

Margaret Bent

Select list of publications

(last updated 2015)

Books

‘The Old Hall manuscript: a paleographical study’ (unpublished Ph.D. dissertation, Cambridge University, 1969). Available on DIAMM resources.

Dunstable. Oxford Studies of Composers 17 (London: Oxford University Press, 1981).

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Bologna Q15: The Making and Remaking of a Musical Manuscript. Introductory Study and Facsimile Edition by Margaret Bent (LIM, Lucca, 2008), 2 vols.

with Robert Klugseder, *Ein Liber cantus aus dem Veneto: Fragmente in der Bayerischen Staatsbibliothek München und der Österreichischen Nationalbibliothek Wien. A Veneto Liber cantus (c. 1440): Fragments in the Bayerische Staatsbibliothek, Munich, and the Österreichische Nationalbibliothek, Vienna* (Reichert, Wiesbaden, 2012).

Magister Jacobus de Ispania, author of the Speculum musicae (RMA monograph. Farnham, Ashgate, 2015).

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Counterpoint, musica ficta, compositional process, musical grammar

- * ‘Musica Recta and Musica Ficta’, *Musica Disciplina* 26 (1972), pp. 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*’, *International Musicological Society: Report of the Twelfth Congress, Berkeley 1977*, ed. Daniel Hertz and Bonnie Wade (Kassel: Bärenreiter, 1981), pp. 625-34.
- * ‘*Resfacta* and *Cantare super librum*’, *Journal of the American Musicological Society* 36 (1983), pp. 371-91. A shorter version appeared as ‘*Resfacta und Cantare super librum*’, *Schweizer Jahrbuch für Musikwissenschaft/ Annales Suisses de Musicologie*, n. s. 3 (1983), pp. 47-52.
- * ‘Diatonic *Ficta*’, *Early Music History* 4 (1984), pp. 1-48. French translation as “*Musica ficta: une procédure diatonique*”, *Lire, composer, analyser à la Renaissance*, Introduction and translation by Annie Coeurdevey (Minerve, CESR “Ricercar”, Tours, 2003), pp. 15-78.
- * ‘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* 12 (1994), pp. 306-344 (Festschrift issue for James Haar: *Aspects of Musical Language and Culture in the Renaissance*).
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- ‘Sense and rhetoric in late-medieval polyphony’, *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), pp. 45-59.
- ‘Ciconia, Prodocimus, and the workings of musical grammar as exemplified in *O felix templum* and *O Padua*’, *Johannes Ciconia, musicien de la transition*, ed. Philippe Vendrix (Tournhout: Brepols, 2003), pp. 65-106.

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- Study session *Texto y música en el motete medieval*, chaired and introduced seven contributors, Actas del XV congreso de la sociedad internacional de musicología, ‘Culturas musicales del mediterraneo y sus ramificaciones’. Madrid/ 3-10/IV/1992, vol 3 [1995] published as *Revista de Musicología* 16 (1993). ISSN 0210-1459 pp. 535-567. Includes Margaret Bent: ‘The Vitry motet *Tribum que non abhorruit/ Quoniam secta latronum/ Merito hec patimur* and its “quotations”’, pp. 1542-7.
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