

Chapter 1 : The Songs of the Minnesingers - Barbara Garvey Jackson, Wesley Thomas - Google Books

The minnesingers, like their Romance counterparts, the troubadours and trouvères, usually composed both words and music and performed their songs in open court, so that their art stood in an immediate relationship to their public.

Sacred song, sometimes attached to the liturgy Rhymed poetry, usually with a regular pattern of accents Monophonic versus appeared in Aquitaine in southwestern France in the eleventh century. The music was newly composed, not adapted from chant. Goliard songs Composed in the late tenth through thirteenth centuries by wandering students and clerics Texts are in Latin Topics include religious themes, satire, and celebration of earthly pleasures such as eating and drinking. Songs in vernacular languages i. Only a few street cries and folk songs have been preserved, through their quotation in music intended for educated audiences. Epic poems in vernacular languages have been written down, but not the music. Chanson de geste "song of deeds" Epics in northern French vernacular Topics celebrated deeds of national heroes The most famous chanson de geste is Song of Roland ca. Professional musicians Few records survive to document the professional musicians of the Middle Ages. Bards in Celtic lands sang epics at banquets, accompanying themselves on harp or fiddle. Jongleurs see HWM Figure 4. Many were highly paid, unlike the jongleurs. They were on the payrolls of courts and cities. They came from many economic backgrounds. In the southern region, the language was Occitan and the poet-composers were called troubadours. The two languages were also named for their words for "yes. The root words trobar and trover meant "to compose a song," and later "to invent" or "to find. Their biographies, called vidas, were written down, and many vidas survive. Some were members of the nobility, e. Some were born to servants at court, e. Others were accepted into aristocratic circles because of their accomplishments and demeanor, despite their middle-class roots. Some performed their own music; others entrusted their music to a jongleur or minstrel. Surviving songs The songs were preserved in chansonniers songbooks. Troubadour songs Only one-tenth survive with melodies. Two-thirds survive with melodies. When songs were copied into more than one chansonnier, there are differences, indicating oral transmission before the songs were written down. The woman was unattainable, making unrewarded yearning a major theme e. Range is narrow, within a ninth. Melodies move primarily stepwise. Form Most troubadour melodies have new music for each phrase. The form of A chantar incorporates musical rhyme. Seven-line stanzas The form is AAB, with each section ending with the same melody a musical rhyme. At the level of the phrase, the form is ab ab cdb, with "b" being the musical rhyme. Rhythm is usually not notated. Some scholars believe melodies were sung with each syllable receiving the same duration. Other scholars believe the songs were sung with a meter corresponding to the meter of the poetry. Dance songs were most likely sung metrically, and elevated love songs may have been sung more freely, but modern editions will vary because of competing views. Musical plays Musical plays were built around narrative pastoral songs. Adam de la Halle ca. Dance song with a refrain Form is AbaabAB. Capital letters indicate the refrain same music, same text. Lower case letters indicate new text for A or B. Another setting is polyphonic and notated in precise durations, indicating a metrical rhythm. Rise and fall of troubadour tradition Its origins include three possible genres. The lower classes spoke Middle English. A few songs in Middle English survive with melodies. Most surviving poems in Middle English were probably meant to be sung. Minnesinger Knightly poet-musicians who wrote in Middle High German They were modeled on the troubadours. Flourished between the twelfth and fourteenth centuries They sang Minnelieder love songs emphasizing faithfulness, duty, and service in the knightly tradition. The songs are strophic, with the bar form AAB the most common. A Each has the same poetic meter, rhyme scheme, and melody. B Usually longer than the Stollen The ending may quote part or all of the ending of the Stollen. Crusade songs were a new genre with the Minnesingers. Songs about experiences of crusaders who renounced worldly comforts to travel on Crusades. Four beautifully illuminated manuscripts preserve these songs. Most songs described miracles performed by the Virgin. Mary had been venerated since the twelfth century NAWM 12 describes how Mary caused a piece of stolen meat to jump about, revealing where it was hidden. The songs all have refrains. In performance, a group singing the refrains could have alternated with a soloist singing the verses. Songs with refrains were often associated with

