

The Colorado Motet

A Collection of Stories

A. Rooney

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The Colorado Motet:

Cantus Firmus in Mass and Motet, 1420-1520 Edgar H. Sparks, 1963 **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. [The Colorado Motet](#) A. Rooney, 2005 In a stunning literary debut, A. Rooney has created some of the freshest characters in recent fiction: Hollis, the duck-footed mathophile looking for love; Lowell, who longs to know what might have been had he raised his lost son James, aching with the memory of a puzzling past and the chances he didn't take; and Percy, a musician whose scandalous days have led to unexpected tranquility. Desire for connection, thirst for reconciliation, the effort required to put one foot in front of the other to make the best of life: this is *The Colorado Motet*. **The Lesser Madonnas**

A. Rooney, 2024-06-18 *The Lesser Madonnas* is a linked collection of short stories about working-class and immigrant life in Denver, CO. These stories highlight the real conflicts people have with identity and just getting by in a society that was not built specifically for them. The strength of this collection is the characters, who are all fully developed. The stories showcase the author's ability to empathize and occupy the spaces of many different kinds of people without being insensitive. It avoids politicizing these conflicts and instead focuses on the human side of how to survive within a major American city amidst a struggling economy and the challenges of daily life. These stories demonstrate a real range of conflicts and lifestyles, and the

author handles all of them equally with care

Sixteenth Century Wolfgang Freis,2001

Cristóbal de Morales and the Spanish Motet in the First Half of the Upper-Voice Structures and Compositional Process in the Ars Nova

Motet Anna Zayaruznaya,2018-05-11 In the motets of Philippe de Vitry Guillaume de Machaut and their contemporaries tenors have often been characterized as the primary shaping forces prior in conception as well as in construction to the upper voices Tenors are shaped by the interaction of talea and color medieval terms now used to refer to the independent repetition of rhythms and pitches respectively The presence in the upper voices of the periodically repeating rhythmic patterns often referred to as isorhythm has been characterized as an amplification of tenor structure But a fresh look at the medieval treatises suggests a revised analytical vocabulary for many fourteenth and fifteenth century writers both color and talea involved rhythmic repetition the latter in the upper voices specifically And attention to upper voice taleae independently of tenor structures brings renewed emphasis to the significant portion of the repertory in which upper voices evince formal schemes that differ from those in the tenors These structures in turn suggest a revision of the presumed compositional process for motets implying that in some cases upper voice text and forms may have preceded the selection and organization of tenors Such revisions have implications for hermeneutic endeavors since not only the forms of motet voices but the meanings of their texts change depending on whether analysis proceeds from the tenor up or from the top down Where the presumed compositional and structural primacy afforded to tenors has encouraged a strand of interpretation that reads the upper voice poetry as conforming to and amplifying the tenor text snippets and their liturgical contexts a bottom down view casts tenors in a supporting role and reveals the poetic impulse of the upper voices as the organizing principle of 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 *Musical Structure in the*

13th-century Motet Josephine Spencer Hart,1980

Music History During the Renaissance Period, 1520-1550

Blanche M. Gangwere,2004-10-30 This annotated chronology of western music is the third in a series of outlines on the history of music in western civilization It contains a 120 page annotated bibliography followed by a detailed documented outline that is divided into ten chapters Each chapter is written in chronological order with every line being documented by means of abbreviations that refer to the annotated bibliography There are short biographies of the theorists and detailed

discussions of their works The information on music is organized by classes of music rather than by composer Also included are lists of manuscripts with descriptions of their contents and notations as to where they may be found The material for the outline has been taken from primary and secondary sources along with articles from periodicals Like the other two volumes in this series *Music History from the Late Roman through the Gothic Periods 313 1425* and *Music History During the Renaissance Period 1425 1520* this volume will be an important research tool for anyone interested in music history

Roy Harris Dan Stehman, 1991-09-10 A seminal figure in the development of distinctively American concert music Roy Harris created a large body of compositions in virtually all media in a career spanning more than fifty years from the 1920s to the 1970s His fortunes fluctuated widely with the public and critical community Eclipsed during the 1960s when his conservative idiom with its strong nationalistic stance was out of vogue he and his work have gained increased scholarly performance and recording interest in recent decades which have brought to the fore an entire generation of neglected American composers Documenting and organizing Harris s complex oeuvre is the essential concern of the present book and the catalogue of works and performances provides information on instrumentation premieres publication and special aspects of each composition Like the catalog the discography is the most thorough ever assembled for Harris and it also includes commentary on features of the recordings The extensive annotated bibliography includes reference sources scholarly works general works text sources folksong sources writings by Harris and critical reviews Works recordings and bibliography are carefully enumerated cross referenced and indexed An opening study of Harris s life works and style incorporates gleanings from an oral history collection recently made available This research tool is an essential companion to any critical study of Harris and will provide a firm base on which future such studies can be developed

The Colorado Motet Book Review: Unveiling the Power of Words

In a world driven by information and connectivity, the energy of words has become more evident than ever. They have the capability to inspire, provoke, and ignite change. Such may be the essence of the book **The Colorado Motet**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book's key themes, examine its writing style, and analyze its overall impact on readers.

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The Colorado Motet Introduction

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