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Five Motets:

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 *The Malmariée in the Thirteenth-Century Motet* Dolores Pesce, 2023-02-08 This monograph offers a comprehensive study of the topos of the malmari e or the unhappily married woman within the thirteenth century motet repertory a vocal genre characterized by several different texts sounding simultaneously over a foundational Latin chant Part I examines the malmari e motets from three vantage points 1 in light of contemporaneous canonist views on marriage 2 to what degree the French malmari e texts in the upper voices treat the messages inherent in the underlying Latin chant through parody and or allegory and 3 interactions among upper voice texts that invite additional interpretations focused on gender issues Part II investigates the transmission profile of the motets as well as of their refrains revealing not only intertextual refrain usage between the motets and other genres but also a significant number of shared refrains between malmari e motets and other motets Part II furthermore offers insights on the chronology of composition within a given intertextual refrain nexus and examines how a refrain s meaning can change in a new context Finally based on the transmission profile Part II argues for a lively interest in the topos in the 1270s and 1280s both through composition of new motets and compilation of earlier ones with Paris and Arras playing a prominent role **Grove's Dictionary of Music and Musicians** George Grove, John Alexander Fuller-Maitland, 1907 *The Motet in the Late Middle Ages* Margaret Bent, 2023 A wide ranging single authored overview of late medieval motets by a leading scholar The Motet in the Late Middle Ages offers innovative approaches to the equal partnership of music and texts in motets of the fourteenth century and beyond With new analyses of text and music together new datings new attributions and new hypotheses about origins and interrelationships author Margaret Bent uncovers little explored dimensions provides a window into the craft and thought processes of medieval composers and opens up many directions for future work **Grove's Dictionary of Music and Musicians** J. A. Fuller Maitland, 1906 *The Monteverdi Vespers of 1610 : Music, Context, Performance* Jeffrey Kurtzman, 2000-01-06 This is a thorough going study of Monteverdi s Vespers the single most significant and most widely known musical print from before the time of J S Bach The author examines Monteverdi s Vespers from multiple perspectives combining his own research with all that is known and thought of

the Vespers by other scholars The historical origin as well as the musical and liturgical context of the Vespers are surveyed similarly the controversial historiography of the Vespers in the nineteenth and twentieth centuries is scrutinized and evaluated A series of analytical chapters attempt to clarify Monteverdi's compositional process and the relationship between music and text in the light of recent research on modal and tonal aspects of early seventeenth century music The final section is devoted to thirteen chapters investigating performance practice issues of the early seventeenth century and their application to the Vespers including general and specific recommendations for performance where appropriate The book concludes with a series of informational appendices including the psalm cursus for Vespers of all major feasts in the liturgical calendar texts and structural outlines for the Vespers compositions based on a cantus firmus an analytical discography and bibliographies of seventeenth century musical and theoretical sources

Musical Culture in the World of Adam de la Halle, 2019-05-20 In *Musical Culture in the World of Adam de la Halle* contributors from musicology literary studies history and art history provide an account of the works of 13th century composer Adam de la Halle one of the first named authors of medieval vernacular music for whom a complete works manuscript survives The essays illuminate Adam's generic transformations in polyphony drama debate poetry and other genres while also emphasizing his place in a large community of trouvères active in the bustling urban environment of Arras Exploring issues of authorship and authority tradition and innovation the material contexts of his works and his influence on later generations this book provides the most complete and up to date picture available in English of Adam's oeuvre Contributors are Alain Corbellari Mark Everist Anna Kathryn Grau John Haines Anne Ibsen Aug Daniel E O Sullivan Judith A Peraino Isabelle Ragnard Jennifer Saltzstein Alison Stones Carol Symes and Eliza Zingesser

Motets from the Chansonnier de Noailles Gaël Saint-Cricq, Eglal Doss-Quinby, Samuel N. Rosenberg, 2017-01-01 The collection of motets in manuscript Paris Bibliothèque nationale de France fonds fr 12615 known as the *Chansonnier de Noailles* brings together ninety one thirteenth century motets in two to four parts whose upper voices are all sung to vernacular texts It is one of six diverse collections contained in the manuscript it shares space with three different compilations of monophonic songs a collection of songs and dits various nonlyric texts and several later additions all gathered in a codex closely tied to the former northern province of Artois and in particular to the city of Arras The motet collection is notable in several respects with its ninety one pieces it is the fourth largest repository of thirteenth century motets and the third largest of motets in French it is one of only two sizable sets of polyphonic motets preserved in provincial songbooks rather than Parisian collections a fact that broadly affects the style of several groups of its motets finally it transmits an unusually high number of unica due to the anthology's inclusion in an Artesian *chansonnier* Although the *Chansonnier de Noailles* has sparked the interest of bibliophiles and scholars since the first half of the eighteenth century its faulty polyphonic notation has made editing the motets difficult past editions have thus been incomplete and relied heavily upon concordant readings This volume presents the music and texts with translations into English of the motets from the