dancing, as shown in some of the illustrations in the Cantigas manuscripts. String instruments as depicted in HWM Figure 4. The other two strings are drones. Harp in the English style Psaltery The remote ancestor of the harpsichord and piano Strings are attached to a frame over a wooden sounding board. The player plucks the strings. The player inflates a bag, which forces air through the chanter and drone pipes. Bells were used in church and as signals. Organs Monastic churches had started installing organs by ca. Organs were common in cathedrals by Portative organ Small enough to be carried with a strap around the neck One set of pipes The right hand played the keys while the left worked the bellows. Positive organ Placed positum on a table An assistant pumped the bellows as the musician played. Dance Music Only about two dozen melodies survive. The carole see HWM Source Reading, page 85 The most popular dance in France from the twelfth through the fourteenth centuries One or more of the dancers sang the song as the others danced in a circle. About fifty dance tunes survive from the thirteenth and fourteenth centuries. Most are notated as monophonic pieces, but several players could participate. Some are set in polyphony for performance on a keyboard instrument These tunes are the earliest surviving notated instrumental music. Features include steady beat, clear meter, repeated sections, and predictable phrasing. Estampie The most common medieval instrumental dance Several sections, each played twice but with different endings The first ending was open ouvert , or incomplete The second ending was closed clos , or complete. The same open and closed endings were usually used for all the sections. Istampita The fourteenth-century Italian relative of the estampie The same form, with repeating sections, but the sections are longer Meter is duple or compound.

Chapter 2 : The songs of the Minnesingers (eBook,) [calendrierdelascience.com]

Songs of the Minnesingers - Index MinnesÄnger proper. This list, although preliminary, covers most minnesingers; it has been compiled from various sources, but mostly from Grove Music Online, in order to standardize spelling.

Minnesinger from Minne, love, the name given to the German lyric poets of the 12th and 13th centuries. The term Minnesang, strictly applicable to the poems expressing the homage Minnedienst rendered by the knight to his mistress, is applied to the whole body of lyric poetry of the period, whether dealing with love, religion or politics. The idea of amour courtois, with its excessive worship of woman, its minute etiquette and its artificial sentiment, was introduced into German poetry from Provencal literature; but the German Minnesang was no slavish imitation of the poetry of the troubadours. Its tone was, on the whole, far healthier and more sincere, reflecting the difference between the simple conditions of German life and the older and corrupt civilization of Provence. That real passion was sometimes present may be safely assumed, but it was not within the rules of the game, which corresponded fairly closely to the later sonnetting conventions. The older songs consisted of a single strophe cast in three divisions, two known as Stollen or doorposts identical in form, stating and developing the argument, the third Abgesang of different form, giving the conclusion. Later on, two or more strophes were used in a single poem, but the principle of their structure was retained. In this form were cast the Tagelied, a dialogue describing the parting of lovers at dawn; and the crusading song. Side by side with these existed the Spruch, written in a single undivided stanza, destined for recitation and often cast in the form of a fable. The lay Leith was written in unequal strophes, each formed of two equal divisions. It was applied in the first instance to sacred lyrics, 1 See the Carmina Burana, ed. The origin of the native lyric, which flourished especially in Austria and Bavaria, is perhaps to be sought in the songs which accompanied dancing. The older lyrics, which date from the middle of the 12th century, are simple in form and written in the ordinary epic metres. The earliest minnesinger whose name has come down to us is Der von Kiirenberg fl. These songs, however, contradict the root idea of Minnedienst, since the lady is the wooer, and the poet, at the most, an acquiescent lover. They take the form of laments for an absent lover, complaints of his faithlessness and the like. Among the other Austrian and south German lyrists who show small trace of foreign influence was Dietmar von Aist d. While the love-song remained in the hands of noble singers, the Spruch was cultivated by humbler poets. The elder of the two or three poets concealed under the name of Spervogel was a wandering singer who found patronage at the court of the burgraves of Regensburg, one of whom himself figures among the earlier minnesingers. The long crusading song Sie darf mich des Zihen niet, is a good example of his powers. The formal art and science of Minnesang reached full development in the subtle love-songs of Reinmar, the Alsatian "nightingale of Hagenau. He became a member of the court of Duke Leopold V. He raised the Spruch to the dignity of a serious political poem, which proved a potent weapon against the policy of Innocent III. The Tagelieder of Wolfram give him a high place in Minnesang, although his fame, like that of Heinrich von Veldeke and Hartmann von Aue, chiefly rests on his epics. A new style - called by Lachmann hofische Dorfpoesie - was marked out by Neidhart von Reuenthal d. He wrote songs to accompany the dances of the village beauties, and comic and realistic descriptions of village life to please the court. He was acknowledged by the Meistersinger as one of the twelve masters of song. Nevertheless, with him the decadence may be said to have begun. The Styrian poet Ulrich von Lichtenstein d. In the lays, songs and proverbs of Tannhauser something of both elements, of the court and the village, is to be found. He seems to have lived as a wandering singer until, and there very soon grew up round his name the Tannhauser myth which has so little foundation in his life or poetry. The Austrian poet Reinmar von Zweter d. Among the princes who practised Minnesang were the emperor Henry VI. The didactic motive came more and more to the front in the 13th century. The wandering Swabian poet Marner d. This last is the most comprehensive of all. The collection on which it is based was made by Rudiger Manasse d. It is quaintly illustrated with imaginary portraits of the poets that of Hartmann von Aue in full armour with closed vizor! It was printed by F. Haupt, Des Minnesangs Friihling 3rd ed. Vogt, Leipzig, is a collection of the minnesingers earlier than Walther von der Vogelweide; there is a comprehensive selection of 97 minnesingers by Karl Bartsch, Deutsche

