

Re-Envisioning Past Musical Cultures

Ethnomusicology in the Study of Gregorian Chant



Peter Jeffery

*Ad te laus in
animam meam
...
et non in vanis
fido non erubet*

Re Envisioning Past Musical Cultures Ethnomusicology In The Study Of Gregorian Chant

**Antonella Brita, Janina
Karolewski, Matthieu Husson, Laure
Miolo, Hanna Wimmer**

Re Envisioning Past Musical Cultures Ethnomusicology In The Study Of Gregorian Chant:

Re-Envisioning Past Musical Cultures Peter Jeffery, 1992 Studying Gregorian chant presents many problems to the researcher because its most important stages of development were not recorded in writing From the sixth to the tenth century this form of music existed only in song as medieval musicians relied on their memories and voices to pass each verse from one generation to the next Peter Jeffery offers an innovative new approach for understanding how these melodies were created memorized performed and modified Drawing on a variety of disciplines including anthropology and ethnomusicology he identifies characteristics of Gregorian chant that closely resemble other oral traditions in non Western cultures and demonstrates ways music historians can take into account the social cultural and anthropological contexts of chant s development

Re-Envisioning Past Musical Cultures Peter Jeffery, 1992-07-15 Studying Gregorian chant presents many problems to the researcher because its most important stages of development were not recorded in writing From the sixth to the tenth century this form of music existed only in song as medieval musicians relied on their memories and voices to pass each verse from one generation to the next Peter Jeffery offers an innovative new approach for understanding how these melodies were created memorized performed and modified Drawing on a variety of disciplines including anthropology and ethnomusicology he identifies characteristics of Gregorian chant that closely resemble other oral traditions in non Western cultures and demonstrates ways music historians can take into account the social cultural and anthropological contexts of chant s development

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

Music in Ancient Judaism and Early Christianity John Arthur Smith, 2016-04-29 In Music in Ancient Judaism and Early Christianity John Arthur Smith presents the first full length study of music among the ancient Israelites the ancient Jews and the early Christians in the Mediterranean lands during the period from 1000 BCE to 400 CE He considers the physical religious and social setting of the music and how the music was performed The extent to which early Christian music may have retained elements of the musical tradition of Judaism is also considered After reviewing the subject s historical setting and describing the main sources the author discusses music at the Jerusalem Temple and in a variety of spheres of Jewish life away from it His subsequent discussion of early Christian music covers music in private devotion monasticism the Eucharist and gnostic literature He concludes with an examination of the question of the relationship between Jewish and early Christian music and a consideration of the musical environments that are likely to have influenced the formation of the earliest Christian chant The scant remains of notated music from the period are discussed and placed in their respective contexts The numerous sources that are the foundation of the book are evaluated

objectively and critically in the light of modern scholarship Due attention is given to where their limitations lie and to what they cannot tell us as well as to what they can The book serves as a reliable introduction as well as being an invaluable guide through one of the most complex periods of music history 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 **The Ma'luf in Contemporary Libya** Philip Ciantar,2016-03-03 The musical tradition of Ma luf is believed to have come to North Africa with Muslim and Jewish refugees escaping the Christian reconquista of Spain between the tenth and seventeenth centuries Although this Arab Andalusian music tradition has been studied in other parts of the region until now the Libyan version has not received Western scholarly attention This book investigates the place of this orally transmitted music tradition in contemporary Libyan life and culture It investigates the people that make it and the institutions that nurture it as much as the tradition itself Patronage music making discourse both about life and music history and ideology all unite in a music tradition which looks innocent from the outside but appears quite intriguing and intricate the more one explores it

Culturally Responsive Teaching in Music Education Constance L. McKoy,Vicki R. Lind,2022-11-15 Culturally Responsive Teaching in Music Education From Understanding to Application Second Edition presents teaching methods that are responsive to how different culturally specific knowledge bases impact learning It offers a pedagogy that recognizes the importance of including students cultural references in all aspects of learning Designed as a resource for teachers of undergraduate and graduate music education courses the book provides examples in the context of music education with theories presented in Part I and a review of teaching applications in Part II Culturally Responsive Teaching in Music Education is an effort to answer the question How can I teach music to my students in a way that is culturally responsive This book serves several purposes by Providing practical examples of transferring theory into practice in music education Illustrating culturally responsive pedagogy within the classroom Demonstrating the connection of culturally responsive teaching to the school and larger community This Second Edition has been updated and revised to incorporate recent research on teaching music from a culturally responsive lens new data on demographics and scholarship on calls for change in the music curriculum It also incorporates an array of new perspectives from music educators administrators and pre service teachers drawn from different geographic regions while addressing the impact of the Covid 19 pandemic and the 2020 social justice protests **The Musical Ear** Anne Dhu McLucas,2010 The Musical Ear Oral Tradition in the USA provides a wide ranging look at the role played by music that is passed on orally without the use of notation in the folk popular and art musics of North America In order to study the process and to find the common elements McLucas provides an overview of recent research on the brain and memory in order to help the reader understand the inner workings of oral tradition *The Sound of Medieval Song* Timothy J. McGee,1998-04-02 The Sound of Medieval Song is a study of how

sacred and secular music was actually sung during the Middle Ages The source of the information is the actual notation in the early manuscripts as well as statements found in approximately 50 theoretical treatises written between the years 600 1500 The writings describe various singing practices and both desirable and undesirable vocal techniques providing a fairly accurate picture of how singers approached the music of the period Detailed descriptions of the types and uses of improvised ornament indicate that in performance the music was highly ornate and included trill gliss reverberation pulsation pitch inflection non diatonic tones and cadenza like passages of various lengths The treatises also provide evidence of stylistic differences in various geographical locations McGee draws conclusions about the kind of vocal production and techniques necessary in order to reproduce the music as it was performed during the Middle Ages aligning the practices much more closely with those of the Middle East than has ever been previously acknowledged *Sacred Sound and Social Change*

