Ritual Meanings in the Fifteenth-Century Motet

The first full-length study of how motets were used and performed in the fifteenth century, this book dispels the mystery surrounding these outstanding works of vocal polyphony. It covers four areas of intense compositional activity: England, the Veneto, Bruges, and Cambrai, with reference to the works of Dunstaple, Forest, Ciconia, Grenon, and Du Fay. In every documented instance, motets functioned as ceremonial vehicles, whether voiced in procession through the streets of a city or in the chapel of a king, at the guild chapel of a parish church or at the high altar of a cathedral. The motet was an entirely vocal genre that changed radically during the period 1400–75. Robert Nosow outlines the motet's social history, demonstrating how the incorporation of different texts, musical dialects, cantus firmus materials, and melodic styles represents an important key to the evolution of the genre, and its adaptability to widely variant ritual circumstances.

Ritual Meanings in the Fifteenth-Century Motet

ROBERT NOSOW
For Cindy
Exultet celum laudibus aer ponthus et terra
musicorum nobilium societas preclara
psallentes
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