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Liederdichter des zwolften bis vierzehnten Jahrhunderts ed. Golther, Berlin with bio-bibliographical account of individual minnesingers; see also F. Pfaff, *Der Minnesang der 12 bis 14 Jahrhunderts*, pt. English translations of early German lyrics are F. Nicholson, *Old German Love Songs*, translated from the minnesingers of the 12th to 14th centuries London, See also Walther V. Of historical and critical work on the minnesingers, see K. Goedeke, *Geschichte der deutschen Dichtung*, vol. Dresden, ; H. Paul, *Grundriss der germanischen Philologie*, vol. Grimme, *Geschichte der Minneseinger*, vol. Paderborn, ; K. Schultz, *Das hofische Leben zur Zeit der Minneseinger* 2nd ed. Custom Search Encyclopedia Alphabetically.

Chapter 3 : The New International Encyclopedia/Minnesinger - Wikisource, the free online library

The Minnesingers art relied upon the personality and depth of expression of the singer, rather than the tone of the song. As a result, Minnesongs cannot be always reproduced with the same effect as some of the Troubadours songs.

The common name for those German poets who flourished at the various feudal courts of Germany in the twelfth and thirteenth centuries. The themes of the minnesingers are first epic, then mainly religious in inspiration. They also described the beauties of nature. More often than the troubadours they were of noble birth, but, like the troubadours, they roved from court to court. Minne-poetry has three epochs. In the first, a little after , lyric poetry begins to free itself from the epic; the second is its brilliant period; the third, beginning about , marks its decline and the rise of the meistersang, cultivated by the meistersinger q. The minnesingers employ either the verse with four beats, or the long line with rhymes in pairs, and often their songs are only a strophe long. Remnants of old German poetry show that the chanted long line and the rhymed verse with a regular beat were collaterally employed. The former was better suited to heroic songs or narrative; the latter, being lively, fitted the lyric. The oldest extant love songs in German are in rhymed verses with fourfold arsis, or they are in the long line. The minnesingers, like the troubadours q. How deeply each of the minnesingers was influenced by the troubadours, and to what degree they drew upon the traditions and customs of their own land, or finally to what extent they imitated once genuine emotions or spoke from their hearts, is often extremely problematical. Certainly, the oldest poems utter true experience, though we must allow for the fiction which presents the lover and his lady in colloquy. To all people minne meant love, but to the lordlier poets or to those who sang in their halls minne had an exalted significance. Platonic love had ousted the older and far more genuine sentiment between men and women. The Germans cultivated such forms as were popular in Southern France, as the love-poem proper, the sirventes q. Of her he made an earthly angel, and whatsoever boon she might grant him was his bliss. The minnesingers whose dialect puts them on the western boundary of Germany first show French influence. The dactylic rhythm bears witness also to a romantic origin. With Friedrich von Hansen we first meet the Crusading song. Walther von der Vogelweide gave the fullest utterance to the minnesong. In him we find both courtly and popular elements. Walther also modeled poems after romantic patterns. Austria was the centre of court poetry. There Reinmar had lived and there Walther had learned his art. Neidhart had first composed for peasants songs and dances, but his ambitious tendencies displeased them and he turned to the Court. With Walther and Neidhart the road goes in twain, and each had his followers. Princes had been among the troubadours. So it was in Germany, where Henry VI. Pfaff, Der Minnesang des For a general collection consult von der Hagen, Minnesinger ib.

Chapter 4 : Minnesingers - Encyclopedia

