

Aspects
of **Orality**
and
Formularity
in Gregorian
Chant

■ THEODORE KARP

Aspects Of Orality And Formularity In Gregorian Chant

Armin Karim



Aspects Of Orality And Formularity In Gregorian Chant:

Aspects of Orality and Formularity in Gregorian Chant Theodore Karp, 1998 A study of medieval monophonic music The text focuses on its movement away from the concept of chants as products and towards the idea of chants as processes The essays are loosely connected through their bearing on one or more of three themes the role of orality in the transmission of chants circa 700 1400 varying degrees of stability or instability in the transmission of chant and the role of the formula in the construction of chant

Oxford History of Western Music Richard Taruskin, 2009-07-27 The universally acclaimed and award winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music

Inside the Offertory Rebecca Maloy, 2010-03-12 The offertory has played a key role in the recent debates about the origins of Gregorian chant This book offers a comprehensive study of the offertory considering the music lyrics and liturgical history to shed new light on its origins and chronology

Silence, Music, Silent Music Nicky Losseff, 2017-07-05 The contributions in this volume focus on the ways in which silence and music relate contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour The book maps out this little explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse Topics addressed include the idea of silent music in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith the aesthetics of Susan Sontag applied to Cage's idea of silence silence as a different means of understanding musical texture ways of thinking about silences in music produced during therapy sessions as a form of communication music and silence in film including the idea that music can function as silence and the function of silence in early chant Perhaps the most all pervasive theme of the book is that of silence and nothingness music and spirituality a theme that has appeared in writings on John Cage but not in a broader sense in scholarly writing The book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis encompassing not just Western art traditions but the relationship between music silence the human psyche and sociological trends ultimately providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being *Silence Music Silent Music* will appeal to those working in the fields of musicology psychology of religion gender studies aesthetics and philosophy

Tonal Consciousness and the Medieval West Fiona McAlpine, 2008 Tonal consciousness in the sense of a clear intuition about which note or chord a piece of music will finish on is as much a part of our everyday experience of music as it is of contemporary music theory This book asks to what extent such tonal consciousness might have operated in the minds of musicians of the Middle Ages given the different tone world found in the

modes of Gregorian chant in troubadour and trouv re music in Minnesang and in the early polyphony based upon chant The author s approach is analytical focusing on modality and balancing up to date concepts and methods of music analysis with those insights into their own compositional needs and processes that the people of the Middle Ages provided themselves through their writings about music The book examines a range of both music sources and theoretical sources from the ninth to the thirteenth centuries This is a ground breaking contribution both to the study of medieval music and to music analysis

The Critical Nexus Charles M. Atkinson, 2009 The Critical Nexus is the first book to trace the development of the notational matrix of Western music from Antiquity to the fourteenth century It shows how principles of ancient Greek theory were grafted onto medieval practice leading to a theory of both tone system and mode and a concomitant system of musical notation that is uniquely Western

Revisiting the Music of Medieval France Manuel Pedro Ferreira, 2023-05-31 This book presents together a number of path breaking essays on different aspects of medieval music in France written by Manuel Pedro Ferreira who is well known for his work on the medieval cantigas and Iberian liturgical sources The first essay is a tour de force of detective work an odd E flat in two 16th century antiphoners leads to the identification of a Gregorian responsory as a Gallican version of a seventh century Hispanic melody The second rediscovers a long forgotten hypothesis concerning the microtonal character of some French 11th century neumes In the paper Is it polyphony an even riskier hypothesis is arrived at Do the origins of Aquitanian free organum lie on the instrumental accompaniment of newly composed devotional versus The Cistercian attitude towards polyphonic singing mirrored in musical sources kept in peripheral nunneries is the subject of the following essay The intellectual and sociological nature of the Parisian motet is the central concern of the following two essays which after a survey of concepts of temporality in the trouv re and polyphonic repertoires establish it as the conceptual foundation of subsequent European schools of composition It is possible then to assess the real originality of Philippe de Vitry and his Ars nova which is dealt with in the following chapter A century later the role of Guillaume Dufay in establishing a chord based alternative to contrapuntal writing is laboriously put into evidence Finally an informative synthesis is offered concerning the mathematical underpinnings of musical composition in the Middle Ages