Chansonnier de Noailles for the first time published in a single coordinated comprehensive critical edition **Discovering Medieval Song** Mark Everist, 2018-08-16 Comprehensive survey of the conductus over a period of more than one hundred years demonstrating how music and poetry interact *Ars antiqua* Edward H. Roesner, 2017-07-05 The *ars antiqua* began to be mentioned in writings about music in the early decades of the fourteenth century where it was cited along with references to a more modern art *ars nova*. It was understood by those who coined the notion to be rooted in the musical practices outlined in the *Ars musica* of Lambertus and especially the *Ars cantus mensurabilis* of Franco of Cologne. Directly or indirectly the essays collected in this volume all address one or more of the issues regarding *ars antiqua*: polyphony questions relating to the nature and definition of genre, the evolution of the polyphonic idiom, the workings of the creative process including the role of oral process and notation and the continuum between these extremes, questions about how this music was used and understood and of how it fits into the intellectual life of the twelfth and thirteenth centuries. Some of the essays ask new questions or approach long standing ones from fresh perspectives. All however are rooted in a line of scholarship that produced a body of writing of continuing relevance **Music Printing in Renaissance Venice** Jane A. Bernstein, 1998-10-29 Venetian music print culture of the mid sixteenth century is presented here through a study of the Scotto press, one of the foremost dynastic music publishers of the Renaissance. For over a century the house of Scotto played a pivotal role in the international book trade, publishing in a variety of fields including philosophy, medicine, religion, and music. This book examines the mercantile activities of the firm through both a historical study which illuminates the wide world of the Venetian music printing industry and a catalog which details the music editions brought out by the firm during its most productive period. A valuable reference work, this book not only enhances our understanding of the socioeconomic and cultural history of Renaissance Venice, it also helps to preserve our knowledge of a vast musical repertory Ritual Meanings in the Fifteenth-Century Motet Robert Michael Nosow, 2012-02-02 The first large scale study of how fifteenth century motets were used across Western Europe, dispelling the mysteries surrounding these outstanding works *Choral Repertoire* Dennis Shrock, 2022 The second edition of *Choral Repertoire* is a comprehensive reference book about choral music in Western culture from Gregorian chant to compositions of the early twenty-first century, now expanded to include dozens of new composers with the aim of further expanding and diversifying the western choral repertoire **New Perspectives on Marc-Antoine Charpentier** Shirley Thompson, 2017-07-05 The tercentenary of Marc-Antoine Charpentier's death in 2004 stimulated a surge of activity on the part of performers and scholars confirming the modern assessment of Charpentier (1643-1704) as one of the most important and inventive composers of the French Baroque. The present book provides a snapshot of Charpentier scholarship in the early years of the new century. Its 13 chapters illustrate not only the sheer variety of strands currently pursued but also the way in which these strands frequently intertwine and generate the potential for future research. Between them they examine facets of the composer's compositional language and process.

aspects of his performance practice and notation the contexts within which he worked and the nature of his legacy The appendix contains a transcription of the inventory of Charpentier s manuscripts prepared when their sale to the Royal Library was negotiated in 1726 an invaluable research tool as numerous chapters in the book demonstrate The wide variety of topics covered here will appeal both to readers interested in Charpentier s music and to those with a broader interest in the music and culture of the French Baroque including aspects of patronage church and theatre Far from treating his output in isolation this book places it in the wider context alongside such composers as Lully Lalande Marais Fran s Couperin and Rameau it also views the composer in relation to his Italian training In the process the under examined question of influence who influenced Charpentier whom did he influence repeatedly comes to the fore The book s Foreword was written by H Wiley Hitchcock shortly before he died Hitchcock s own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough Appropriately the volume is dedicated to his memory