Book describes the development of the "minnesinger" in Europe. The book contains a 10" 33rpm record of these songs. Minnesingers were those who composed and sang songs dealing with courtly love.

The term Minnesang, strictly applicable to the poems expressing the homage Minnedienst rendered by the knight to his mistress, is applied to the whole body of lyric poetry of the period, whether dealing with love, religion or politics. Its tone was, on the whole, far healthier and more sincere, reflecting the difference between the simple conditions of German life and the older and corrupt civilization of Provence. That real passion was sometimes present may be safely assumed, but it was not within the rules of the game, which corresponded fairly closely to the later sonnetting conventions. The older songs consisted of a single strophe cast in three divisions, two known as Stollen or doorposts identical in form, stating and developing the argument, the third Abgesang of different form, giving the conclusion. Later on, two or more strophes were used in a single poem, but the principle of their structure was retained. In this form were cast the Tagelied, a dialogue describing the parting of lovers at dawn; and the crusading song. Side by side with these existed the Spruch, written in a single undivided stanza, destined for recitation and often cast in the form of a fable. The lay Leich was written in unequal strophes, each formed of two equal divisions. It was applied in the first instance to sacred lyrics. The origin of the native lyric, which flourished especially in Austria and Bavaria, is perhaps to be sought in the songs which accompanied dancing. The older lyrics, which date from the middle of the 12th century, are simple in form and written in the ordinary epic metres. These songs, however, contradict the root idea of Minnedienst, since the lady is the wooer, and the poet, at the most, an acquiescent lover. They take the form of laments for an absent lover, complaints of his faithlessness and the like. Among the other Austrian and south German lyrists who show small trace of foreign influence was Dietmar von Aist d. While the love-song remained in the hands of noble singers, the Spruch was cultivated by humbler poets. The elder of the two or three poets concealed under the name of Spervogel was a wandering singer who found patronage at the court of the burgraves of Regensburg, one of whom himself figures among the earlier minnesingers. He became a member of the court of Duke Leopold V. He raised the Spruch to the dignity of a serious political poem, which proved a potent weapon against the policy of Innocent III. The Tagelieder of Wolfram give him a high place in Minnesang, although his fame, like that of Heinrich von Veldeke and Hartmann von Aue, chiefly rests on his epics. He wrote songs to accompany the dances of the village beauties, and comic and realistic descriptions of village life to please the court. He was acknowledged by the Meistersinger as one of the twelve masters of song. Nevertheless, with him the decadence may be said to have begun. The Styrian poet Ulrich von Lichtenstein d. The Austrian poet Reinmar von Zweter d. Among the princes who practised Minnesang were the emperor Henry VI. The didactic motive came more and more to the front in the 13th century. The wandering Swabian poet Marner d. This last is the most comprehensive of all. It is quaintly illustrated with imaginary portraits of the poets that of Hartmann von Aue in full armour with closed vizor! It was printed by F. Golther, Berlin with bio-bibliographical account of individual minnesingers; see also F. Pfaff, *Der Minnesang der 12 bis 14 Jahrhunderte*, pt. English translations of early German lyrics are F. Nicholson, *Old German Love Songs, translated from the minnesingers of the 12th to 14th centuries* London, See also Walther v. Of historical and critical work on the minnesingers, see K. Goedeke, *Geschichte der deutschen Dichtung*, vol. Dresden, ; H. Paul, *Grundriss der germanischen Philologie*, vol. Paderborn, ; K.

