

Out of the Ordinary: Prayers, Poems, and Reflections for Every Season

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Out Of The Ordinary Chants

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Out Of The Ordinary Chants:

here grew out of research on south Italy and Rome before 1300 John Boe,2017-09-29 The fifteen studies assembled here grew out of research on south Italian ordinary chants and tropes for the multi volume series Beneventanum Troporum Corpus II edited by John Boe in collaboration with Alejandro Planchart In the present essays clerical and ordinary chants and tropes of the Mass especially when derived from paraliturgical hymns and poems certain aspects of chant notation and particular facets of the old Beneventan and the old Roman chant repertories are examined in relation to the three main cultic centres of the Italian south Benevento Montecassino and Rome and as they relate to their European context namely Frankish and Norman chant and the varieties of chant sung in Italy north of Rome The volume includes one previously unpublished study on the Roman introit Salus Populi The Beneventan Chant Thomas Forrest Kelly,1989 Thomas Kelly s major study of the Beneventan chant reinstates one of the oldest surviving bodies of Western music the Latin church music of southern Italy as it existed before the spread of Gregorian chant Chants, Hypertext, and Prosulas Luisa Nardini,2021 Chants Hypertext and Prosulas presents the first comprehensive study to integrate textual and musical analyses of liturgical prosulas as they were recorded in medieval Beneventan manuscripts Beneventanum Troporum Corpus II, Part 1a John Boe,1989-03-01

The Harvard Concise Dictionary of Music and Musicians Don Michael Randel, 2002-10-30 This compact guide to the history and performance of music offers definitions of musical terms characterizations of forms of musical composition entries that identify operas oratorios symphonic poems and other works illustrated descriptions of instruments and capsule summaries of the lives and careers of composers performers and theorists **Embellishing the Liturgy** Alejandro Enrique Planchart, 2017-07-05 After the imposition of Gregorian chant upon most of Europe by the authority of the Carolingian kings and emperors in the eighth and ninth centuries a large number of repertories arose in connection with the new chant and its liturgy Of these repertories the tropes together with the sequences represent the main creative activity of European musicians in the ninth tenth and eleventh centuries Because they were not an absolutely official part of the liturgy as was Gregorian chant they reflect local traditions particularly in terms of melody and more so than the new pieces that were composed at the time In addition the earlier layers of tropes represent in many cases a survival of the pre local pre Gregorian melodic traditions. This volume provides an introduction to the study of tropes in the form of an extensive anthology of major studies and a comprehensive bibliography and constitutes a classic reference resource for the study of one of the most important musico liturgical genres of the central middle ages T&T Clark Companion to Liturgy Alcuin Reid, 2015-12-17 In the decades following the Second Vatican Council Catholic liturgy became an area of considerable interest and debate if not controversy in the West Mid late 20th century liturgical scholarship upon which the liturgical reforms of the Second Vatican Council were predicated and implemented no longer stands unquestioned The liturgical and ecclesial springtime the reforms of Paul VI were expected to facilitate has failed to emerge leaving many questions as to their wisdom and value Quo vadis

Catholic liturgy This Companion brings together a variety of scholars who consider this question at the beginning of the 21st century in the light of advances in liturgical scholarship decades of post Vatican II experience and the critical re examination in the West of the question of the liturgy promoted by Benedict XVI The contributors each eminent in their field have distinct takes on how to answer this question but each makes a significant contribution to contemporary debate making this Companion an essential reference for the study of Western Catholic liturgy in history and in the light of contemporary Western Plainchant David Hiley, 1995 Plainchant is the oldest substantial body of music that scholarship and debate has been preserved in any shape or form It was first written down in Western Europe in the wake of the Carolingian renaissance of the 8th and 9th centuries Many thousands of chants have been sung at different times or places in a multitude of forms and styles responding to the differing needs of the church through the ages This book provides a clear and concise introduction designed both for those to whom the subject is new and those who require a reference work for advanced studies It begins with an explanation of the liturgies which plainchant was designed to serve All the chief genres of chant different types of liturgical book and plainchant notations are described The later chapters are complemented by plates with commentary and transcriptions After an exposition of early medieval theoretical writing on plainchant a historical survey follows the constantly changing nature of the repertory through from the earliest times to the restoration of medieval chant a century ago The historical relations between Gregorian Old Roman Milanese Spanish and other repertories is considered Important musicians and centre of composition are discussed together with the establishment of Gregorian chant in all the lands of medieval Europe and the reformations and revisions carried out by the religious orders and the humanists Copiously illustrated with over 200 musical examples transcribed from original sources the book highlights the diversity of practice and richness of the chant repertory characteristic of the Middle Ages As both a self contained summary and also with its many pointers to further reading a handbook for research it will become an indispensable reference book on this vast subject

Music and Ceremony at Notre Dame of Paris, 500-1550 Craig Wright, 2008-10-30 This book is a history of the early musical life of the Parisian cathedral of Notre Dame All aspects of the musical establishment of Notre Dame are covered from Merovingian times to the period of the wars of religion in France Nine discrete essays discuss the history of Parisian chant and liturgy and the pattern and structure of the cathedral services in the late Middle Ages Notre Dame polyphony and the composers most closely associated with the cathedral among them Leoninus Perotinus and Philippe de Vitry the organ and its repertoire the choir the musical education and performing traditions and the relationship of the cathedral to the court

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