



Medieval Music As Medieval Exegesis

Helen Gittos, Sarah Hamilton

Medieval Music As Medieval Exegesis:

Medieval Music as Medieval Exegesis William T. Flynn, 1999-06-10 In this unique deconstruction of liturgical musicology William T Flynn explores the expanding scope of the discipline He includes contextual and philosophic interpretation that encompasses biblical exegesis medieval studies Latin linguistics and ecclesiastical history Flynn s comprehensive analysis shows that the interdisciplinary dimensions of the expanding field must be understood beyond their traditional boundaries

Medieval Liturgical Chant and Patristic Exegesis Emma Hornby, 2009 A sensitive and detailed investigation of the complex relationship between text and music in medieval chant How do text and melody relate in western liturgical chant Is the music simply an abstract vehicle for the text or does it articulate textual structure and meaning These questions are addressed here through a case study of the second mode tracts lengthy and complex solo chants for Lent which were created in the papal choir of Rome before the mid eighth century These partially formulaic chants function as exegesis with non syntactical text divisions and emphatic musical phrases promoting certain directions of inner meditation in both performers and listeners Dr Hornby compares the four second mode tracts representing the core repertory to related ninth century Frankish chants showing that their structural and aesthetic principles are neither Frankish nor a function of their notation in the earliest extant manuscripts but are instead a well remembered written reflection of a long oral tradition stemming from Rome Dr EMMA HORNBY teaches in the Department of Music at the University of Bristol [Understanding Medieval Liturgy](#) Helen Gittos, Sarah Hamilton, 2017-05-15 This book provides an introduction to current work and new directions in the study of medieval liturgy It focuses primarily on so called occasional rituals such as burial church consecration exorcism and excommunication rather than on the Mass and Office Recent research on such rites challenges many established ideas especially about the extent to which they differed from place to place and over time and how the surviving evidence should be interpreted These essays are designed to offer guidance about current thinking especially for those who are new to the subject want to know more about it or wish to conduct research on liturgical topics Bringing together scholars working in different disciplines history literature architectural history musicology and theology time periods from the ninth to the fifteenth centuries and intellectual traditions this collection demonstrates the great potential that liturgical evidence offers for understanding many aspects of the Middle Ages It includes essays that discuss the practicalities of researching liturgical rituals show through case studies the problems caused by over reliance on modern editions explore the range of sources for particular ceremonies and the sort of questions which can be asked of them and go beyond the rites themselves to investigate how liturgy was practised and understood in the medieval period [The Voice of My Beloved](#) E. Ann Matter, 1990 The Song of Songs eight chapters of love lyrics found in the collection of wisdom literature attributed to Solomon is the most enigmatic book of the Bible For thousands of years Jews and Christians alike have preserved it in the canon of scripture and used it in liturgy Exegetes saw it as a central text for allegorical interpretations and so the Song of Songs has exerted an enormous

influence on spirituality and mysticism in the Western tradition In the Voice of My Beloved E Ann Matter focuses on the most fertile moment of Song of Songs interpretation the Middle Ages At least eighty Latin commentaries on the text survive from the period In tracing the evolution of these commentaries Matter reveals them to be a vehicle for expressing changing medieval ideas about the church the relationship between body and soul and human and divine love She shows that the commentaries constitute a well defined genre of medieval Latin literature And in discussing the exegesis of the Song of Songs she takes into account the modern exegesis of the book and feminist critiques of the theology embodied in the text

Reading Matthew with Monks Derek A. Olsen,2015 In Reading Matthew with Monks Derek Olsen seeks to evaluate whether early medieval monastic biblical interpreters can serve as effective conversation partners for modern readers who are committed to broadening their reading of Scripture Olsen puts the interpretations of four modern Scripture commentaries in conversation with Ifric of Eynsham s medieval monastic interpretations of four texts from the Gospel of Matthew In so doing he clarifies early medieval interpretive contexts and assesses their usefulness in modern scholarship As outsiders in modern critical debates Ifric and his sources may provide alternative approaches or perspectives that open interpretive possibilities where modern interpreters are locked in disagreement Early medieval monastic interpreters can serve as excellent guides for understanding the potential for moral spiritual or formative meanings of a biblical text They can help modern readers who are attempting to conform their lives to the biblical text [Hearing the Motet Dolores Pesce,1998-12-10](#) The motet was unquestionably one of the most important vocal genres from its inception in late twelfth century Paris through the Counter Reformation and beyond Heard in both sacred and secular contexts the motet of the Middle Ages and Renaissance incorporated a striking wealth of meaning its verbal textures dense with literary social philosophic and religious reference In Hearing the Motet top scholars in the field provide the fullest picture yet of the motet s music poetic nature investigating the virtuosic interplay of music and text that distinguished some of the genre s finest work and reading individual motets and motet repertoires in ways that illuminate their historical and cultural backgrounds How were motets heard in their own time Did the same motet mean different things to different audiences To explore these questions the contributors go beyond traditional musicological methods at times invoking approaches used in recent literary criticism Providing as well a cutting edge look at performance questions and works by composers such as Josquin Willaert Obrecht Byrd and Palestrina the book draws a valuable new portrait of the motet composer Here intriguingly the motet composer emerges as a reader of the surrounding culture a musician who knew liturgical practice as well as biblical literature and its exegetical traditions who moved in social contexts such as humanist gatherings who understood numerical symbolism and classical allusion who wrote subtle memorie for patrons and who found musical models to emulate and distort Fresh broad ranging and unique Hearing the Motet makes vital reading for scholars performers and students of medieval and Renaissance music and anyone else with an interest in the musical culture of these periods Contributors include Rebecca A

