

HEARING THE MOTET

Essays on the Motet of the
Middle Ages and Renaissance



EDITED BY

DOLORES PESCE

Hearing The Motet Essays On The Motet Of The Middle Ages And Renaissance

Honey Meconi



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Hearing the Motet Dolores Pesce, 1998 In this collection musicologists provide a picture of the motet's music poetic nature looking at the interplay of music and text that distinguished the genre's finest work and reading motets and motet repertoires in ways that illuminate their historical and cultural backgrounds

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

The Malmariée in the Thirteenth-Century Motet Dolores Pesce, 2023-02-08 This monograph offers a comprehensive study of the *topos* of the *malmariée* 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 *malmariée* motets from three vantage points 1 in light of contemporaneous canonist views on marriage 2 to what degree the French *malmariée* 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 *malmariée* 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

The Motet in the Age of Du Fay Julie E. Cumming, 2003-10-16 A re-evaluation of the Latin texted motet during the age of Du Fay

Mapping the Motet in the Post-Tridentine Era Esperanza Rodríguez-García, Daniele V. Filippi, 2018-09-03 *Mapping the Motet in the Post-Tridentine Era* provides new dimensions to the discussion of the immense corpus of polyphonic motets produced and performed in the decades following the end of the Council of Trent in 1563 Beyond the genre's rich connections with contemporary spiritual life and religious experience the motet is understood here as having a multifaceted life in transmission performance and reception By analysing the repertoire itself but also by studying its material life in books and accounts in physical places and concrete sonic environments and by investigating the ways in which the motet was listened to and talked about by contemporaries the eleven chapters in this

book redefine the cultural role of the genre The motet thanks to its own protean nature not bound to any given textual functional or compositional constraint was able to convey cultural meanings powerfully give voice to individual and collective identities cross linguistic and confessional divides and incarnate a model of learned and highly expressive musical composition Case studies include considerations of composers Palestrina Victoria Lasso cities Seville and Granada Milan books calendrically ordered collections non liturgical music books and special portions of the repertoire motets pro defunctis instrumental intabulations

A Critical Companion to Medieval Motets Jared C. Hartt, 2018 First full comprehensive guide to one of the most important genres of music in the Middle Ages

Music and Culture in the Middle Ages and Beyond Benjamin Brand, David J. Rothenberg, 2016-10-27 The essays in this volume offer diverse innovative approaches to medieval music and culture

The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry Jennifer Saltzstein, 2013 A survey of the use of the refrain in thirteenth and fourteenth century French music and poetry showing how it was skilfully deployed to assert the validity of the vernacular The relationship between song quotation and the elevation of French as a literary language that could challenge the cultural authority of Latin is the focus of this book It approaches this phenomenon through a close examination of the refrain a short phrase of music and text quoted intertextually across thirteenth and early fourteenth century musical and poetic genres The author draws on a wide range of case studies from motets trouv re song plays romance vernacular translations and proverb collections to show that medieval composers quoted refrains as vernacular auctoritates she argues that their appropriation of scholastic Latinate writing techniques worked to authorize Old French music and poetry as media suitable for the transmission of knowledge Beginning with an exploration of the quasi scholastic usage of refrains in anonymous and less familiar clerical contexts the book goes on to articulate a new framework for understanding the emergence of the first two named authors of vernacular polyphonic music the cleric trouv res Adam de la Halle and Guillaume de Machaut It shows how by blending their craft with the writing practices of the universities composers could use refrain quotation to assert their status as authors with a new self consciousness and to position works in the vernacular as worthy of study and interpretation Jennifer Saltzstein is Assistant Professor of Musicology at the University of Oklahoma

Polyphony in Medieval Paris Catherine A. Bradley, 2018-08-09 Redefines musical analysis for a period that marks the beginnings of composition as we know it now

Identity and Locality in Early European Music, 1028-1740 Jason Stoessel, 2017-07-05 This collection presents numerous discoveries and fresh insights into music and musical practices that shaped distinctly localized individual and collective identities in pre modern and early modern Europe Contributions by leading and emerging European music experts fall into three areas plainchant traditions in Aquitania and the Iberian peninsula during the first 700 years of the second millennium late medieval musical aesthetics traditions and practices in Paris Padua Prague and more generally England Germany and Spain and local traditions in Renaissance Augsburg and Baroque Naples and Dresden In addition to in depth readings of anonymous musical traditions contributors

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Music and Riddle Culture in the Renaissance Katelijne Schiltz,2015-04-23 Throughout the Renaissance composers often expressed themselves in a language of riddles and puzzles which they embedded within the music and lyrics of their compositions This is the first book on the theory practice and cultural context of musical riddles during the period Katelijne Schiltz focuses on the compositional notational practical social and theoretical aspects of musical riddle culture c 1450 1620 from the works of Antoine Busnoys Jacob Obrecht and Josquin des Prez to Lodovico Zacconi s manuscript collection of *Canoni musicali* Schiltz reveals how the riddle both invites and resists interpretation the ways in which riddles imply a process of transformation and the consequences of these aspects for the riddle s conception performance and reception Lavishly illustrated and including a comprehensive catalogue by Bonnie J Blackburn of enigmatic inscriptions this book will be of interest to scholars of music literature art history theology and the history of ideas

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The Principles and Practice of Modal Counterpoint Douglass Green,Evan Jones,2010-11-01 Covering modal music from Gregorian chant through the seventeenth century *The Principles and Practice of Modal Counterpoint* is a comprehensive textbook combining stylistic composition theory and analysis music history and performance By supplementing a modified species approach with a wealth of complete musical examples and historical information this textbook thoroughly joins principle with practice providing a truly immersive experience in the study of modal counterpoint and familiarizing students with modal repertoire

Guillaume de Machaut, The Complete Poetry and Music, Volume 9 Jacques Boogaart,2017-12-31 This long overdue new edition of Guillaume de Machaut s twenty three motets the largest surviving collection of such works by a single composer in this period is based on the most authoritative of the surviving manuscripts and is designed to meet the needs both of advanced

scholars and musicians as well as students and performers This user friendly format indicates variants on the scores and has a layout that makes each work s structure clearly visible the lyrics with full English translation are presented at the end of each work

The Crisis of Music in Early Modern Europe, 1470-1530 Rob C. Wegman,2005-09-12 In the final decades of the fifteenth century the European musical world was shaken to its foundations by the onset of a veritable culture war on the art of polyphony Now in paperback The Crisis of Music in Early ModernEurope tells the story of this cultural upheaval drawing on a wide range of little known texts and documents and weaving them together in a narrative that takes the reader on an eventful musical journey through early modern Europe

Discovering Medieval Song Mark Everist,2018-08-16 The Conductus repertory is the body of monophonic and polyphonic non liturgical Latin song that dominated European culture from the middle of the twelfth century to the beginning of the fourteenth In this book Mark Everist demonstrates how the poetry and music interact explores how musical structures are created and discusses the geographical and temporal reach of the genre including its significance for performance today The volume studies what medieval society thought of the Conductus its function in medieval society whether paraliturgical or in other contexts and how it fitted into patristic and secular Latin cultures The Conductus emerges as a genre of great poetic and musical sophistication that brought the skills of poets and musicians into alignment This book provides an all encompassing view of an important but unexplored repertory of medieval music engaging with both poetry and music even handedly to present new and up to date perspectives on the genre

The Cultural Life of the Early Polyphonic Mass Andrew Kirkman,2010-04-22 Kirkman sheds new light on the polyphonic Mass exploring the hidden meanings within its music and its legacy today

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

Early Musical Borrowing Honey Meconi,2004-03 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company

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