment of 40 short pieces written for soprano recorder with suggested guitar chords. Selection include: Trouvere (Or la Truix); Estampie; La Rotta; Saltarello; Der Neve Villancico; Basse Dance (La Volunte'); Hoboeckentanz; Der Heiligen Drei Konige Aufzug; Polnischer Tanz; and more. A glossary and brief performance notes are provided.

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.

First published in 2006, *Women and Gender in Medieval Europe* examines the daily reality of medieval women from all walks of life in Europe between 450 CE and 1500 CE. This reference work provides a comprehensive understanding of many aspects of medieval women and gender, such as art, economics, law, literature, sexuality, politics, philosophy and religion, as well as the daily lives of ordinary women. Masculinity in the middle ages is also addressed to provide important context for understanding women's roles. Additional up-to-date bibliographies have been included for the 2016 reprint. Written by renowned international scholars and easily accessible in an A-to-Z format, students, researchers, and scholars will find this outstanding reference work to be a valuable resource on women in Medieval Europe.

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.

"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 Agincort 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. "

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.

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.

Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century. It demands the highest standards of scholarship from its contributors, all of whom are leading academics in their fields. It gives preference to studies pursuing interdisciplinary approaches and to those developing novel methodological ideas. 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 seventeen include: *Tropis semper variantibus: Compositional strategies in the offertories of Old Roman chant*; *Music, identity and the Inquisition in fifteenth-century Spain*; *Musical aspects of Old Testament canticles in their biblical setting*.

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.

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.

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.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

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.

From women's medicine and the writings of Christine de Pizan to the lives of market and tradeswomen and the idealization of virginity, gender and social status dictated all aspects of women's lives during the middle ages. A cross-disciplinary resource, *Women and Gender in Medieval Europe* examines the daily reality of medieval women from all walks of life in Europe between 450 CE and 1500 CE, i.e., from the fall of the Roman Empire to the discovery of the Americas. Moving beyond biographies of famous noble women of the middle ages, the scope of this important reference work is vast and provides a comprehensive understanding of medieval women's lives and experiences. Masculinity in the middle ages is also addressed to provide important context for understanding women's roles. Entries that range from 250 words to 4,500 words in length thoroughly explore topics in the following areas: · Art and Architecture · Countries, Realms, and Regions · Daily Life · Documentary Sources · Economics · Education and Learning · Gender and Sexuality · Historiography · Law · Literature · Medicine and Science · Music and Dance · Persons · Philosophy · Politics · Political Figures · Religion and Theology · Religious Figures · Social Organization and Status Written by renowned international scholars, *Women and Gender in Medieval Europe* is the latest in the Routledge Encyclopedias of the Middle Ages. Easily accessible in an A-to-Z format, students, researchers, and scholars will find this outstanding reference work to be an invaluable resource on women in Medieval Europe.

"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.

The *Oxford Handbook of Dance and Reenactment* brings together a cross-section of artists and scholars engaged with the phenomenon of reenactment in dance from a practical and theoretical standpoint. Synthesizing myriad views on danced reenactment and the manner in which this branch of choreographic performance intersects with important cultural concerns around appropriation this Handbook addresses originality, plagiarism, historicity, and spatiality as it relates to cultural geography. Other topics treated include transmission as a heuristic device, the notion of the archive as it relates to dance and as it is frequently contrasted with embodied cultural memory, pedagogy, theory of history, reconstruction as a methodology, testimony and witnessing, theories of history as narrative and the impact of dance on modernist literature, and relations of reenactment to historical knowledge and new media.

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.

History of Dance: An Interactive Arts Approach provides an in-depth look at dance from the dawn of time through the 20th century. Using an investigative approach, this book presents the who, what, when, where, why, and how of dance history in relation to other arts and to historical, political, and social events. In so doing, this text provides a number of ways to create, perceive, and respond to the history of dance through integrated arts and technology. This study of dancers, dances, and dance works within an interactive arts, culture, and technology environment is supported by the National Standards in dance, arts education, social studies, and technology education. *History of Dance: An Interactive Arts Approach* has four parts. Part I explains the tools used to capture dance from the past. Part II begins a chronological study of dance, beginning with its origins and moving through ancient civilizations and the Middle Ages through the Renaissance. Part III covers dance from the 17th to the 20th century, including dance at court, dance from court to theater, romantic to classical ballet, and dance in the United States. Part IV focuses on 20th-century American dance, highlighting influences on American ballet and modern dance as it emerged, matured, and evolved during that century. *History of Dance: An*

