

Margaret Bent

Classified list of publications (excluding short reviews)

(last updated September 2009)

Counterpoint, *musica ficta*, compositional process , musical grammar

Counterpoint, Composition, and Musica Ficta (New York: Routledge, 2002). A collection of eleven essays related to compositional techniques, all but two previously published over the last thirty years, to which I have added a substantial new introduction updating my views and answering critics. **Includes items marked * below.**

*"Musica Recta and Musica Ficta", *Musica Disciplina* 26 (1972), 73-100. Reprinted as pp. 1-28 in *The Garland Library of the History of Western Music; Medieval Music II: Polyphony*, ed. Ellen Rosand (New York: Garland, 1985).

*"Some Factors in the Control of Consonance and Sonority: Successive Composition and the *Solus tenor*", pp. 625-34 in *International Musicological Society: Report of the Twelfth Congress, Berkeley 1977*, ed. Daniel Hertz and Bonnie Wade (Kassel: Bärenreiter, 1981).

*"*Resfacta* and *Cantare super librum*", *Journal of the American Musicological Society* 36 (1983), 371-91. A shorter version appeared as "*Resfacta* und *Cantare super librum*", *Schweizer Jahrbuch für Musikwissenschaft/ Annales Suisses de Musicologie*, n. s. 3 (1983), 47-52.

*"Diatonic *Ficta*", *Early Music History* 4 (1984), 1-48. French translation as "*Musica ficta: une procédure diatonique*", pp. 15-78 in *Lire, composer, analyser à la Renaissance*, Introduction and translation by Annie Coeurdevey (Minerve, CESR "Ricerca", Tours, 2003).

*"Diatonic *ficta* revisited: Josquin's *Ave Maria* in context", *Music Theory Online*, September 1996 (<http://www.societymusictheory.org/mto/>): response to Roger Wibberley, "Josquin's *Ave Maria*: Musica Ficta versus Mode", *Music Theory Online*, 2.5, 1996. My article includes an essential corrective to "Diatonic *Ficta*".

*"Accidentals, counterpoint and notation in Aaron's *Aggiunta* to the *Toscanello in Musica*", *The Journal of Musicology* XII/ 1994, 306-344 (Festschrift issue for James Haar: *Aspects of Musical Language and Culture in the Renaissance*).

"'Authentic' listening?", *Early Music* XXV/4, November 1997, 567.

"The Grammar of Early Music: Preconditions for Analysis", pp. 15-59 in ed. C.C.Judd, *Tonal Structures in Early Music* (New York: Garland, 1998). (Paperback reprint, 2000).

"On False Concords in Late Fifteenth-Century Music: Yet Another Look at Tinctoris", pp. 65-118 in *Théorie et analyse musicales 1450-1650* (Music Theory and Analysis), ed. Anne-Emmanuelle Ceulemans and Bonnie J. Blackburn. 'Musicologica neolovaniensia Studia', n° 9 (Louvain-la-Neuve: Département d'histoire de l'art et d'archéologie, Collège Érasme, 2001).

"Impossible authenticities", *Il Saggiatore musicale* 8 (2001), pp. 39-50.

"'Sounds perish': in what senses does renaissance music survive?", in *The Italian Renaissance in the 20th Century, Acts of an International Conference, Villa I Tatti, Florence*, edited by Allen Grieco, Michael Rocke and Fiorella Gioffredi Superbi (Florence: Leo S. Olschki, 2002).

"Sense and rhetoric in late-medieval polyphony", pp. 45-59 in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas J. Mathiesen, Publications of the Center for the History of Music Theory and Literature, vol. 3 (Lincoln: University of Nebraska Press, 2002).

"Ciconia, Prosdocimus, and the workings of musical grammar as exemplified in *O felix templum* and *O Padua*", pp. 65-106 in *Johannes Ciconia, musicien de la transition*, ed. Philippe Vendrix (Tournhout: Brepols, 2003).

"The 'Harmony' of the Machaut Mass", chapter 6 (pp. 75-94) in ed. E. E. Leach, *Machaut's Music: New Interpretations* (Woodbridge: the Boydell Press, 2003).

"The musical stanzas in Martin le Franc's *Le champion des dames*", pp. 91-127 in ed. John Haines and Randall Rosenfeld, *Music and Medieval Manuscripts: Paleography and Performance* (Aldershot: Ashgate, 2004).

"Songs without music in Dante's *De vulgari eloquentia: cantio* and related terms", in "Et facciam dolci canti". Studi in onore di Agostino Ziino in occasione del suo 65° compleanno. ed. Bianca Maria Antolini, Teresa M. Gialdroni, Annunziato Pugliese (Lucca: LIM- Libreria Italiana Musicale, 2004), vol. I, pp. 161-181.

"Naming of parts: notes on the contratenor, c. 1350-1450", in "*Uno gentile et subtile ingenio*": *Studies in Renaissance Music in Honour of Bonnie Blackburn*, ed. Gioia Filocamo and M. Jennifer Bloxam (Tournhout: Brepols, 2008), 1-12.

"Grammar and rhetoric in late-medieval polyphony: modern metaphor or old simile?", *Rhetoric Beyond Words: Delight and Persuasion in the Arts of the Middle Ages*, ed. Mary Carruthers (Cambridge, in press, 2009?).

Cut signatures, mensuration, diminution, scoring and layout:

"The early use of the sign Ø", *Early Music* XXIV/2 May 1996, 199-225. Reprinted as "Wczesne Znaczenie Znaku Ø", *Canor* 18 (1997), 10-26.

"The use of cut signatures in sacred music by Ockeghem and his contemporaries", pp. 64-168 in *Johannes Ockeghem: Actes du XLe Colloque international d'études humanistes*, ed. Philippe Vendrix (Tours, 1998).

"The use of cut signatures in sacred music by Binchois", pp. 277-311 in *Binchois Studies*, ed. Andrew Kirkman and Dennis Slavin (Oxford, 2000).

"The myth of *tempus perfectum diminutum*" (paper delivered at Southampton Medieval and Renaissance conference and AMS Baltimore, 1996).

"On the Interpretation of Ø in the Fifteenth Century: A Response to Rob Wegman", *Journal of the American Musicological Society* 53 (Fall 2000), 597-612.

"*Divisi and a versi* in early fifteenth-century mass movements", *Antonio Zacara da Teramo e il suo tempo*, ed. Francesco Zimei (Lucca: LIM, 2004), pp. 95-137.

"*Trompette and Concordans* Parts in the Early Fifteenth Century", pp. 38-73 in *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*, eds Melania Bucciarelli and Berta Joncus (Woodbridge: the Boydell Press, 2007).

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- "The Fourteenth-Century Italian Motet", pp. 85-125 in *L'Ars Nova Italiana del Trecento VI. Atti del Congresso internazionale "L'Europa e la musica del Trecento"*, Certaldo, 19-21 July 1984 (Certaldo, [1992]).
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