Chapter 5 : Minnesang - Wikipedia

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Peter Dronke, author of *The Medieval Lyric*, however, believes that "[his] songs represent not the beginnings of a tradition but summits of achievement in that tradition. Orderic Vitalis referred to William composing songs about his experiences on his return from the Crusade of c. This may be the earliest reference to troubadour lyrics. Orderic also provides us with what may be the first description of a troubadour performance: Only in the last decades of the century did troubadour activity explode. Almost half of all troubadour works that survive are from the period 1150–1200. The troubadour tradition seems to have begun in western Aquitaine Poitou and Saintonge and Gascony , from there spreading over into eastern Aquitaine Limousin and Auvergne and Provence. At its height it had become popular in Languedoc and the regions of Rouergue , Toulouse , and Quercy c. Finally, in the early 13th century it began to spread into first Italy and then Catalonia , whence to the rest of Spain and to Portugal. This development has been called the *rayonnement des troubadours* pronounced Classical period[edit] The classical period of troubadour activity lasted from about 1150 until about 1250. The most famous names among the ranks of troubadours belong to this period. During this period the lyric art of the troubadours reached the height of its popularity and the number of surviving poems is greatest from this period. During this period the *canso* , or love song, became distinguishable as a genre. The master of the *canso* and the troubadour who epitomises the classical period is Bernart de Ventadorn. He was highly regarded by his contemporaries, as were Giraut de Bornelh , reputed by his biographer to be the greatest composer of melodies to ever live, and Bertran de Born , the master of the *sirventes* , or political song, which became increasingly popular in this period. The classical period came to be seen by later generations, especially in the 14th and 15th centuries and outside of Occitania, as representing the high point of lyric poetry and models to be emulated. The language of the classic poets, its grammar and vocabulary, their style and themes, were the ideal to which poets of the troubadour revival in Toulouse and their Catalan and Castilian contemporaries aspired. During the classical period the "rules" of poetic composition had first become standardised and written down, first by Raimon Vidal and then by Uc Faidit. List of troubadours and trobairitz , Minstrel , *Vida Occitan* literary form , *Razo* , *Consistori del Gay Saber* , and *Consistori de Barcelona* The or so troubadours known to historians came from a variety of backgrounds. They made their living in a variety of ways, lived and travelled in many different places, and were actors in many types of social context. The troubadours were not wandering entertainers. Typically, they stayed in one place for a lengthy period of time under the patronage of a wealthy nobleman or woman. Many did travel extensively, however, sojourning at one court and then another. Status[edit] The earliest known troubadour, the Duke of Aquitaine, came from the high nobility. He was followed immediately by two poets of unknown origins, known only by their sobriquets, Cercamon and Marcabru , and by a member of the princely class, Jaufre Rudel. Many troubadours are described in their *vidas* as poor knights. It was one of the most common descriptors of status: Albertet de Sestaro is described as the son of a noble jongleur, presumably a petty noble lineage. Later troubadours especially could belong to lower classes, ranging from the middle class of merchants and "burgers" persons of urban standing to tradesmen and others who worked with their hands. Perdigon was the son of a "poor fisherman" and Elias Cairel of a blacksmith. Arnaut de Mareuil is specified in his *vida* as coming from a poor family, but whether this family was poor by noble standards or more global ones is not apparent. Many troubadours also possessed a clerical education. For some this was their springboard to composition, since their clerical education equipped them with an understanding of musical and poetic forms as well as vocal training. The *vidas* of the following troubadours note their clerical status: Trobadors and joglars[edit] Musicians in the time of the *Cantigas de Santa Maria*. These were in the court of the king, two *vielle* players and one *citoler*. The Occitan words *trobador* and *trobaire* are relatively rare compared with the verb *trobar* compose, invent , which was usually applied to the writing of poetry. It

