

The Owl & the Nightingale



Musical Life and Ideas in
France 1100-1300

Christopher Page

The Owl And The Nightingale Musical Life And Ideas In France 1100 13

CO Houle



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The Owl and the Nightingale Christopher Page,1990-01-01 Muziekgeschiedenis van Frankrijk in de 12e en 13e eeuw

The Owl and the Nightingale Christopher Page,1989 *The Cambridge Companion to French Music* Simon

Treize,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 **Music and Culture in the Middle Ages**

and Beyond Benjamin Brand,David J. Rothenberg,2016-10-27 The essays in this volume offer diverse innovative approaches to medieval music and culture *Reader's Guide to Music* Murray Steib,2013-12-02 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 **Textual**

Situations Andrew Taylor,2002-02-20 Taylor contributes new insights to material philology and makes a brilliant demonstration of its concerns Stephen Nichols The Johns Hopkins University **The Carole: A Study of a Medieval**

Dance Robert Mullally,2017-07-05 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 **Parrots and Nightingales** Sarah Kay,2013-08-22 The love songs of Occitan

troubadours inspired a rich body of courtly lyric by poets working in neighboring languages For Sarah Kay these poets were nightingales composing verse that is recognizable yet original But troubadour poetry also circulated across Europe in a form that is less well known but was more transformative Writers outside Occitania quoted troubadour songs word for word in their original language then commented upon these excerpts as linguistic or poetic examples as guides to conduct and even as sources of theological insight If troubadours and their poetic imitators were nightingales these quotation artists were parrots and their practices of excerption and repetition brought about changes in poetic subjectivity that would deeply affect the European canon The first sustained study of the medieval tradition of troubadour quotation Parrots and Nightingales examines texts produced along the arc of the northern Mediterranean from Catalonia through southern France to northern Italy through the thirteenth century and the first half of the fourteenth Featuring extensive appendices of over a thousand troubadour passages that have been quoted or anthologized Parrots and Nightingales traces how quotations influenced the works of grammarians short story writers biographers encyclopedists and not least other poets including Dante and Petrarch Kay explores the instability and fluidity of medieval textuality revealing how the art of quotation affected the transmission of knowledge and transformed perceptions of desire from the courtly love of the Middle Ages to the more learned formulations that emerged in the Renaissance Parrots and Nightingales deftly restores the medieval tradition of lyric quotation to visibility persuasively arguing for its originality and influence as a literary strategy *The Crisis of Music in Early Modern Europe, 1470-1530* Rob C. Wegman, 2005-09-12 In the final decades of the fifteenth century the European musical world was shaken to its foundations by the onset of a veritable culture war on the art of polyphony Now in paperback *The Crisis of Music in Early Modern Europe* tells the story of this cultural upheaval drawing on a wide range of little known texts and documents and weaving them together in a narrative that takes the reader on an eventful musical journey through early modern Europe

Music as Medicine Peregrine Horden, 2017-07-05 Music whether performed or heard has been seen as therapeutic in the history of many cultures How have its therapeutic properties been conceptualized and explained Which cultures have used music therapy What were their aims and techniques and how much continuity is there between ancient medieval and modern practice These are the questions addressed by the essays in this volume They focus on the place of music therapy in European intellectual medical and musical traditions from their classical roots to the development of the music therapy profession since the Second World War Chapters covering the Judaic Islamic Indian and South East Asian traditions add global comparative perspectives *Music as Medicine* is the first book to establish the whole shape of the history of music therapy in a systematic and scholarly way It addresses the problem of defining what music therapy has meant in different cultures and periods and sets the agenda for future research in the subject It will appeal to a diverse readership of historians musicologists anthropologists and practitioners *The Cambridge History of Medieval Music* Mark Everist, Thomas Forrest Kelly, 2018-08-09 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 trouv res 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

Choreographing History Susan Leigh Foster,1995-05-22 I have used essays from the book to help dance graduate students push their thinking beyond the studio and their own physical experience and to realize the varied resources approaches and theoretical positions possible in writing about the body Dance Research Journal Choreographing History assembles an impressive diversity of sites disciplines and critical approaches and includes not only historical bodies and discourses but also the very bodies of the historians themselves Parachute This volume is not only full of gems the very lineup of preeminent scholars is impressive but is also a neat cross section of the academic conventions and mannerisms of our time Dance Chronicle an important step in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines between theory and practice and between present and past Theatre Journal Historians of science sexuality the arts and history itself focus on the body merging the project of writing about the body with theoretical concerns in the writing of history

