

OXFORD MONOGRAPHS ON MUSIC

THE SOUND OF MEDIEVAL SONG

*Ornamentation and Vocal Style
according to the Treatises*



TIMOTHY J. MCGEE



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Sound Of Medieval Song Ornamentation And Vocal Style According To The Treatises

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Sound Of Medieval Song Ornamentation And Vocal Style According To The Treatises:

The Sound of Medieval Song Timothy J. McGee, 1998-04-02 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

The Sound of Medieval Song Timothy James McGee, 2023 This 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

Music in Medieval Europe Alma Santosuosso, 2017-07-05 This book presents the most recent findings of twenty of the foremost European and North American researchers into the music of the Middle Ages The chronological scope of their topics is wide from the ninth to the fifteenth century Wide too is the range of the subject matter included are essays on ecclesiastical chant early and late and on the earliest and latest of its supernumerary tropes monophonic and polyphonic on the innovative and seminal polyphony of Notre Dame de Paris and the Latin poetry associated with the great cathedral on the liturgy of Paris Rome and Milan on musical theory on the emotional reception of music near the end of the medieval period and the emergence of modern sensibilities even on methods of encoding the melodies that survive from the Middle Ages encoding that makes it practical to apply computer assisted analysis to their vast number The findings presented in this book will be of interest to those engaged by music and the liturgy active researchers and students All the papers are carefully and extensively documented by references to medieval sources

The Sense of Sound Emma Dillon, 2012-04-12 The Sense of Sound is a radical recontextualization of French song 1260 1330 Situating musical sound against sonorities of the city madness charivari and prayer it argues that the effect of verbal confusion popular in music abounds with audible associations and that there was meaning in what is often heard as nonsensical

The Sounds and Sights of Performance in Early Music Brian E. Power, 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

Sonic Bodies Tekla Bude, 2022-03-22 What is the body

when it performs music And what conversely is music as it reverberates through or pours out of a performing body Tekla Bude starts from a simple premise that music requires a body to perform it to rethink the relationship between music matter and the body in the late medieval period Progressing by way of a series of case studies of texts by Richard Rolle Walter Hilton Margery Kempe Geoffrey Chaucer William Langland and others Bude argues that writers thought of music and the body not as separate objects or ontologically prior categories but as mutually dependent and historically determined processes that called each other into being in complex and shifting ways For Bude these sonic bodies are often unexpected peculiar even bizarre and challenge our understanding of their constitutive parts Building on recent conversations about embodiment and the voice in literary criticism and music theory Sonic Bodies makes two major interventions across these fields first it broadens the definitional ambits and functions of both music and the body in the medieval period and second it demonstrates how embodiment and musicality are deeply and multiply intertwined in medieval writing Compelling literary subjects Bude argues are literally built out of musical situations

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

Cultural Histories of Noise, Sound and Listening in Europe, 1300-1918 Kirsten Gibson, Ian

Biddle, 2016-11-18 Cultural Histories of Noise Sound and Listening in Europe 1300 1918 presents a range of historical case studies on the sounding worlds of the European past The chapters in this volume explore ways of thinking about sound historically and seek to understand how people have understood and negotiated their relationships with the sounding world

in Europe from the Middle Ages through to the early twentieth century They consider in particular sound and music in the later Middle Ages the politics of sound in the early modern period the history of the body and perception during the Ancien R gime and the sounds of the city in the nineteenth century and sound and colonial rule at the fin de si cle The case studies also range in geographical orientation to include considerations not only of Britain and France the countries most considered in European historical sound studies in English language scholarship to date but also Bosnia Herzegovina British Colonial India Germany Italy and Portugal Out of this diverse group of case studies emerge significant themes that recur time and again varying according to time and place sound power and identity sound as a marker of power or violence and sound physiology and sensory perception and technologies of sound consumption and meaning

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

New Medieval Literatures David Lawton, Rita Copeland, Wendy Scase, 2003-12 New Medieval Literatures is an annual containing the best new interdisciplinary work in medieval textual studies Volume 6 deals in depth with one of the most important of medieval vernacular writers Geoffrey Chaucer his closest successor Thomas Hoccleve and his most important precursor in England Marie de France

