
Peer reviewed version

Link to published version (if available):
10.1525/jams.2016.69.3.595

Link to publication record in Explore Bristol Research
PDF-document

This is the author accepted manuscript (AAM). The final published version (version of record) is available online via University of California Press at http://jams.ucpress.edu/content/69/3/595. Please refer to any applicable terms of use of the publisher.

University of Bristol - Explore Bristol Research
General rights

This document is made available in accordance with publisher policies. Please cite only the published version using the reference above. Full terms of use are available:
http://www.bristol.ac.uk/pure/about/ebr-terms
ABSTRACT

Augustine’s judgement in *Confessions* of music’s moral value, as selectively abbreviated by Isidore of Seville, provides a conceptual framework for understanding early-medieval Iberian musical values. Augustine advocates a devotional focus primarily on text, expressing anxiety about elaborate liturgical music. For Isidore, by contrast, diverse melody leads both faithful and unfaithful towards a transcendent anticipation of heaven, beyond reason-based concentration on text. Examples are drawn from Old Hispanic (“Mozarabic”) chant, whose texts (preserved before 732) are closer to the late-antique context than any other western liturgy. Old Hispanic melodies are preserved in unpitched notation ca. 900. Here, I test the hypothesis that Isidore’s musical values shaped the extant Old Hispanic chant texts and melodies, leading to a new appraisal of how Old Hispanic musical values and practice relate. The methodology developed here has the potential to be applied to other ritual traditions.

Keywords:

Old Hispanic chant
Mozarabic chant
Isidore of Seville
Augustine of Hippo
Musical values
Melodic language