

## **Estampies Et Danses Royales Les Plus Anciens Textes De Musique Instrumentale Au Moyen Age Classic Reprint French Edition**

Includes sections: Bibliography; and: Recent musical publications, list compiled by Hubbard William Harris.

Estampies et danses royales les plus anciens textes de musique instrumentale au moyen âge Medieval Instrumental Dances Indiana University Press

Contains 11 dances from Bibliothèque Nationale, Ms. franç. 844.

This book examines the relation of words and music in England and France during the three centuries following the Norman Conquest. The basic material of the study includes the chansons of the troubadours and trouvères and the varied Latin songs of the period. In addition to these 'lyric' forms, the author discusses the relations of music and poetry in dance-song, in narrative and in the ecclesiastical drama. Professor Stevens examines the ready-made, often unconscious, and misleading assumptions we bring to the study and performance of early music. In particular he affirms the importance of Number, in more than one sense, as a clue to the 'aesthetic' of the greater part of repertoire, to the relation of words and melody. and to the baffling problem of their rhythmic interpretation. This is the first wide-ranging study of words and music in this period in any language. It will be essential reading for scholars of the music and the literature of medieval Europe and will provide a basic and comprehensive introduction to the repertoire for students.

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Provides an outline of musical expression from the Middle Ages to the Renaissance.

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 forty-seven 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.

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This classic reference work, the best one-volume music dictionary available, has been brought completely up to date in this new edition. Combining authoritative scholarship and lucid, lively prose, the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians, students, and everyone who appreciates music.

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.

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Drawing upon a wide range of scholarly enquiry into early music, queer musicology, ethnomusicology, performance practice, music education and technology, *Aesthetics and Experience in Music Performance* provides a lively forum for the articulation of varied perspectives on the role of music, its interpretation and function in contexts supported by those who practice or experience it. The formal and shorter discussion papers included in this scholarly collection were presented at the National Workshop of the Musicological Society of Australia, held at the University of Queensland, Brisbane in October 2003. The themes of aesthetics and experience are central to this publication and each paper engages in a scholarly dialogue on the technical, expressive and embodied aspects of performance. The papers included in this publication bring together the research of a wide community of scholars (e.g., musicologists, anthropologists, ethnomusicologists and linguists) working in the field of performance studies and collectively reflect the musicological issues being debated in Australia today.

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Contains 13,000 concise biographies including life histories and critical insights.

A challenging book which questions how much is really known about the way medieval music sounded.

This complete scholarly edition of the collection of manuscript choreographies from c.1565-c.1675 associated with the Inns of Court is the first full-length study of these sources to be published. It offers practical reconstructions of the dances and provides a selection of musical settings simply but idiomatically arranged for four-part instrumental ensemble or keyboard. Part One centres on the manuscript sources which transmit the Almain, and on the trends and influences that shaped its evolution in Britain from c. 1549 to c. 1675, taking account of both music and choreography. In viewing the Almain within its broader historical context, Ian Payne throws new light on the dance, arguing that, together with the measures which accompany it in the choreographies, it owes an even greater debt to the English country dance than has hitherto been acknowledged, a popular style that received its fullest expression

in Playford's English Dancing Master of 1651. ? The second part of the book focuses on the dances themselves. The steps are described in detail and reconstructions provided for the nine Almains and some of the other measures included in the manuscripts. Part Three comprises a complete critical edition of the manuscripts. ? These easily performable versions of the dances will be an invaluable aid to those wishing to learn the dances, reconstruct them for stagings of Shakespeare's plays or Jacobean masques, and for dance historians.

A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age

Excerpt from Estampies Et Danses Royales: Les Plus Anciens Textes de Musique Instrumentale au Moyen Age En fait, nous avons identifie un certain nombre de tenors francais: les compositions auxquelles ils sont empruntes peuvent compter parmi les plus jolies et les plus justement populaires du moyen age. Bref, la theorie qui considere les tenors de motets comme ayant ete executes par des instruments est tout a fait vraisemblable, mais nous devons jusqu'a plus ample informe la considerer encore comme une hypothese, dont la verification n'est pas faite. C'est en 1897 seulement qu'un professeur d'Oxford, H.-E. Wooldridge, a publie en fac-simile un fragment authentique de musique instrumentale appartenant a la fin du XIVE siecle: les plus anciens morceaux anterieurement connus ne remontaient guere plus haut que la seconde moitie du XVe siecle. M. Johannes Wolf, qui etudia le fragment publie par Wooldridge, y vit une tres ancienne tablature d'orgue et donna de ce texte venerable une excellente transcription. Cette publication marquait un progres notable dans les etudes musicologiques, mais on pouvait toujours regretter de n'avoir point entre les mains quelqu'une de ces compositions instrumentales, que les jongleurs jouaient sur la rubebe, sur la viole, sur la chifoine, dans ce beau siecle de la musique francaise, qui vit eclore les melodies claires et faciles des troubadours et des trouveres. Que l'action destructrice du temps ait eu raison de la fragilite des instruments de musique, cela ne se comprend que trop! Que les violes, les giges, les rotes, les luts, les guiternes, les mandores, les psalterions, les frestels et tant d'autres ne nous soient plus aujourd'hui connus que par les mentions des poetes ou les enluminures des manuscrits, c'est peu certainement, mais nous avons au moins des donnees historiques sur les instruments de musique du moyen age: nous les voyons, si nous ne les entendons point. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works."

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