Essays in Honor of John F. Ohl Enrique Alberto Arias, 2001 The scope of John F Ohl s musicological interests and influence is honored in this wide ranging collection of essays Arranged chronologically by subject the essays cover the history of Western music from the liturgical chants of the Middle Ages to the nineteenth century symphony and the tonal innovations of the twentieth century The collection also includes a biography of John F Ohl a bibliography of Ohl s publications and an essay on Ohl by George Frederick Handel

[The Book of Requiems, 1450-1550](#) David Burn, 2022-06-15 Reference work for musicologists music theorists performers and music lovers Few western musical repertoires speak more to the imagination than the Requiem mass for the dead The Book of Requiems presents in depth essays on the most important works in this tradition from the origins of the genre up to the present day Each chapter is devoted to a specific Requiem and offers both historical

information and a detailed work discussion Conceived as a multi volume essay collection by leading experts TheBook of Requiems is an authoritative reference publication intended as a first port of call for musicologists music theorists and performers both professional and student

“My People, What Have I Done to You?”: The Good Friday Popule meus Verses in Chant and Exegesis, c. 380-880 Armin Karim,2014-04-04 The Roman Catholic Good Friday liturgy includes a series of chants known today as the Improperia Reproaches beginning with the following text Popule meus quid feci tibi aut in quo contristavi te responde mihi Quia eduxi te de terra Egypti parasti crucem Salvatori tuo My people what have I done to you or in what have I grieved you Answer me Because I led you out of the land of Egypt you prepared a cross for your Savior The earliest witness to the chants is a Carolingian liturgical book from around 880 but it is agreed among scholars that their history extends back farther than this Employing comparative analysis of Biblical exegesis chant texts and chant melodies this study suggests that the initial chant verse Micah 6 3 4a plus a Christianizing addendum My people you prepared originated in northwestern Italy between the end of the 4th century and the end of the 7th century and carried associations of the Last Judgment the Passion and Christian works penitence and forgiveness Although previous scholarship has sometimes pointed to the Reproaches as a key text of Christian anti Jewish history it is clear that the initial three verses the Popule meus verses originally held allegorical rather than literal meanings The fact that there are several preserved Popule meus chants across various liturgical repertoires and moreover several sets of Popule meus verses in a smaller subset of these repertoires in northern Italy southern France and the Spanish March bespeaks the pre Carolingian origins of the Popule meus verses and raises the question of why the verses appear in the Carolingian liturgy when they do This study proposes that the Popule meus verses were incorporated into the Carolingian liturgy at the Abbey of Saint Denis under the abbacy of Charles the Bald 867 77 In the Adoration of the Cross ceremony adopted from Rome paired with the Greek Trisagion and carrying Gallican melody and meaning the Carolingian Popule meus verses would have been an ecumenical declaration as they spread of the expediency of the crucified Christ and a penitent people even in the face of impending political disintegration

Early Music History: Volume 20 Iain Fenlon,2002-04-08 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume 20 include The Footnote Quarrels of the Modal Theory A Remarkable Episode in the Reception of Medieval Music The Vatican Organum Treatise Re examined Ludwig Senfl and the Judas Trope Composition and Religious Toleration at the Bavarian Court Who Made the Magnus liber

Cultural Transfer of Music between Byzantium and the West? Nina-Maria Wanek,2024-05-06 This is the first comprehensive study of Greek language ordinary chants Gloria Doxa Credo Pisteuo Sanctus Hagios and Agnus Dei Amnos tu theu in Western manuscripts from the 9th to 14th centuries These chants known as Missa Graeca have been the subject of academic research for over a hundred years So far however research has