signified that a poem was original to an author troubador and was not merely sung or played by one. These last were called joglars, from the Latin ioculatores, giving rise also to the French jongleur, Castilian juglar, and English juggler, which has come to refer to a more specific breed of performer. At the height of troubadour poetry the "classical period", troubadours are often found attacking jongleurs and at least two small genres arose around the theme: These terms are debated, however, since the adjective joglaresc seems to imply "in the manner of the jongleurs". Inevitably, however, pieces of these genres are verbal attacks at jongleurs, in general and in specific, with named individuals being called out. It is clear, for example from the poetry of Bertran de Born, that jongleurs were performers who did not usually compose. According to Riquier, every vocation deserved a name of its own and the sloppy usage of joglar assured that it covered a multitude of activities, some, no doubt, with which Riquier did not wish to be associated. In the end Riquier argued that Alfonso X seems to agree, though his "response" was probably penned by Riquier that a joglar was a courtly entertainer as opposed to popular or low-class one and a troubadour was a poet and composer. Despite the distinctions noted, many troubadours were also known as jongleurs, either before they began composing or alongside. Vidas and razos[edit] A vida is a brief prose biography, written in Occitan, of a troubadour. The word vida means "life" in Occitan. In the chansonniers, the manuscript collections of medieval troubadour poetry, the works of a particular author are often accompanied by a short prose biography. The vidas are important early works of vernacular prose nonfiction. Most of the vidas were composed in Italy in the 12th century, many by Uc de Saint Circ. A raso from Occitan for "reason" was a similar short piece of Occitan prose detailing the circumstances of a particular composition. A raso normally introduced the poem it explained; it might, however, share some of the characteristics of a vida. The razos suffer from the same problems as the vidas in terms of reliability. Many are likewise the work of Uc de Saint Circ. These figures generally came from the urban middle class. They aspired to high culture and though, unlike the nobility, they were not patrons of literature, they were its disseminators and its readers. It was probably during his three-year tenure there that he introduced Occitan lyric poetry to the city, which was later to develop a flourishing Occitan literary culture. He was a patron as well as a composer of Occitan lyric. Trobairitz The trobairitz were the female troubadours, the first female composers of secular music in the Western tradition. The word trobairitz was first used in the 13th-century Romance of Flamenca and its derivation is the same as that of trobaire but in feminine form. There were also female counterparts to the joglars: The number of trobairitz varies between sources: There are several anonymous texts ascribed to women; the total number of trobairitz texts varies from twenty-three Schultz-Gora, twenty-five Bec, thirty-six Bruckner, White, and Shepard, and forty-six Rieger. Only one melody composed by a trobairitz the Comtessa de Dia survives. Out of a total of about troubadours and 2, troubadour works, the trobairitz and their corpus form a minor but interesting and informative portion. They are, therefore, quite well studied. Castelloza The trobairitz were in most respects as varied a lot as their male counterparts, with the general exceptions of their poetic style and their provenance. They wrote predominantly cansos and tensos; only one sirventes by a named woman, Gormonda de Monpeslier, survives though two anonymous ones are attributed to women. They wrote almost entirely within the trobar leu style; only two poems, one by Lombarda and another Alais, Yselda, and Carezza, are usually considered to belong to the more demanding trobar clus. None of the trobairitz were prolific, or if they were their work has not survived. Only two have left us more than one piece: The trobairitz came almost to a woman from Occitania. All the trobairitz whose families we know were high-born ladies; only one, Lombarda, was probably of the merchant class. All the trobairitz known by name lived around the same time: The earliest was probably Tibors de Sarenom, who was active in the 12th century the date of her known composition is uncertain. The latest was either Garsenda of Forcalquier, who died in 1170, though her period of poetic patronage and composition probably occurred a quarter century earlier, or Guilleuma de Rosers, who composed a tenso with Lanfranc Cigala, known between 1170 and 1180. There exist brief prose biographies for eight trobairitz: Works[edit] Schools and styles[edit] Three main styles of Occitan lyric poetry have been identified: The first was by far the most common: This style was the most accessible and it was immensely popular. The most famous poet of the trobar leu was Bernart de Ventadorn. The trobar clus regularly escapes modern scholarly interpretation. Words are commonly used metaphorically and symbolically and what a poem appears to be about on its