French Baroque Music from Beaujoyeux to Rameau James R. Anthony,1997 First published in 1974 this landmark work quickly established itself as the definitive study of French music from 1581 to 1733 a period that included masters such as Marin Marais Lully Couperin and Rameau This expanded edition includes a bibliography of more than 1 300 works

Josquin des Prez and His Musical Legacy Willem Elders,2021-03-22 Josquin des Prez and His Musical Legacy is the most up to date contribution to the research on one of the most important and internationally famous composers of the Renaissance This monograph offers factual information on the composer as well as insights into his 16th century and modern reception a survey of the sources of his music and a discussion of the thorny issue of authorship Willem Elders one of the most distinguished scholars of Josquin s music also discusses the influence of Gregorian chant as a source of inspiration and explains the various aspects of Josquin s symbolic language Each individual work including some of those in the old Josquin edition now considered inauthentic receives a short discussion of relevant contextual aspects and interesting musical features Ranges and lengths are given for each work The style is adapted to the professional musicologist as well as to the music lover and performer Includes 45 figures and 90 musical examples **"Recevez Ce Mien Petit Labeur"** Mark Delaere,Pieter Bergé,2008 This book deals with music from the later sixteenth century the period on which Ignace Bossuyt a professor at the Musicology Department of the University of Leuven who retired in 2007 and an internationally recognized leader in the field of later sixteenth century music focused his research Subjects discussed include newly discovered music by Philippe de Monte and Heinrich Isaac humor in the motets of Orlando di Lasso the beginnings of music history compositional procedures in Renaissance music and Tinctoris s art of listening This book offers a wide range of methods including historiography reception studies source studies music analysis music theory style studies and aesthetics of music

Hymns and Hymnody: Historical and Theological Introductions, Volume 1 Mark A. Lamport,Benjamin Forrest,Vernon M. Whaley,2020-01-01 Hymns and the music the church sings are tangible means of expressing worship And

while worship is one of if not the central functions of the church along with mission service education justice and compassion and occupies a prime focus of our churches a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship

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Classical Music Alexander J. Morin, 2002 Encompassing more than five hundred classical composers past and present this listener's guide to classical music discusses the best recordings of symphonies operas choral pieces chamber music and more by the world's leading composers as performed by a variety of outstanding musicians and conductors and includes essays on the classical repertory composers instruments and more Original

The Masses and Motets of William Byrd Joseph Kerman, Professor of Music Joseph Kerman, 1981-01-01 In this the first of a three volume study of Byrd's complete output under the general title **The Music of William Byrd** the author essays a first full scale historical and critical assessment of Byrd's sacred music to Latin words one of the great glories of the Elizabethan Age Each of the approximately 175 compositions is considered at least briefly with fuller appreciation accorded to such masterpieces as *Emendemus in Melius* *Tristitia et anxietas Iusorum animae* *Ave verum corpus* the lamentations and the three famous masses There are more than sixty musical examples some of considerable length In critical prose that slights neither technicalities nor the intense emotional qualities of his subject matter the author sheds fresh and often unexpected illumination on Byrd's musical rhetoric and on his powerful endlessly inventive musical structures Re-examining the known facts of Byrd's life in relation to the patronage and politics of the time the author boldly argues that while the impetus behind Byrd's early motets was primarily traditionalist and technical that behind his *Cantiones sacrae* motets of the 1580s was essentially political they were covert laments and protests on behalf of the embattled recusant community

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Table of Contents Five Motets

1. Understanding the eBook Five Motets
 - The Rise of Digital Reading Five Motets
 - Advantages of eBooks Over Traditional Books
2. Identifying Five Motets
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Five Motets
 - User-Friendly Interface
4. Exploring eBook Recommendations from Five Motets
 - Personalized Recommendations
 - Five Motets User Reviews and Ratings
 - Five Motets and Bestseller Lists
5. Accessing Five Motets Free and Paid eBooks
 - Five Motets Public Domain eBooks
 - Five Motets eBook Subscription Services
 - Five Motets Budget-Friendly Options

6. Navigating Five Motets eBook Formats
 - ePub, PDF, MOBI, and More
 - Five Motets Compatibility with Devices
 - Five Motets Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Five Motets
 - Highlighting and Note-Taking Five Motets
 - Interactive Elements Five Motets
8. Staying Engaged with Five Motets
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Five Motets
9. Balancing eBooks and Physical Books Five Motets
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Five Motets
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Five Motets
 - Setting Reading Goals Five Motets
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Five Motets
 - Fact-Checking eBook Content of Five Motets
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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