The Cambridge Companion to Singing John Potter, 2000-04-13 Ranging from medieval music to Madonna and beyond this book covers in detail the many aspects of the voice

Papal Music and Musicians in Late Medieval and Renaissance Rome Richard Sherr, 1998-05-21 This book collects twelve of the papers given at a conference held at the Library of Congress Washington D C on 1 3 April 1993 in conjunction with the exhibition Rome Reborn The Vatican Library and Renaissance Culture A group of distinguished scholars considered music in medieval and Renaissance Rome The volume presents a series of wide ranging and original treatments of music written for and performed in the papal court from the fourteenth to the sixteenth century New discoveries are offered which force a radical reevaluation of the Italian papal court as a musical centre during the Great Schism A series of motets for various popes are subject to close analysis New interpretations and information are offered concerning the repertory of the papal chapel in the fifteenth and sixteenth centuries the institutional life of the papal singers and the individual biographies of singers and composers Thought provoking even controversial evaluations of the music of composers connected with or thought to be connected with Rome

and the papal court such as Ninot le Petit Josquin and Palestrina round out the volume **Music, Body, and Desire in Medieval Culture** Bruce W. Holsinger, 2001 Ranging chronologically from the twelfth to the fifteenth centuries and thematically from Latin to vernacular literary modes this book challenges standard assumptions about the musical cultures and philosophies of the European Middle Ages Engaging a wide range of premodern texts and contexts the author argues that medieval music was quintessentially a practice of the flesh It will be of compelling interest to historians of literature music religion and sexuality as well as scholars of cultural gender and queer studies *Bonfire Songs* Patrick Paul Macey, 1998 An underground tradition of sacred songs Italian laude thrived in Italy during the sixteenth century The texts of many were written by the condemned heretic Fra Girolamo Savonarola who was burned at the stake in Florence in 1498 This study explores the religious and social functions of these laude during Savonarola's time in Florence It also reconstructs music for laude written to venerate the friar after his death Savonarola's meditations on Psalms 30 and 50 were also set to music as motets by some of the leading composers of the 16th century in a style of high art music remarkably distinct from the more popular tone of the lauda These complex motets were often the result of networks of patronage at courts in Ferrara France and England The book includes a CD with a generous selection of performances of the music discussed *The Supernatural Voice* Simon Ravens, 2014 The use of high male voices in the past has long been one of the most seriously misunderstood areas of musical scholarship and practice In opening up this rich subject to readers of all sorts with refreshingly clear perspectives and plenty of new material Simon Ravens well researched book goes a very long way to rectifying matters Ravens writes damnably well and if the story that emerges is necessarily a complex one his treatment of it is always engagingly comprehensible ANDREW PARROTT Tracing the origins influences and development of falsetto singing in Western music Simon Ravens offers a revisionist history of high male singing from the Ancient Greeks to Michael Jackson This history embraces not just singers of counter tenor and alto parts up to and including our own time but the castrati of the Ancient world the male sopranists of late Medieval and Renaissance Europe and the dual register tenors of the Baroque and Classical periods Musical aesthetics aside to understand the changing ways men have sung high it is also vital to address extra musical factors which are themselves in a state of flux To this end Ravens illuminates his chronological survey by exploring topics as diverse as human physiology the stereotyping of national characters gender identity and the changing of boys voices The result is a complex and fascinating history sure to appeal not only to music scholars but to performers and all those with an interest particularly in early music Simon Ravens is a performer writer and director of Musica Contexta with whom he has performed in Britain and Europe regularly broadcast and made numerous acclaimed recordings Ravens had previously founded and directed Australasia's foremost early music choir the Tudor Consort Between 2002 and 2007 his regular monthly column Ravens View appeared in the Early Music Review to which he still regularly contributes *The Middle Ages in Popular Culture: Medievalism and Genre* Helen Young, 2015-07-08 This fascinating study places multiple