surface is rarely what is intended by the poet or understood by audiences "in the know". The clus style was invented early by Marcabru but only favoured by a few masters thereafter. The trobar ric style is not as opaque as the clus, rather it employs a rich vocabulary, using many words, rare words, invented words, and unusual, colourful wordings. Modern scholars recognise several "schools" in the troubadour tradition. Among the earliest is a school of followers of Marcabru, sometimes called the "Marcabrunian school": These poets favoured the trobar clus or ric or a hybrid of the two. They were often moralising in tone and critical of contemporary courtly society. Another early school, whose style seems to have fallen out of favour, was the "Gascon school" of Cercamon , Peire de Valeira , and Guiraut de Calanso. This style of poetry seems to be attached to early troubadours from Gascony and was characterised by references to nature: This Gascon "literary fad" was unpopular in Provence in the early 13th century, harming the reputation of the poets associated with it. Three poets epitomise this "school": All three were members of the urban middle class and no courtesans: Miralhas was possibly a potter and Bernart was a mayestre teacher. They have been described as "Gallicised". The early troubadours developed many genres and these only proliferated as rules of composition came to be put in writing. The known genres are:

The songs of the Minnesingers (Book) Author: Jackson, Barbara Garvey.

We can consider them as belonging to a similar movement, maybe a parallel expression of the spirit of the time, as the direct connection between the two is disputable. Their name can be translated as love-singers, from the German *minne*, meaning love. Their art was an expression of the medieval adoration of the Virgin as the ideal of womanhood, in a higher degree than in the case of the Troubadours, and an expression of the spirit of chivalry. The craft of the Minnesingers appeared in the twelfth and thirteenth centuries, under the reign of the House of Hohenstaufen, amidst the turmoil of the Crusades, when the cathedrals of Strasbourg and Cologne were built. Their creation, the German Minnesong had its beginnings in the times of Frederick the Red. The strength of the movement is illustrated as early as , when a song contest was held in the Wartburg fortress under the patronage of the Landgrave Hermann. Renowned centres were Freiburg in the west, Vienna in the east, and several other cities in Thuringia. Minnesingers and Troubadours The Minnesingers were of an entirely different character to that of the Troubadours. They were almost independent of the Provençal influence, although the western Minnesingers were often influenced by French models. But those in Austria or Bohemia were inspired by the popular songs of their regions. As a result, their compositions named Minnesongs also differ from those of Provence. They put more emphasis upon the beauty of nature, religious feelings, and abstract qualities of character. The leaders and patrons of the Minnesingers were of noble ranks, and knights, princes, and kings studied the intricacies of rhythm or rhyme with the same energy they devoted to war. This was the reason why the art of the Minnesingers contributed to the growth of a special class of songs, belonging mainly to the nobility, and influenced the independent development of secular song. They had a rare gift and thorough knowledge of their art. With perfect spontaneity they created poems with musical accompaniment subjected to strict rules in terms of number of strophes. The ability with which the Minnesinger utilized all possibilities of rhyme is perfectly amazing. Influenced by German folk music, their songs were more austere than those of Provence, but marked by the same rhythm, phrase and tonality. Their compositions shaped melodies into the popular forms of the 16th century which led to the Protestant chorales. The Minnesingers art relied upon the personality and depth of expression of the singer, rather than the tone of the song. As a result, Minnesongs cannot be always reproduced with the same effect as some of the Troubadours songs. The Minnesingers were proud people. Out from a sense of dignity of their art, they avoided the help of jongleurs. They were their own interpreters and accompanists, and used the same classes of instruments as the Troubadours. However, the performance was focused mainly on poetry, with less interest for instrumental effects. For this reason, the true Minnesong did not easily transform into forms of popular song. Its character and sophisticated associations kept it mainly in the hands of a limited, aristocratic class. Its direct influence upon music in general was less than in the case of the Troubadours, however it contributed to the early development of the Meistersinger movement, which belonged to the middle classes. The Meistersingers The name Meistersinger was given to those who attained the expert level of competence in verse and song. The Meistersingers were members of the burghers class, often of a humble artisan origin. Their prominence from the 14th to the 16th centuries corresponded to a period when the old order of feudal conditions was being replaced by manufactures and trades in organized towns. The Meistersingers formed local societies, more or less secret and exclusive, similar to the guilds of other craftsmen in the commercial towns of Germany. These organizations were governed by elaborate rules. Membership was granted only after a period of initiation. The members were divided into classes, from the novices or scholars up to the recognized masters and were presided by several kinds of officers. Each guild had its hall, its insignia of membership, its special rules and traditional ceremony or procedure. Some of their gatherings were for training singing schools , others for rehearsal. There were also the formal competitions or trials of skill, where the position of judges was very important, since by their decisions they literally set standards. The historic influence of the Meistersinger movement was considerable, affecting all Germany and spreading to neighboring countries. In many quarters it was supposed to represent a real form of art. In the later 15th

