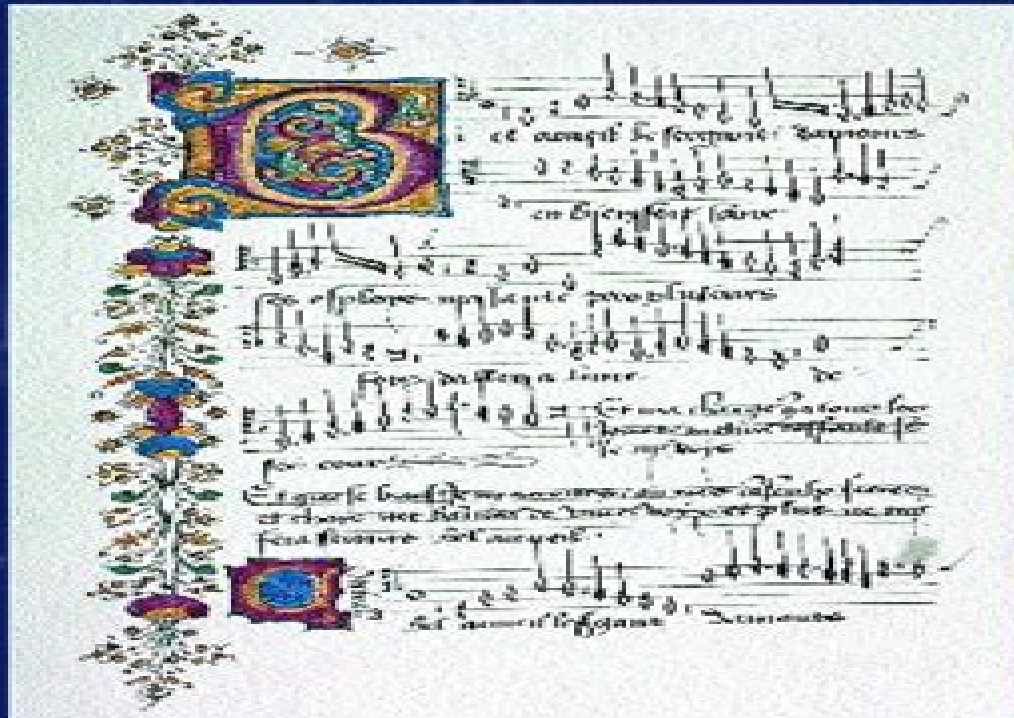


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Antoine Busnoys

Method, Meaning, and Context
in Late Medieval Music



Edited by

Paula Higgins

Antoine Busnoys Method Meaning And Context In Late Medieval Music

Anna Maria Busse Berger, Jesse Rodin



Antoine Busnoys Method Meaning And Context In Late Medieval Music:

Antoine Busnoys Paula Marie Higgins,1999 This volume brings together twenty original essays by distinguished scholars of late medieval music on the life works and cultural context of the composer Antoine Busnoys c 1430 1492 musician to Charles the Bold Duke of Burgundy and one of the most celebrated composers of the fifteenth century The essays present the results of much new research on music ceremony and ritual in the late Middle Ages intertextual contextual and hermeneutic approaches to the music of Busnoys and his contemporaries methods for assessing issues of authorship and anonymity readings of theorists on compositional procedures and the performance of fifteenth century music and assessments of Busnoys s legacy to the musical culture of the late Middle Ages Particularly noteworthy are the studies providing new light on the origins of L homme arm mass tradition unpublished documents on Busnoys s activity in churches in Poitiers and Brussels previously unidentified liturgical sources for his plainchant cantus firmi and studies and complete editions of several anonymous works newly attributed to Busnoys These widely ranging essays offer a wealth of novel approaches to the study of musical culture in the late Middle Ages that is of interest not only to medievalists but to students of all fields of music historical inquiry Composing Community in Late Medieval Music Jane D. Hatter,2019-05-02 An exploration of what self referential compositions reveal about late medieval musical networks linking choirboys to canons and performers to theorists

