

Recent Researches in the
Music of the Renaissance
Volume XXXVI

**FRENCH CHANSONS
FOR THREE VOICES
(ca. 1550)**

Part I

Edited by Courtney S. Adams

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French Chansons For Three Voices Ca 155

Ernest H. Sanders



French Chansons For Three Voices Ca 155:

A primer [-alternate third book] of vocal music Eleanor Smith, 1901 **French and English Polyphony of the 13th and 14th Centuries** Ernest H. Sanders, 2019-05-29 First published in 1998 this volume brings together the most part of the author's work on medieval polyphony The most significant advance in music during the period in the High Gothic was the development of a system of rhythm and of its notation the modern understanding of which was to a considerable extent obscured by an undue emphasis on the so called rhythmic modes The investigation of this topic forms the centre of this book and a related essay deals with rhythmic Latin poetry Other pieces survey the accomplishments of Europe's first great composer and the flourishing of the medieval motet whose rise he stimulated while several essays focus on English polyphony and on what remains of the motets of Philippe de Vitry a major figure in Parisian intellectual circles of the 14th century **French Music in the Early Sixteenth Century** Peter Woetmann Christoffersen, 1994 A description reconstruction and discussion of the repertory of an exceptional musical source the French manuscript made at Lyons c 1520 1525 as the private collection of a music copyist The book contains 280 compositions sacred and secular from the period 1450 1524 with Loyset Compère Alexander Agricola Antoine de Févin Claudin de Sermisy and Clement Janequin as the prominent composers Besides discussing the many faceted repertory the book studies the circulation of music in the early sixteenth century and the relationships between popular songs and courtly chansons and between provincial music and the music of the musical centres The manuscript has been in the Royal Library of Copenhagen since 1921 This is the first comprehensive study of it **The British Catalogue of Music**, 1984 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 trouvère 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 trouvères 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 Music in Print Annual Supplement, 1979 *French chansons for three voices (ca. 1550)* Courtney S. Adams, 1982 **Sounds of Survival** J. Mackenzie Pierce, 2025-04-22 Sounds of Survival tells a story of unexpected musical continuity across some of the twentieth century's most cataclysmic events. It examines an integrated Polish and Polish Jewish musical community as its members contended with antisemitism in the 1930s, attempted to survive the Nazi occupation and established a renewed musical culture amid the ashes of World War II and the Holocaust. Reconstructing these musicians' lives from the 1920s into the 1950s, J. Mackenzie Pierce argues that despite nearly unimaginable violence, many Polish musicians treated the war as a time of reinvention and cultural preservation. Their faith that music was a source of cultural continuity, however, also marginalized experiences of wartime loss, especially those of Jewish victims and survivors of the Holocaust. Sounds of Survival not only reveals that the Holocaust was a central event within modern Polish musical culture, it also shows why its musical aftermath has been difficult to hear. Athenaeum and Literary Chronicle James Silk Buckingham, John Sterling, Frederick Denison Maurice, Henry Stebbing, Charles Wentworth Dilke, Thomas Kibble Hervey, William Hepworth Dixon, Norman Maccoll, Vernon Horace Rendall, John Middleton Murry, 1828 *Shelley's Music* Professor Paul A. Vatalaro, 2013-04-28 Shelley's Music Fantasy Authority and the Object Voice regards music images and allusions to music in Shelley's writing as evidence that Shelley sought to infuse the masculine word with the music of feminine expression. Set within his configuration of heteroerotic relationships, this agenda reveals Shelley's desire to remain eternally present in his poetry. In the end, Shelley fails to achieve this goal because he failed to overcome an even stronger desire to preserve male authority. Shelley's Music demonstrates that the main body of Shelley's writing consists of a fantasy aimed at unifying the word traditionally associated with masculine power and authority with voice and music traditionally associated with the power and mystery of feminine expression. This particular fantasy extends an even more fundamental desire to integrate the object voice with one's own subjectivity. Structured along the lines of sexual difference and providing the coordinates for Shelley's construction of heterosexual and heteroerotic correspondence, this phantasmic movement reveals Shelley's desire to make his voice eternally present in the written word. As Žižek reminds us, however, all fantasy inevitably exposes the very horror it means to conceal. For Shelley, what plagues the desire to merge word, voice, and music is the prospect of losing both the poet's authority and the subjectivity upon which it relies. Recycling throughout his writing, Shelley's fantasy then generates deadlock and instability each time it finds renewed expression. Shelley's Music argues that this division paradoxically becomes Shelley's ultimate goal because it maintains desire by creating a steady state of suspension that finally preserves for Shelley his authority and his humanity.

