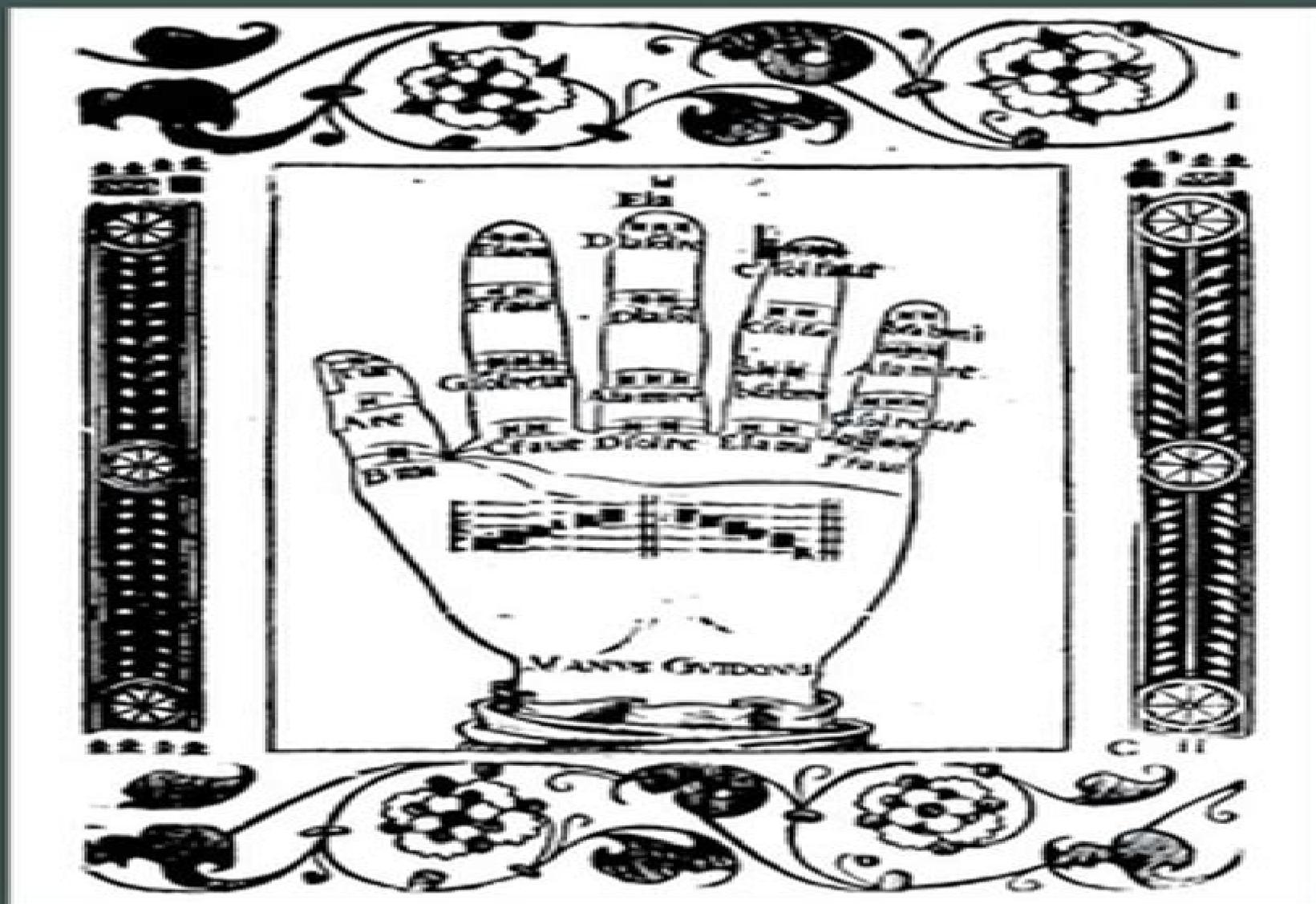


TONAL STRUCTURES IN EARLY MUSIC



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Tonal Structures In Early Music

Michael Robert Dodds



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Tonal Structure in the Polyphonic Magnificat of the Sixteenth Century Richard Leon Bowen,2005 *The Tonal Language of John Dowland's Lutesongs* Jeffrey Thore Meyer,1999 *Layer Analysis* Gerald Warfield,1978-01-01 **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 *The Art of*

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