genres in dialogue and considers both medievalism and genre to be frameworks from which meaning can be produced. It explores works from a wide range of genres: children's and young adult, historical, cyberpunk, fantasy, science fiction, romance, and crime, and across multiple media: fiction, film, television, video games, and music. The range of media types and genres enable comparison and the identification of overarching trends while also allowing comparison of contrasting phenomena. As the first volume to explore the nexus of medievalism and genre across such a wide range of texts, this collection illustrates the fractured ideologies of contemporary popular culture. The Middle Ages are more usually and often more prominently aligned with conservative ideologies, for example around gender roles, but the Middle Ages can also be the site of resistance and progressive politics. Exploring the interplay of past and present and the ways writers and readers work, engage with them, demonstrates the conscious processes of identity construction at work throughout Western popular culture. The collection also demonstrates that while scholars may have by and large abandoned the concept of accuracy when considering contemporary medievalisms, the Middle Ages are widely associated with authenticity and the authenticity of identity in the popular imagination; the idea of the real Middle Ages matters even when historical realities do not. This book will be of interest to scholars of medievalism, popular culture, and genre.

Music and Performance in the Later Middle Ages E.

Upton, 2012-12-28. This book seeks to understand the music of the later Middle Ages in a fuller perspective, moving beyond the traditional focus on the creative work of composers in isolation to consider the participation of performers and listeners in music making.

Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05. How have men used art music? How have they listened to and brandished the musical forms of the Western classical tradition, and how has music intervened in their identity formations? This collection of essays addresses these questions by examining some of the ways in which men, music, and masculinity have been implicated with each other since the Middle Ages. Feminist musicologies have already dealt extensively with music and gender, from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition. This book builds on that work by turning feminist critical approaches towards the production, rhetorical engagement, and subversion of masculinities in twelve different musical case studies. In other disciplines within the arts and humanities, men's studies is a well-established field; musicology has only recently begun to address critically music's engagement with masculinity and, as a result, has sometimes thereby failed to recognize its own discursive misogyny. This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity. The book is structured into three thematic sections: effeminate and virile musics and masculinities; national masculinities; national musics and identities; voices, discourses. Within these themes, the book ranges across a number of specific topics: late medieval masculinities; early modern discourses of music, masculinity, and medicine; Renaissance Italian masculinities; eighteenth, nineteenth, and early twentieth-century ideas of creativity, gender, and canonicity; masculinity, imperialist and nationalist ideologies in the nineteenth century; and constructions of the masculine.

voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc *Melisma* Thomas Forrest Kelly,2025 In the written record of music in the West there are many examples of long melodies sung to a single vowel with no other text but in almost all cases that vowel is part of a syllable in a word which in turn is part of a longer text that text is interrupted or prolonged by the extension of its vowel to a greater or lesser extent by that string of notes Melisma is the word we use to describe this series of notes Medieval thinkers such as St Augustine St Jerome and many others speak of the ineffable joy that cannot be expressed in words when music passes beyond the realm of words into that of pure praise Most often the word describes those long florid passages that occur in medieval liturgical song especially in solo chants and especially in the music designed for the schola the experienced singers This book is about the melisma as a phenomenon how it works how melismas appear when they are written in chant and how they function as part of a text and as part of a song Many scholars have dealt with this body of music but this is the first book to treat it as a self standing subject Using the evidence of medieval creative minds Thomas Forrest Kelly uncovers how melismas were heard analyzed and performed by medieval singers He presents a vast assemblage of information past studies are reviewed and analysed and many medieval manuscripts are brought to bear through facsimiles The chief investigative tool is the various sets of contemplative words that medieval creators added to melismas careful study reveals that the words and their patterning their grouping their accentuation often reflect the poet s understanding of the underlying melisma If we attend carefully to the surviving manuscript evidence Kelly posits we can hear those wordless flights of music in something like their original form Contributing to a deeper understanding of how medieval scribes wrote music and how medieval singers understood and sang it these insights influence our understanding of music in the largest sense **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

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