



The Harp In The Middle Ages The Symbolism Of A Musical Instrument

EW Minium



The Harp In The Middle Ages The Symbolism Of A Musical Instrument:

The Harp in the Middle Ages Martin van Schaik, 2021-08-04 **The Study of the Ancient and Medieval Harp** Martin Van Schaik, 2017-12-31 This is the first volume of a series of compilations of music archaeological bibliographic source material **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 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

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 **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 **The Oxford Handbook of Music and Disability Studies** Blake Howe, Stephanie Jensen-Moulton, Neil

Lerner, Joseph Straus, 2015-10-15 The Oxford Handbook of Disability Studies represents a comprehensive state of current research for the field of Disability Studies and Music The forty two chapters in the book span a wide chronological and geographical range from the biblical the medieval and the Elizabethan through the canonical classics of the eighteenth and

nineteenth centuries up to modernist styles and contemporary musical theater and popular genres with stops along the way in post Civil War America Ghana and the South Pacific and many other interesting times and places Disability is a broad heterogeneous and porous identity and that diversity is reflected in the variety of bodily conditions under discussion here including autism and intellectual disability deafness blindness mobility impairment often coupled with bodily difference and cognitive and intellectual impairments Amid this diversity of time place style medium and topic the chapters share two core commitments First they are united in their theoretical and methodological connection to Disability Studies especially its central idea that disability is a social and cultural construction Disability both shapes and is shaped by culture including musical culture Second these essays individually and collectively make the case that disability is not something at the periphery of culture and music but something central to our art and to our humanity

Fifteenth-Century Studies Vol. 29
Edelgard E. DuBruck, Barbara I. Gusick, 2004-03-08 New essays on topics from love and sexuality to physical handicaps old age good and bad fortune women's virtues art and literature and the writing of manuscripts Fifteenth Century Studies has appeared annually since 1977 It publishes essays on all aspects of life in the 15th century including literature drama history philosophy art music religion science and ritual and custom The editors strive to do justice to the most contested medieval century a period that defies consensus on fundamental issues In this volume the standard synopsis of research on 15th c theater is followed by essays on reflection meditation on love and sexuality physical handicaps old age betrayal and false accusations Contributors investigate good and bad fortune and human reactions to it as well as women's virtues Essays deal with poetry prose and drama while others explore art looking at illuminations fresco and tapestry from the vantage point of hagiography and romance Finally there is an essay on scribes codices and manuscripts from the perspective of New Philology Contributors E DuBruck C Azuela D E Booton L V Gerulaitis R Hyatte S Jefferis V Minet Mahy C Politis M J Seaman E I Wade Edelgard E DuBruck is professor emerita in the Modern Languages Department at Marygrove College and Barbara I Gusick is professor emerita of English at Troy University Dothan Dothan Alabama

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

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

Gateways to the Book Gitta Bertram, Nils Büttner, Claus Zittel, 2021-08-24 Gateways to the Book investigates the complex image-text relationships between frontispieces and illustrated title pages on the one hand and texts on the other in European books published between 1500 and 1800 Although interest in this broad field of research has increased in the past decades many varieties of title pages and a great deal of printers and books remain as yet unstudied The fifteen essays collected in this volume tackle this field with a great variety of academic approaches asking how the images can be interpreted how the texts and contexts shape their interpretation and how they in turn shape the understanding of the text

Thinking Medieval Romance Katherine C. Little, Nicola McDonald, 2018 Theoretically savvy and polemical arguments about a broad range of French Middle English and Mediterranean romances that will revise scholars and students understanding of what medieval romances are and more importantly what they do to and for their readers

Amsterdamer Beiträge zur älteren Germanistik Guus Kroonen, Erika Langbroek, Arend Quak, Annelies Roeleveld, 2014-07-25

The Sensory World of Italian Renaissance Art François Quiviger, 2010-06-15 In The Sensory World of Italian Renaissance Art François Quiviger explores the ways in which the senses began to take on a new significance in the art of the sixteenth century

The Unexpected Dante Lucia Alma Wolf, 2021-12 The Unexpected Dante brings together five leading scholars who offer fresh perspectives on the interpretation and reception of The Divine Comedy Some explore the poem's esoteric allusions to topics ranging from musical instruments to Roman law while others illustrate the depth and variety of this literary masterpiece's global influence over the past seven centuries Published by Bucknell University Press in association with the Library of Congress Distributed worldwide by Rutgers University Press