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 *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 **The Cambridge History of Fifteenth-Century Music** Anna Maria Busse Berger,Jesse Rodin,2015-07-16 Through forty five creative and concise essays by an international team of authors this Cambridge History brings the fifteenth century to life for both specialists and general readers Combining the best qualities of survey texts and scholarly literature the book offers authoritative overviews of central composers genres and musical institutions as well as new and provocative reassessments of the work concept the boundaries between improvisation and composition the practice of listening humanism musical borrowing and other topics

Multidisciplinary studies of music and architecture feasting poetry politics liturgy and religious devotion rub shoulders with studies of compositional techniques musical notation music manuscripts and reception history Generously illustrated with figures and examples this volume paints a vibrant picture of musical life in a period characterized by extraordinary innovation and artistic achievement

Songs, Scribes, and Society Jane Alden, 2010 *Songs Scribes and Society* explores the cultural and musical importance of five 15th century Chansonniers personalized portable and lavishly decorated songbooks from the Loire Valley of France Author Jane Alden treats the Chansonniers as physical artifacts to reveal their cultural context and its relationship to their commission creation and use

Hearing the Motet Dolores Pesce, 1998-12-10 The motet was unquestionably one of the most important vocal genres from its inception in late twelfth century Paris through the Counter Reformation and beyond Heard in both sacred and secular contexts the motet of the Middle Ages and Renaissance incorporated a striking wealth of meaning its verbal textures dense with literary social philosophic and religious reference In *Hearing the Motet* top scholars in the field provide the fullest picture yet of the motet's music poetic nature investigating the virtuosic interplay of music and text that distinguished some of the genre's finest work and reading individual motets and motet repertoires in ways that illuminate their historical and cultural backgrounds How were motets heard in their own time Did the same motet mean different things to different audiences To explore these questions the contributors go beyond traditional musicological methods at times invoking approaches used in recent literary criticism Providing as well a cutting edge look at performance questions and works by composers such as Josquin Willaert Obrecht Byrd and Palestrina the book draws a valuable new portrait of the motet composer Here intriguingly the motet composer emerges as a reader of the surrounding culture a musician who knew liturgical practice as well as biblical literature and its exegetical traditions who moved in social contexts such as humanist gatherings who understood numerical symbolism and classical allusion who wrote subtle memorie for patrons and who found musical models to emulate and distort Fresh broad ranging and unique *Hearing the Motet* makes vital reading for scholars performers and students of medieval and Renaissance music and anyone else with an interest in the musical culture of these periods Contributors include Rebecca A Baltzer Margaret Bent M Jennifer Bloxam David Crook James Haar Paula Higgins Joseph Kerman Patrick Macey Craig Monson Robert Nosow Jessie Ann Owens Dolores Pesce Joshua Rifkin Anne Walters Robertson Richard Sherr and Rob C Wegman

Counterpoint, Composition and Musica Ficta Margaret Bent, 2013-10-28 *Musica ficta* is the practice of sharpening or flattening certain notes to avoid awkward intervals in medieval and Renaissance music This collection gathers Margaret Bent's influential writings on this controversial subject from the past 30 years along with an extensive author's introduction discussing the current state of scholarship and responding to critics Also includes 25 musical examples

Sensory Reflections Fiona Griffiths, Kathryn Starkey, 2018-10-22 This volume draws on emerging scholarship at the intersection of two already vibrant fields medieval material culture and medieval sensory experience The rich potential of medieval matter most obviously manuscripts and

visual imagery but also liturgical objects coins textiles architecture graves etc to complement and even transcend purely textual sources is by now well established in medieval scholarship across the disciplines So too attention to medieval sensory experiences most prominently emotion has transformed our understanding of medieval religious life and spirituality violence power and authority friendship and constructions of both the self and the other Our purpose in this volume is to draw the two approaches together plumbing medieval material sources for traces of sensory experience above all ephemeral and physical experiences that unlike emotion are rarely fully described or articulated in texts *Young Choristers, 650-1700* Susan Boynton, Eric N. Rice, 2008 Young singers through the centuries have occupied a central position in a variety of religious institutional settings urban cathedrals collegiate churches monasteries guilds and confraternities The training of singers for performance in religious services shaped the very structures of ecclesiastical institutions which developed to meet the need for educating their youngest members The development of musical repertories and styles also directly reflected the ubiquitous participation of children s voices in both chant and polyphony There was even frequently a future for choristers after their voices broke BOOK JACKET

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