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Plainchant gradual pdf

This module introduces students to the repertoire of western singing. In addition to examining the main forms and styles of singing and exploring the repertoire, the module considers the historical impact of the editors and compilers of Chant. You are encouraged to take this form with form A1: historical structure of Christian liturgy and worship unless you do not already have a clear understanding of the Latin liturgy. Speed Frequency The end of the module you will have acquired (a) knowledge and understanding of the principal forms and characteristics of western song repertoire for mass, office and other related observances, and (b) a historical perspective on training, compilation, expansion, modification and performance of canto.Suggested standards Reading and RepertoriSthes work to guide David Hiley, Western Chamchant: a manual. This is now available in Paperback edition. Part II will get you through the study area 1 (though not quite in the order listed); Parts VI, VII 2.1; Part IV to 2.2; Part x 2.3 and 2.4; Part XI for 2,5.Se you're making your first study of hand, then you might find it helpful to read an introduction to a book of basic text, as Richard L. Crocker, an introduction to Gregorian chant, or the one included in Jeremy Yudkin, music included in medieval Europe, or Richard Hoppin, medieval music or the new Oxford history of music music II: the Middle Ages to 1300 (but it should be the revised edition). Some older books (as Apel, Gregorian Chant) are now outdated and should be used with caution, but still contain a lot of useful information. The study of Dom Gregory Murray is useful to grasp the issues involved in Chant.john Stevens notation made a major study of words and music in the Middle Ages, including chapters on singing, song, sequence and liturgical drama. The most accessible song The sources lie in the book edited by the monks of Solens: Liber Usualis (recently reprinted), Graduale Romanum, Monastino Antiphonale, Liber Hymnarius. Gradual Triplex includes an extra notation neumatic sources used for edition.meval Chant English for mass (based on the use of Salisbury, c.1500) has been published in editions practices modified by Nick Sandon. In addition to the ordinary of the Mass, the time cycle it has now reached the Holy Week. The basic introductory anthology of song is the cantto Mary Berry. Esect from the eighteenth and nineteenth century Chant Books are often for sale in antique bookstores or stalls from the Seine near Notre Dame. Occasionally you can find entire books, and it's worth asking your church or local Catholic convent or monastery, or the houses of the old established Roman Catholic families: the attics, closets store and lumber rooms are places tipici.Adattori existing songs for use with English texts were made during the early years of the Reformation, including some of the songs Marbeck for the Book of common prayer. However most of the adaptations to date from the nineteenth and twentieth centuries, and can be found gradual plainchant, the Ordinary of the Mass and British English, and more recently in a kyriale English and hymns for prayer and of Iode.recordings Chant varies in style and repertoire, and a considerable number are included in the catalog of current gramophone. In addition to the recordings from Abbays (including solesmes) You might want to listen Schola Gregoriana of Cambridge and Ensemble Gilles Binchois. There is a long essay on the execution of the song introduction to Liber Usualis: other approaches are often discussed in the recording notes, but there are discussions about the ancient music of the diary, and the reviews are often particularly informative. Added by studies and essays it would be well advised to select groups Of singing you know themselves really well. These could be selected from a single season, or chosen to represent a group of seasons or parties. AREESTUDY AREE1 REPERTORY 1.1 TONES AND E psalm tones and combined with antiphons 1.2 Music for the Proper of the Mass proceeds, gradually, Alleluia, Tract, Sequence, Offertory, Communion 1.3 Music for the Ordinary of the Mass, Kyrie, Gloria, Credo, Sanctus, Agnus Dei, Ite Missa est / Benedicamus 1.4 Music for the Office antiphons and psalms, hymns and antiphons, responsories, hymns 1.5 Music for Holy week and Easter Sunday procession of palms, passion, Holy Thursday liturgy of Good Friday, Easter Vigil, Easter Sunday masses 1.6 Processions and their chants 1.7 late medieval compositions: tropes, sequences, rhymed