Interactive Arts Approach includes the following features: -Chapter outlines that present topics covered in each chapter -Opening scenarios to set the scene and introduce each time period -Explorations of dancers, choreographers, and other personalities -Explorations of the dances and significant choreography and dance literature of each time period -History Highlight boxes containing unusual facts, events, and details to bring history to life -History Trivia, providing insights into how dance relates to the history, art, and society of the time period -Web sites to encourage further exploration -Developing a Deeper Perspective sections that encourage students to use visual or aesthetic scanning, learn and perform period dances, observe and write performance reports, develop research projects and WebQuests (Internet-based research projects), and participate in other learning activities -Vocabulary terms at the end of each chapter Each chapter in parts II through IV provides an overview of the time period, including a time capsule and a historical and societal overview. Each chapter focuses on major dancers, choreographers, and personalities; dances of the period, including dance forms, dance designs, accompaniment, costuming, and performing spaces; and significant dance works and dance literature. The chapters also feature a series of eight experiential learning activities that help students dig deeper into the history of dance, dancers, and significant dance works and literature. These activities are presented as reproducible templates that include perceiving, creating, performing, writing, and presenting oral activities infused with technology. Teachers can use these activities as optional chapter assignments or as extended projects to help apply the information and to use technology and other integrated arts sources to make the history of dance more meaningful. History of Dance is an indispensable text for dance students who want to learn the history of dance and its relationship to other arts of the times using today's interactive technology.

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.

This wonderful book with CD is a must for music, dance, or classroom teachers teaching about the Renaissance. Historical information about the Renaissance is included as well as easy-to-follow dance graphics. Each dance is provided in three formats: CD dance-along orchestrations with authentic Renaissance sounds, classroom recorder/Orff instrument arrangements, and piano arrangements. These dances are fun and accessible for students in grades 5 and higher.

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.

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.

First published in 1995, Medieval France: An Encyclopedia is the first single-volume reference work on the history and culture of medieval France. It covers the political, intellectual, literary, and musical history of the country from the early fifth to the late fifteenth century. The shorter entries offer succinct summaries of the lives of individuals, events, works, cities, monuments, and other important subjects, followed by essential bibliographies. Longer essay-length articles provide interpretive comments about significant institutions and important periods or events. The Encyclopedia is thoroughly cross-referenced and includes a generous selection of illustrations, maps, charts, and genealogies. It is especially strong in its coverage of economic issues, women, music, religion and literature. This comprehensive work of over 2,400 entries will be of key interest to students and scholars, as well as general readers.

Vol. 1: Treatises and music ; vol. 2: choreographic descriptions with concordances of variants.

These historical European dances are set for soprano and tenor recorders, hand drums, triangles, and finger cymbals. The recorder part is intermediate, ranging from C to high E. Discover background information about each dance in the text, and learn to perform them, using the easy directions and practice hints. (The teacher book comes with one student book.)

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.

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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).

Medieval and Renaissance Drama in England is an international volume published every year in hardcover, containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare.

History of Dance, Second Edition, examines dance from prehistoric times to today. It focuses on the dancers and choreographers, dances, and significant dance works from each time period and offers an instructor guide, test bank, PowerPoint presentation package, and student web resource to reinforce learning.

Using artifacts as primary sources, this book enables students to comprehensively assess and analyze historic evidence in the context of the medieval period. • Provides a single-volume resource for using medieval artifacts to better understand the long-ago past • Supplies images of artifacts with detailed descriptions, explanations of significance, and a list of sources for more information, which help students learn how to effectively analyze primary sources • Presents a virtual window into many different aspects of medieval society and life, including particular activities or roles—such as farming, weaving, fashion, or being a mason or a knight • Includes sidebars within selected entries that explain key terms and concepts and supply excerpts from contemporary sources

A detailed critical and historical investigation of the development of musical notation as a powerful system of symbolic communication.

Medieval instrumental dances
Bloomington : Indiana University Press

In popular thought, Christianity is often figured as being opposed to dance. Conventional scholarship traces this controversy back to the Middle Ages. Throughout the medieval era, the Latin Church denounced and prohibited dancing in religious and secular realms, often aligning it with demonic intervention, lust, pride, and sacrilege. Historical sources, however, suggest that medieval dance was a complex and ambivalent phenomenon. During the High and Late Middle Ages, Western theologians, liturgists, and mystics not only tolerated dance; they transformed it into a dynamic component of religious thought and practice. This book investigates how dance became a legitimate form of devotion in Christian culture. Sacred dance functioned to gloss scripture, frame spiritual experience, and imagine the afterlife. Invoking numerous manuscript and visual sources (biblical commentaries, sermons, saints' lives, ecclesiastical statutes, mystical treatises, vernacular literature, and iconography), this book highlights how medieval dance helped shape religious identity and social stratification. Moreover, this book shows the political dimension of dance, which worked in the service of Christendom, conversion, and social cohesion. In *Ringleaders of Redemption*, Kathryn Dickason reveals a long tradition of sacred dance in Christianity, one that the professionalization and secularization of Renaissance dance obscured, and one that the Reformation silenced and suppressed.

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

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.

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.

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