been almost exclusively from a Western point of view without knowledge of the Byzantine sources For the first time this book presents an in depth analysis of these chants and their historical linguistic and theological liturgical environment from a Byzantine perspective The new approach enables the author to refute numerous and largely contradictory theories on the origin and development of the Missa Graeca and provides new answers to old questions **Announcing the Feast** Jason McFarland,2012-02-01 How does the entrance song of the Mass function within the Roman Rite What can it express theologically What should Roman Catholics sing at the beginning of Mass In this groundbreaking study Jason McFarland answers these and other important questions by exploring the history and theology of the entrance song of Mass After a careful history of the entrance song he investigates its place in church documents He proposes several models of the entrance song for liturgical celebration today Finally he offers a skillful theological analysis of the entrance song genre focusing on the song for the Holy Thursday Evening Mass arguably the most important entrance song of the entire liturgical year *Announcing the Feast* provides the most comprehensive treatment of the Roman Rite entrance song to date It is unique in that it bridges the disciplines of liturgical studies musicology and theological method Liturgy and Contemplation in Byrd's Gradualia Kerry McCarthy,2008-03-31 Combining both the cultural history of the dangers faced by Catholics who practiced their religion at this time with a very close reading of how Byrd created this work McCarthy creates a book that will interest musicologists religious historians and students of Elizabethan English culture Oral and Written Transmission in Chant Thomas Forrest Kelly,2023-01-30 The writing down of music is one of the triumphant technologies of the West Without writing the performance of music involves some combination of memory and improvisation Isidore of Seville famously wrote that unless sounds are remembered by man they perish for they cannot be written down This volume deals with the materials of chant from the point of view of transmission The early history of chant is a history of orality of transmission by mouth to ear and yet we can study it only through the use of written documents Scholars of medieval music have taken up the ideas and techniques of scholars of folklore of oral transmission of ethnomusicology for the chant is in fact an ancient music transmitted for a time in oral culture and we study a culture not our own whose informants are not people but manuscripts All depends ironically on deducing oral issues from written documents **Text, Liturgy, and Music in the Hispanic Rite** Raquel Rojo Carrillo,2021 This groundbreaking book offers the first detailed analysis of the textual liturgical and musical aspects of the vespertine chant genre most central to the Christian practices that shaped the religious and cultural landscape of medieval Iberia *Music in Medieval Europe* Alma Santosuosso,2017-07-05 This book presents the most recent findings of twenty of the foremost European and North American researchers into the music of the Middle Ages The chronological scope of their topics is wide from the ninth to the fifteenth century Wide too is the range of the subject matter included are essays on ecclesiastical chant early and late and on the earliest and latest of its supernumerary tropes monophonic and polyphonic on the innovative and seminal polyphony of Notre Dame de Paris and the Latin poetry associated

with the great cathedral on the liturgy of Paris Rome and Milan on musical theory on the emotional reception of music near the end of the medieval period and the emergence of modern sensibilities even on methods of encoding the melodies that survive from the Middle Ages encoding that makes it practical to apply computer assisted analysis to their vast number The findings presented in this book will be of interest to those engaged by music and the liturgy active researchers and students All the papers are carefully and extensively documented by references to medieval sources

Understanding the Old Hispanic Office Emma Hornby, Kati Ihnat, Rebecca Maloy, Raquel Rojo Carrillo, 2022-12-22 An innovative scholarly introduction to the distinctive and enigmatic Christian liturgy of early medieval Iberia

Facing the Music Huib Schippers, 2010 Facing the Music provides a rich resource for reflection and practice for all those involved in teaching and learning music in culturally diverse environments from policy makers to classroom teachers Schippers gradually unfolds the complexities and potential of learning and teaching music out of context

Music as Concept and Practice in the Late Middle Ages Reinhard Strohm, Bonnie J. Blackburn, 2001 Music as Concept and Practice in the Late Middle Ages is an entirely new addition to the New Oxford History of Music series rather than a revision of the volume's predecessor published in 1960 It takes account not only of the developments in late medieval music scholarship during the latter decades of the twentieth century but also of the experience gained through significant changes in the performance practice of the late medieval repertory witnessed during this period All the chapters include areas of discussion whose coverage in the series hitherto has been either wholly lacking or at best marginal Muslim and Jewish musical traditions of the Middle Ages late medieval office chant medieval dance music musical instruments in society music in Central and Eastern Europe music theory of the fourteenth and fifteenth centuries music and early Renaissance humanism The first chapter and the last three present the conceptualization of music in speculative theory philosophy compositional and didactic practice and musical historiography Four chapters and part of the first illustrate important musical repertories and genres as they were developed within diverse societies The eight authors all of them with a long standing interest in their respective subjects have created through their collaboration a blend of mature scholarship and original investigation The volume's novelty of approach and content is complemented by a firm anchorage in the specialist literature and documentary source material Today no single view of the Middle Ages can be acceptable to the musician or to the historian The present volume which addresses itself to both provides solid information on formerly marginal themes and advocates further exploration of the other Middle Ages

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