offices, 1.8 regional liturgical dramas, local and questions variantsEssay monastic related field of study 1: in your answers you should cover your discussion of examples or extracts specific chant.B1.1.1 distinguish from antiphonal responsorial singing in relation to the structure, style and liturgical use. B1.1.2 Discuss the vocal repertoires for one of the following: the Mass, Matins, Vespers, the Office and Mass of the Dead, on Christmas Day, Palm Sunday, Holy Thursday, Good Friday, the Easter Vigil, on Easter Day. You can restrict the discussion to the singing of a tradition or use. B1.1.3 modal classification is an essential means for selecting Psalm antiphons tones. It has a limitation in relation to the most extensive repertoire, or you can identify the musical characteristics attributable to each mode? B1.1.4 Consider one of the following in relation to the song: liturgical accretions late Middle Ages; rhymed offices; liturgical drama; regional or monastic repertoires; tropes, sequences, and hymns.2 compilers, editors, and historical influences performance2.1 from oral tradition to written repertoire: the period from Pope Gregory the Frankish Empire 2.2 Medieval transmission: from neumes unheightened four-line stave 2.3 reforms and Counter-2.4 editions of the singing performance in France in the seventeenth and eighteenth century and their 2.5 Solesmes editions of singing in the nineteenth and twentieth centuries 2.6 Adaptations of the song to the English language 2.7 performanceEssay current approaches to questions related to the study area 2 : B1.2.1 and 'should be referred to the song' Gregorian ', or is the formation of the medieval repertoire of western song more properly attributed to the Franks? B1.2.2 lists the modes of transmission and the notation of chant from the early Church to c.1600. B1.2.3 How did the Counter affect the song and its place in the liturgy? B1.2.4 Consider one of the following in relation to the song: France in the seventeenth and eighteenth centuries; the revival of the nineteenth century in France; the revival of the nineteenth century in England. B1.2.5 In what areas is the Solesmes approach for the preparation and performance of the song 'authentic'? There are other approaches are valid? B1.2.6 What are the advantages and disadvantages of adapting the song texts in the vernacular? Compare Latin original specifications with adaptations in the vernacular in your discussion. B1.2.7 compare three recent recordings and contrasting singing. How do they differ in appearance, style and technique? How does the approach to performance reflect notation issues? StudyYou must study both areas listed above.Although you can choose (or be directed by a supervisor in) their model study should include these issues listed in the above study areas, and you may want to consider the items recommended listed above.In undertake the writing of essays, we recommend that you consult the guide for submission of written work in the general notes.Assessment study and satisfactory completionAt the end of the form you need to submit two essays, each of 3.750 to 4.000 words for the evaluation. The subjects of the essays must be chosen among the topics set by the Academic Council of the module. The essays of him can cover both areas of study, or only to the first area. A bibliography of consulted materials Being added to the ESSAY.The evaluation of the module will be based on the two essays. If both essays refer to the first study area, you can also be asked to provide additional tests of studies undertaken in the area not covered by the two assessed essays. This can consist in notes taken during the study or a wise on a topic related to the area. Examiners will require these materials if they require them.Two copies of all materials for evaluating and creating satisfactory completion should be forwarded to the Course Secretary and Postmark no later than January 31 or 30 June in period.Bibliography appropriate study : Module B1WILL APEL, CANTO Gregoriano (Bloomington, Indiana, Indiana University Press, 1958; 5 Å ª Print 1973) Richard L. Crocker, introduction to Gregorian Canto (New Haven and London, Yale University Press, (C.2001)) John Harper, the shapes and orders of Western Liturgy from 10 to 18th century (Oxford, The Clarendon, Press, 1991) David Hiley, Western Plainchant: A Handbook (Oxford, The Clarendon Press, 1993) Richard H. Hoppin, Medieval Music (London and New York, Norton, [C.1978]) Peter Jeffery (edited by), The Study of Medieval Chant:. 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