

10
Athen. In g[e]n[er]al fac.



Handwritten musical notation on a five-line staff. The notation consists of various note heads, stems, and beams, typical of a medieval manuscript. The notes are arranged in a melodic line across the staff.

u[er]ge[n]t[er] p[ro]p[ter] fac[er]e colum[ba] b[e]n[e]d[ic]t[us] et for[m]o[rum] fac[er]e

Handwritten musical notation on a five-line staff, continuing from the previous section. It shows several notes with stems, some with beams connecting them.

Beneventan Chant

S Nieto



Beneventan Chant:

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 [The Sources of Beneventan Chant](#) Thomas Forrest Kelly, 2023-05-31 The area whose capital was the southern Lombard city of Benevento developed a culture identified with the characteristic form of writing known as the Beneventan script which was used throughout the area and was brought to perfection at the abbey of Montecassino in the late eleventh century This repertory along with other now vanished or suppressed local varieties of music give a far richer picture of the variety of musical practice in early medieval Europe than was formerly available Thomas Forrest Kelly has identified and collected the surviving sources of an important repertory of early medieval music this is the so called Beneventan Chant used in southern Italy in the early middle ages before the adoption there of the now universal music known as Gregorian chant Because it was deliberately suppressed in the course of the eleventh century this music survives mostly in fragments and palimpsests and the fascinating process of restoring the repertory piece by piece is told in the studies in this book A companion volume to this collection also by Professor Kelly details the practice of Medieval music

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 [The Beneventan Chant](#) Thomas Forrest Kelly, 1989 **Interlacing Traditions** Luisa Nardini, 2016 This book is the first comprehensive study of the neo Gregorian chants for the Proper of the Mass that circulated in the Beneventan region between the tenth and the thirteenth centuries This extensive repertory demonstrates in extraordinary ways the struggles of local cantors to mediate between conformity to a standardized liturgy pursued by the Carolingians and the papacy and a desire to maintain elements of the local musical culture Some neo Gregorian chants were locally composed while others were imported from other regions Both imported and local chants reveal the stylistic preferences of local cantors and the interconnections between chant composition and saints cults and thereby shed light on issues related to the oldest musical repertories of medieval Europe such as the Byzantine Roman Ambrosian and Beneventan chants Ultimately they lead us into a deeper understanding of the musical culture of medieval southern Italy a territory that at different times had been the theatre of incursions and invasions by many peoples Lombards Byzantines Muslims Normans Franks and Romans and that was also the home to several flourishing Jewish communities The book's rigorous historical analysis is supported by comprehensive tables appendices and indexes it is also enriched by musical and textual transcriptions as well as images from relevant manuscripts **Formularity and Formal Structure in the Old Beneventan Chant** Sarah Bereza, 2011 This thesis examines formularity and formal structure in the extant Mass Proper melodies of the Old Beneventan rite The musical style of this early south Italian repertory is distinguished by its frequently repeating melodic formulas which

generally operate at a single pitch level giving the melodies their characteristic prolix surface detail and modal character. While other Western chant traditions also use formulaic procedures the frequent use of formulaicity in the Beneventan Mass Propers is exceptional. There has been no detailed analysis of the grammar governing the Beneventan musical style though scholars have commented on and analyzed the formulaic usage of Beneventan chant especially with an aim for transcription into pitch specific notation. My research examines three main aspects of Beneventan music: the formulas of the Beneventan melodic fund in respect to their formal function within the melodies, phrase structure, the long range voice leading and pitch organization underlying the ornamental melodic surface and the form of the pieces as established through repetition, either literal or functional. This study is based on the Beneventan Mass Proper melodies contained in the two principal extant sources of the chant: Benevento Biblioteca capitolare Ms 38 and 40. This study contributes to scholarly dialogue regarding formulaic chant because it provides insight into the melodic construction of one family of pre-octoechos chant melodies. In particular, this examination of formulaicity and modality in Beneventan chant has yielded three primary findings. First, it demonstrates that throughout the repertory Beneventan chant's ornate surface conceals an underlying structure built mostly of conjunct and disjunct thirds. Second, it gives a picture of mostly consistent functional usage of specific formulas as either openings, mid-phrase material or cadences, but also shows that the function of a given formula can vary according to its context and surrounding melodic material. Third, it reveals that many of the Beneventan melodies have forms based on a repetition of only a few phrases with multiple variations on each phrase. Along with their many nuances, exceptions and expansions, these conclusions form the core of this research.

Chant and Notation in 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 repertoires 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 intonation *Salus Populi*.

Chant and Notation in 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 repertoires 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 **Chant and its Origins** Thomas Forrest Kelly, 2017-07-05 The Latin liturgical music of the medieval church is the earliest body of Western music to survive in a more or less complete form It is a body of thousands of individual pieces of striking beauty and aesthetic appeal which has the special quality of embodying of giving voice to the words of the liturgy itself Plainchant is the music that underpins essentially all other music of the middle ages and far beyond and is the music that is most abundantly preserved It is a subject that has engaged a great deal of research and debate in the last fifty years and the nature of the complex issues that have recently arisen in research on chant are explored here in an overview of current issues and problems Beneventanum Troporum Corpus I, Part 1 Alejandro Planchart, 1994-05-01 **Missale Ragusinum** Catholic Church, 1990 **The Beneventan Chant. Cambridge Studies in Music** T.F. Kelly, 1989 **Routledge Revivals: Medieval Italy (2004)**. Christopher Kleinhenz, 2017 Medieval Italy Christopher Kleinhenz, 2004-08-02 This Encyclopedia gathers together the most recent scholarship on Medieval Italy while offering a sweeping view of all aspects of life in Italy during the Middle Ages This two volume illustrated A Z reference is a cross disciplinary resource for information on literature history the arts science philosophy and religion in Italy between A D 450 and 1375 For more information including the introduction a full list of entries and contributors a generous selection of sample pages and more visit the Medieval Italy An Encyclopedia website **Montecassino and the old Beneventan chant** Thomas Forrest Kelly, *Les Traditions Du Plain-chant Occidental* William Renwick, 2010 *Political Plainchant?* Roman Hankeln, 2009 Work on the present book began in autumn 2005 with a small conference at the Centre for Medieval Studies Trondheim Norway Fanfare , 1994 **Benevento 38** Nicola Tangari, 1989 A Gregorian Chant Discography , 1990

Decoding **Beneventan Chant**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Beneventan Chant**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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