Image on the Edge Michael Camille,2013-06-01 What do they all mean the lascivious ape autophagic dragons pot bellied heads harp playing asses arse kissing priests and somersaulting jongleurs to be found protruding from the edges of medieval buildings and in the margins of illuminated manuscripts Michael Camille explores that riotous realm of marginal art so often explained away as mere decoration or zany doodles where resistance to social constraints flourished Medieval image makers focused attention on the underside of society the excluded and the ejected Peasants servants prostitutes and beggars all found their place along with knights and clerics engaged in impudent antics in the margins of prayer books or as gargoyles on the outsides of churches Camille brings us to an understanding of how marginality functioned in medieval culture and shows us just how scandalous subversive and amazing the art of the time could be

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 *Microphone Fiends* Tricia Rose, Andrew Ross, 2014-06-11 *Microphone Fiends* a collection of original essays and interviews brings together some of the best known scholars critics journalists and performers to focus on the contemporary scene It includes theoretical discussions of musical history along with social commentaries about genres like disco metal and rap music and case histories of specific movements like the Riot Grrls funk clubbing in Rio de Janeiro and the British rave scene *The Modern Invention of Medieval Music* Daniel

Leech-Wilkinson, 2002-10-17 Medieval music has been made and remade over the past two hundred years For the nineteenth century it was vocal without instrumental accompaniment but with barbarous harmony that no one could have wished to hear For most of the twentieth century it was instrumentally accompanied increasingly colourful and increasingly enjoyed At the height of its popularity it sustained an industry of players and instrument makers all engaged in recreating an apparently medieval performance practice During the 1980s it became vocal once more exchanging colour and contrast for cleanliness and beauty But what happens to produce such radical changes of perspective And what can we learn from them about the way we interact with the past How much is really known about the way medieval music sounded Or have modern beliefs been formed and sustained less by evidence than the personalities of scholars and performers their ideologies and their musical tastes **Music and Transcendence** Ferdia J. Stone-Davis, 2016-03-03 *Music and Transcendence* explores the ways in

which music relates to transcendence by bringing together the disciplines of musicology philosophy and theology thereby uncovering congruencies between them that have often been obscured Music has the capacity to take one outside of oneself and place one in relation to that which is other This other can be conceived in an absolute sense insofar as music can be thought to place the self in relation to a divine other beyond the human frame of existence However the other can equally well be conceived in an immanent or secular sense as music is a human activity that relates to other cultural practices Music here places the self in relation to other people and to the world more generally shaping how the world is understood without any reference to a God or gods The book examines how music has not only played a significant role in many philosophical and theological accounts of the nature of existence and the self but also provides a valuable resource for the creation of meaning on a day to day basis *Desire and Pleasure in Seventeenth-Century Music* Susan McClary, 2012-03-06 Susan McClary

examines the mechanisms through which seventeenth century musicians simulated extreme affective states desire divine rapture and ecstatic pleasure She demonstrates how every major genre of the period from opera to religious music to instrumental pieces based on dances was part of this striving for heightened passions by performers and listeners McClary shows how musicians whether working within the contexts of the Reformation or Counter Reformation Absolutists courts or commercial enterprises in Venice were able to manipulate known procedures to produce radically new ways of experiencing time and the Self Dust jacket **"Por le soie amisté"** , 2021-11-01 These essays are a tribute to one of North America s

most distinguished scholars of Old French literature Norris J Lacy Dealing with a wide range of medieval works they reflect the honorand s own scholarly interests in medieval narrative and its reception in later periods Together the contributions are witness not only to the esteem in which Norris Lacy is held by the profession but also to the collegial spirit of the international community of medievalists

French Motets in the Thirteenth Century Mark Everist, 2004-11-11 This is the first full length study of the vernacular motet in thirteenth century France The motet was the most prestigious type of music of that period filling a gap between the music of the so called Notre Dame School and the Ars Nova of the early fourteenth century This book takes the music and the poetry of the motet as its starting point and attempts to come to grips with the ways in which musicians and poets treated pre existing material creating new artefacts The book reviews the processes of texting and retexting and the procedures for imparting structure to the works it considers the way we conceive genre in the thirteenth century motet and supplements these with principles derived from twentieth century genre theory The motet is viewed as the interaction of literary and musical modes whose relationships give meaning to individual musical compositions

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