Baltzer Margaret Bent M Jennifer Bloxam David Crook James Haar Paula Higgins Joseph Kerman Patrick Macey Craig Monson Robert Nosow Jessie Ann Owens Dolores Pesce Joshua Rifkin Anne Walters Robertson Richard Sherr and Rob C Wegman **The Song of Songs in the Early Middle Ages** Hannah W. Matis, 2019-01-28 In *The Song of Songs in the Early Middle Ages* Hannah W. Matis examines how the *Song of Songs* the collection of Hebrew love poetry was understood in the Latin West as an allegory of Christ and the church. This reading of the biblical text was passed down via the patristic tradition established by the Venerable Bede and promoted by the chief architects of the Carolingian reform. Throughout the ninth century the *Song of Songs* became a text that Carolingian churchmen used to think about the nature of Christ and to conceptualize their own roles and duties within the church. This study examines the many different ways that the *Song of Songs* was read within its early medieval historical context *The Song of Songs in the Middle Ages* Ann W.

Astell, 2018-10-18 Included among the sacred books of Judaism and Christianity alike the *Song of Songs* does not mention God at all on the surface it is a lyrical exchange between unnamed lovers who articulate the range of emotions associated with sexual love. Ann W. Astell here examines medieval reader response both interpretive and imitative to the *Song*. Disputing the common view that the literal meaning of *Canticles* had no value for medieval readers Astell points to twelfth century commentaries on the *Song* as well as an array of Middle English works as evidence that the *Song*'s sensuous imagery played an essential part in its tropological appeal. Emphasizing the ways in which a complex fusion of the *Song*'s carnal and spiritual meanings appealed rhetorically to a variety of audiences Astell first considers interpretive responses to *Canticles* contrasting Origen's dialectical exposition with the affective commentaries of the twelfth century ecclesiastical Marian and mystical. According to Astell these commentaries present *Canticles* as a marriage song that mirrors a series of analogous marriages both within the individual and between human and divine persons. Astell describes interpretations of the *Song of Songs* in terms of the various feminine archetypes that the expositors emphasize the Virgin Mother Hetaira or Medium. She maintains that the commentaries encourage the auditor's identification with the figure of the Bride so as to evoke and direct the feminine affective powers of the soul. Turning to literature influenced by the *Song* she then discusses how the reading process is reinscribed in selected works in Middle English including Richard Rolle's autobiographical writings *Pearl* religious love lyrics and cycle dramas. *The Song of Songs in the Middle Ages* provides an innovative model of reader response that opens the way for a deeper understanding of the literary influence of biblical texts *The Honey of Souls* Derek A.

Olsen, 2017-11-30 *The Honey of Souls* is the first full length study of the *Explanation of the Psalms* by Cassiodorus. While the *Explanation* became a seminal document for the monastic movement in the West and was eagerly read and widely quoted for centuries it has languished in relative obscurity in the modern period. Derek Olsen explores Cassiodorus and his strategies for reading as a window into a spirituality of the psalms that defined early Western biblical interpretation **The Influence of the Classical World on Medieval Literature, Architecture, Music, and Culture** Fidel Fajardo-Acosta, 1992 The essays in

this text examine the vigorous survival of classical culture and the way it was embraced and absorbed in such a way as to create a medieval humanism in no way inferior to the culture of the Renaissance **A History of Biblical Interpretation: The Medieval through the Reformation periods** Duane Frederick Watson,2003 *Arts & Humanities Through the Eras* Kristen Mossler Figg,John Block Friedman,2005 Through the presentation of nine different arts and humanities topics such as architecture and design literature religion and visual arts this volume describes the two cultural movements of the Age of Baroque and Enlightenment from 1600 to 1800 **Marian Feasts, Seasons, and Songs in Medieval Polyphony** David Joseph Rothenberg,2004 The Versified Office Andrew Hughes,2011 This book discusses and analyzes a repertory of poetry and chant that was used during the late Middle Ages in church services of the Divine Office a repertory mostly unexplored to date Journal of the Plainsong & Mediaeval Music Society Plainsong and Mediaeval Music Society (Great Britain),1988 The Union of Words and Music in Medieval Poetry Rebecca Anne Baltzer,Thomas M. Cable,James I. Wimsatt,1991 In these essays five noted scholars draw upon the insights of musicology philology linguistics and metrics to illuminate central aspects of the relationship between poetry and music in the Middle Ages Rebecca A Baltzer adds notes on the accompanying musical tape made by the professional ensemble *Sequentia* which significantly illustrates the topics under consideration while offering the experience of listening to superb musical performances Book Review Index ,2006 Every 3rd issue is a quarterly cumulation **The Past and Future of Medieval Studies** John Van Engen,John H. Van Engen,1994 **The Journal of Ecclesiastical History** Clifford William Dugmore,2000 Sapientia Et Eloquentia Gunilla Iversen,Nicolas Bell,2009 This book thrusts the reader into the intellectual turmoil of medieval Europe In interrelated studies of largely unexplored material dating from the ninth through to the fourteenth centuries the contributors explore changes in functions and forms of liturgical poetry and music and of biblical interpretation Although the twelfth century constitutes the main focus the phenomena dealt with here had roots in earlier times and remained in circulation in later centuries The cultural heritage of the Carolingian intellectuals tied to the palace school of Charles the Bald is examined in a liturgical context Forms and ideas from this period were reused and transformed in the twelfth century as represented here by sequences tropes Abelard s poetry the Gloss to Lamentations and ritual representations or liturgical drama The two final chapters treat fourteenth century uses and understandings of Boethius s *De institutione musica* and the new genre of sequence commentaries both dealing with later medieval views on music theory and liturgical poetry from an earlier period thus connecting the end of the book to its beginning The sections are interspersed with philosophical reflections on overriding themes of the contributions The volume concludes with an anthology of poetic texts in Latin with English translations and musical transcriptions

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