Lawrence A. Hoffman, Janet R. Walton, 1993-01-31 Teachers students composers performers and other practitioners of sacred sound will appreciate this volume because unlike any book currently available on sacred music it treats the history development current practices composition and critical views of the liturgical music of both the Jewish and Christian traditions Contributors trace Jewish music from its place in Hebrew Scriptures through the nineteenth century Reform movement Similar accounts of Christian music describe its growth up to the Protestant Reformation as well as post Reformation development Other essays explore liturgical music in contemporary North America by analyzing it against the backdrop of the continuous social change that characterizes our era 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 **Revolutions in Music Education** Leon de Bruin, Jane Southcott, Andrew Sutherland, 2022-06-27 The

teaching and learning of music around the world have evolved in diverse ways as social industrial and cultural developments have influenced the ways humans understand organize and collectivize music education *Revolutions in Music Education* Historical and Social Explorations chronicles major changes in music education that continue to shape practices in the twenty first century The contributors investigate the organizational pedagogical and strategic approaches to teaching music

across the ages The universality of music is manifest in the chapters of this book providing meaning and insight from all geographic socio political and economic contexts

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

Early Musical Borrowing Honey Meconi, 2004-03 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company

Playing with History John Butt, 2002-05-30 This challenging 2002 study examines and ultimately defends the case for historically informed musical performance

Roman Catholic Church Music in England, 1791-1914: A Handmaid of the Liturgy? T.E. Muir, 2016-04-08 Roman Catholic church music in England served the needs of a vigorous vibrant and multi faceted community that grew from about 70 000 to 1 7 million people during the long nineteenth century Contemporary literature of all kinds abounds along with numerous collections of sheet music some running to hundreds occasionally even thousands of separate pieces many of which have since been forgotten Apart from compositions in the latest Classical Viennese styles and their successors much of the music performed constituted a revival or imitation of older musical genres especially plainchant and Renaissance Polyphony Furthermore many pieces that had originally been intended to be performed by professional musicians for the benefit of privileged royal aristocratic or high ecclesiastical elites were repackaged for rendition by amateurs before largely working or lower middle class congregations many of them Irish However outside Catholic circles little attention has been paid to this subject Consequently the achievements and widespread popularity of many composers such as Joseph Egbert Turner Henry George Nixon or John Richardson within the English Catholic community have passed largely unnoticed Worse still much of the evidence is rapidly disappearing partly because it no longer seems relevant to the needs of the modern Catholic Church in England This book provides a framework of the main aspects of Catholic church music in this period showing how and why it developed in the way it did Dr Muir sets the music in its historical liturgical and legal context pointing to the ways in which the music itself can be used as evidence to throw light on the changing character of English Catholicism As a result the book will appeal not only to scholars and students working in the field but also to church musicians liturgists historians ecclesiastics and other interested Catholic and non Catholic parties

Manuscripts and Performances in Religions, Arts, and Sciences Antonella Brita, Janina Karolewski, Matthieu Husson, Laure Miolo, Hanna Wimmer, 2023-12-04 Throughout history manuscripts have been made and used for religious artistic and scientific performances and this practice continues in most cultures today By focusing on the role manuscripts have in different kinds

of performances this volume contributes to the evolving field of investigating written artefacts and their functions The collected essays regard manuscripts as points of intersection where textual material and performative aspects converge The contributors analyse manuscripts in their forms and functions as well as their positioning in the performances for which they were made These aspects unfold across the volume s three sections examining how manuscripts are 1 used backstage for preparing and giving instructions for performances 2 taken onstage contributing to the enactment of performances and 3 performers in their own right producing an effect on the audience The diversified interdisciplinary and innovative methodologies of the included papers carry great potential to expand the traditional approaches of manuscript studies and find application outside the contributors respective fields

The Divine Office in the Latin Middle Ages Margot Elsbeth Fassler, Rebecca Anne Baltzer, 2000 The Divine Office or the cycle of daily worship services other than the Mass constitutes a body of liturgical texts and music for medieval studies This is a collection of spiritual works that is central to the culture of the Middle Ages

Encounter Images in the Meetings Between Africa and Europe Mai Palmberg, 2001 Positive images of Africa contrast with negative images of misery war and catastrophes often conveyed by the mass media This selection of papers debate the images and stereotypes of Africa

Western Plainchant in the First Millennium James Haar, Timothy Striplin, 2017-07-05 Taking up questions and issues in early chant studies this volume of essays addresses some of the topics raised in James McKinnon s *The Advent Project The Later Seventh Century Creation of the Roman Mass* the last book before his untimely death in February 1999 A distinguished group of chant scholars examine the formation of the liturgy issues of theory and notation and Carolingian and post Carolingian chant Special studies include the origins of musical notations nuances of early chant performance with accompanying downloadable resources musical style and liturgical structure in the early Divine Office and new sources for Old Roman chant *Western Plainchant in the First Millenium* offers new information and new insights about a period of crucial importance in the growth of the liturgy and music of the Western Church

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