century and afterward, some of its melodies were adopted as subjects for treatment by composers, and probably they exercised some influence upon the beginnings of popular religious songs of the Reformation. Overall, the movement facilitated the dissemination of a certain technical knowledge among its adherents, however its creations lacked the outstanding spontaneity of the Minnesingers.

Chapter 7 : Minnesang | Revolvry

Songs of the Minnesingers - Oswald von Wolkenstein This is a place to collect listings for the transitional German poet-composer, Oswald von Wolkenstein (). Oswald was not strictly a minnesinger, but his output was related to theirs in many ways.

The study of this repertory is often divided along geographic and linguistic lines. The troubadour art had reached its high point by the end of the 12th century and suffered a near-fatal blow with the destruction of many Occitan courts, sources of troubadour patronage, during the Albigensian Crusade c. 1209. At that time many troubadours left to find havens at courts in Italy, Spain, and as far east as Hungary. Into the 19th century it was largely focused on finding and cataloguing the manuscript sources. Barring unexpected discoveries, the repertory is well established now and scholarship has turned toward evaluating the repertory within its known parameters. Among the philologists, musicologists, paleographers, and historians who are devoted to this repertory, a high degree of specialization and cross-disciplinary cooperation is required. Source studies such as McGee and Seay help to reveal the performance practices and music analyses contemporaneous with the era. On Latin and Vernacular Monophonic Song. Music in Medieval Europe. Georg Olms Verlag, Aubry explains various genres and breaks the movement into three periods. The Sound of Medieval Song: Ornamentation and Vocal Style According to the Treatises. Oxford Monographs on Music. Clues to vocal style and use of ornaments in performance are revealed, suggesting local performance practices and a general affinity to those of the Middle East. Concerning Music De musica. Colorado College Music, His De musica is the only significant medieval discussion of secular and instrumental music. Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, " Cambridge Studies in Music. Cambridge University Press, Of special interest are number symbolism, emotion and meaning in the interpretation of various vernacular genres, and rhythm and genre. Switten, Margaret, and Howell Chickering. Mount Holyoke College, Institute of Medieval Music, The essays are by experts in their particular disciplines. Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

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A secular chanson by the Minnesinger Vogelweide. (Instrumental only) Estampie Graham Derrick.

Chapter 9 : Troubadour - Wikipedia

Minnesang (German: [ˈmɪnɛˌzɑŋ], "love song") was a tradition of lyric- and song-writing in Germany that flourished in the Middle High German period. This period of medieval German literature began in the 12th century and continued into the 14th.