Vocal Music and Contemporary Identities Christian Utz, Frederick Lau, 2013 Looking at musical globalization and vocal music, this collection of essays studies the complex relationship between the human voice and cultural identity in 20th and 21st century music in both East Asian and Western music. The authors approach musical meaning in specific case studies.

against the background of general trends of cultural globalization and the construction deconstruction of identity produced by human and artificial voices The essays proceed from different angles notably sociocultural and historical contexts philosophical and literary aesthetics vocal technique analysis of vocal microstructures text phonetics music relationships historical vocal sources or models for contemporary art and pop music and areas of conflict between vocalization ethnicity and cultural identity They pinpoint crucial topical features that have shaped identity discourses in art and popular musical situations since the 1950s with a special focus on the past two decades The volume thus offers a unique compilation of texts on the human voice in a period of heightened cultural globalization by utilizing systematic methodological research and firsthand accounts on compositional practice by current Asian and Western authors *The World of William Byrd* John Harley, 2010 In *The World of William Byrd* John Harley builds on his previous work *William Byrd Gentleman of the Chapel Royal* Ashgate 1997 in order to place the composer more clearly in his social context He provides new information about Byrd's youthful musical training and reveals how in his adult life his music emerged from a series of overlapping family business and social networks These networks and Byrd's navigation within and between them are examined as are the lives of a number of the individuals comprising them *Round Table*, 1867 **Music and Ceremony at Notre Dame of Paris, 500-1550** Craig Wright, 2008-10-30 This book is a history of the early musical life of the Parisian cathedral of Notre Dame All aspects of the musical establishment of Notre Dame are covered from Merovingian times to the period of the wars of religion in France Nine discrete essays discuss the history of Parisian chant and liturgy and the pattern and structure of the cathedral services in the late Middle Ages Notre Dame polyphony and the composers most closely associated with the cathedral among them Leoninus Perotinus and Philippe de Vitry the organ and its repertoire the choir the musical education and performing traditions and the relationship of the cathedral to the court *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 *Register of the University of California* University of California (1868-1952), 1949 *The Routledge Guide to Music Technology* Thom Holmes, 2013-10-18 First published in 2006 This guide is an A to Z trade reference aimed at music students technophiles and audio video computer users The world of music technology has exploded over the last decades thanks to introductions of new digital formats At the same time there has been a renaissance in analog high fidelity equipment and resurgent interest in turntables long playing records and vintage stereo systems Music students collectors and consumers will appreciate the availability of a guide to all things musical in the technological universe *Music Cultures in Sounds, Words and Images*. Antonio Baldassarre, Tatjana Marković, 2018-03-19 Music cultures in sounds words and images edited by Antonio Baldassarre and Tatjana Markovic is dedicated to the 60th birthday of the Croatian American musicologist Zdravko Blažeković b 1956 Zagreb After his studies of musicology and first working experiences in Zagreb Blažeković

ekovic moved to New York City where he is since 1996 the executive editor of the RILM Répertoire International de Littérature Musicale and since 1998 director of the RCMR Research Center for Music Iconography as well as editor of one of the leading journals for music iconography Music in Art in the framework of the Barry S Brook Center for Music Research and Documentation at the Graduate Center of the City University of New York In view of Bla ekovic s very broad multidisciplinary interests including historical musicology music iconography organology archeology lexicography and databases this book contains 38 studies in six languages English German Italian Serbian Croatian Chinese organized in six chapters Sounds of nations Words on musics Performance of musical cultures Images on musics Organology and Classifying data on music

The Art of Music Daniel Gregory Mason,1917 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

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 6. In chapter 5, this book will draw a conclusion about French Chansons For Three Voices Ca 155. The final chapter will summarize the key points that have been discussed throughout the book.
- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of French Chansons For Three Voices Ca 155.

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