Memory Ireland Oona Frawley, 2011-01-05 Despite the ease with which scholars have used the term memory in recent decades its definition remains enigmatic Does cultural memory rely on the memories of individuals or does it take shape beyond the borders of the individual mind Cultural memory has garnered particular attention within Irish studies With its trauma filled history and sizable global diaspora Ireland presents an ideal subject for work in this vein What do stereotypes of Irish memory as extensive unforgiving begrudging but also blank on particular usually traumatic subjects reveal about the ways in which cultural remembrance works in contemporary Irish culture and in Irish diasporic culture How do icons of Irishness from the harp to the cottage from the Celtic cross to a figure like James Joyce function in cultural memory This collection

seeks to address these questions as it maps a landscape of cultural memory in Ireland through theoretical historical literary and cultural explorations by top scholars in the field of Irish studies In a series that will ultimately include four volumes the sixteen essays in this first volume explore remembrance and forgetting throughout history from early modern Ireland to contemporary multicultural Ireland Among the many subjects address Guy Beiner disentangles collective from folk memory in *Remembering and Forgetting the Irish Rebellion of 1798* and Anne Dolan looks at local memory of the Civil war in *Embodying the Memory of War and Civil War* The volume concludes with Alan Titley's *The Great Forgetting* a compelling argument for viewing modern Irish culture as an artifact of the Europeanization of Ireland and for bringing into focus the urgent need for further wide ranging Irish language scholarship

Inspiration and Authority in the Middle Ages Brian Daniel FitzGerald, 2017 *Inspiration and Authority in the Middle Ages* rethinks the role of prophecy in the Middle Ages by examining how professional theologians responded to new assertions of divine inspiration Drawing on fresh archival research and detailed study of unpublished manuscript sources from the twelfth to fourteenth centuries this volume argues that the task of defining prophetic authority became a crucial intellectual and cultural enterprise as university trained theologians confronted prophetic claims from lay mystics radical Franciscans and other unprecedented visionaries In the process these theologians redescribed their own activities as prophetic by locating inspiration not in special predictions or ecstatic visions but in natural forms of understanding and in the daily work of ecclesiastical teaching and ministry Instead of containing the spread of prophetic privilege however scholastic assessments of prophecy from Peter Lombard and Thomas Aquinas to Peter John Olivi and Nicholas Trevet opened space for claims of divine insight to proliferate beyond the control of theologians By the turn of the fourteenth century secular Italian humanists could lay claim to prophetic authority on the basis of their intellectual powers and literary practices From Hugh of St Victor to Albertino Mussato reflections on and debates over prophecy reveal medieval clerics scholars and reformers reshaping the contours of religious authority the boundaries of sanctity and sacred texts and the relationship of tradition to the new voices of the Late Middle Ages

Music from the Middle Ages Through the Twentieth Century Carmelo Peter Comberiati, Matthew C. Steel, 1988 First Published in 1988 Routledge is an imprint of Taylor Francis an informa company

The Middle East and Europe G. J. H. van Gelder, Ed de Moor, 1992 No justification is needed for the selection of the much studied but inexhaustible general theme of the new annual publication *Orientations* the history of the numerous and multifarious relations and contacts between the Middle East and the West political economic cultural and literary In the first volume entitled *The Middle East and Europe Encounters and Exchanges* Jacques Waardenburg provides a broad survey of Muslim attitudes towards other religions in the medieval period Mercedes Garc a Arenal compares the methods of Spanish conquest and evangelization in Spain and in the New World The Dutch share in the 17th century slave trade in Yemen is studied by C G Brouwer The life of Ahmad ibn Qasim ibn al Hajari born in Spain living in Morocco and a traveller in France and the Low Countries in the early 17th century is the subject of an

article by Gerard Wiegers The experiences of Egyptians who visited France in the 19th and early 20th centuries are discussed by Ed de Moor Rotraud Wielandt explores the concept of the Enlightenment in the works of the 19th century Syrian writer Marrash Bassam Tibi analyzes the contemporary Muslim fundamentalist response to the challenge of modernity

Approaches to Teaching Dante's Divine Comedy Christopher Kleinhenz, Kristina Olson, 2020-02-01 Offers pedagogical techniques for teaching Dante's Divine Comedy Includes considerations of textual traditions translations the work's relation to classical works gender and LGBTQ themes visual arts music popular culture theology video games the papacy and influence Gives syllabus suggestions for high school undergraduate graduate and creative writing courses and prison settings

Revisiting the Music of Medieval France Manuel Pedro Ferreira, 2023-05-31 This book presents together a number of path breaking essays on different aspects of medieval music in France written by Manuel Pedro Ferreira who is well known for his work on the medieval cantigas and Iberian liturgical sources The first essay is a tour de force of detective work an odd E flat in two 16th century antiphoners leads to the identification of a Gregorian responsory as a Gallican version of a seventh century Hispanic melody The second rediscovers a long forgotten hypothesis concerning the microtonal character of some French 11th century neumes In the paper Is it polyphony an even riskier hypothesis is arrived at Do the origins of Aquitanian free organum lie on the instrumental accompaniment of newly composed devotional versus The Cistercian attitude towards polyphonic singing mirrored in musical sources kept in peripheral nunneries is the subject of the following essay The intellectual and sociological nature of the Parisian motet is the central concern of the following two essays which after a survey of concepts of temporality in the trouv re and polyphonic repertoires establish it as the conceptual foundation of subsequent European schools of composition It is possible then to assess the real originality of Philippe de Vitry and his Ars nova which is dealt with in the following chapter A century later the role of Guillaume Dufay in establishing a chord based alternative to contrapuntal writing is laboriously put into evidence Finally an informative synthesis is offered concerning the mathematical underpinnings of musical composition in the Middle Ages

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