

POLYPHONY AT NOTRE DAME AND IN THE 13TH CENTURY

21M.220 — Outline 6, 4/27

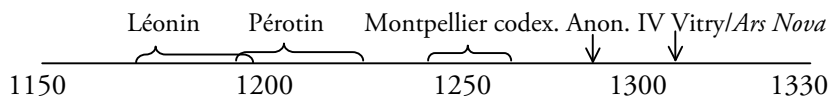
1. Sext (with two psalms to recite)
 - a. Collect of the Day: Deus, qui beátum Gabriélem dulcíssimæ Matris tuæ dolóres assidue recólere docuísti, ac per illam sanctitátis et miraculórum glória sublimásti: da nobis, ejus intercessióne *et exemplo*; ita Genitrícis tuæ consociári fletibus, ut matrína ejúsdem protectióne salvémur. Per Dominum...

God, Who didst teach blessed Gabriel, diligently to ponder the sorrows of Thy most sweet Mother, and Who hast gloriously exalted him as a saint and worker of wonders: vouchsafe to be moved by his merits and prayers, and to grant unto us so to mourn with Mary Thy Mother, that her maternal care may ensure our salvation.
2. Review of Polyphony from last Thursday
3. The Gothic era in History, Art, and Music
 - a. Rise of Universities — formed from Cathedral schools
 - b. Birth of lecturing and learning.
 - c. Changes in architecture – new inventions beyond Roman technology
4. The Music Treatise of “Anonymous IV”
 - a. How good are your lecture notes? (one theory...)
 - b. Englishman, from 1270 or 1280: one hundred years after this all begins!
5. Leonin (=Leoninus magister)
 - a. *Organum purum duplum* — long melismas over a fixed chant note
 - b. tenor
 - c. Discant / Discant clausula(e)
 - d. Organum in unknown rhythm, discant in fixed rhythm.
 - e. Made the *Magnus Liber Organum* from the Gradual and the Antiphoner— remains: W₁ = Wolfenbüttel, W₂, F, Madrid.
 - f. *optimus organista*
 - g. *Viderunt omnes* – who sang this music?
6. Perotin (=Perotinus magnus)
 - a. *Organum purum quadruplum* and *Organum purum triplum*
 - b. All in fixed, modal rhythm
 - c. “abbreviated” (=edited?) the *Magnus Liber*

- d. *optimus discantor* “better than Leoninus”
- e. made great organum quadruplum including “Viderunt” and “Sederunt”¹
- f. *Viderunt omnes*
- g. antecedent-consequent building material.

7. Modal Rhythm

I. Timeline:



II. Perotinian or Modal Rhythm:

Shape of individual notes not indicative of duration. Sequence of ligatures indicates the modal quality of the passage:

Mode 1: 3 2 2 2 ...

2: 2 2 2 ... 3

3: 1 3 3 3 ...

4: 3 3 3 ... 2

5: 3 3 3 3 ...
(or 1 1 1 1)

6: 4 3 3 3 ...

optional:

Mode 4 exists only in theoretical sources; it is not found in practical music and thus is unlikely to be confused with mode 5; After each *ordo*, a tick indicating a rest is normally found. In some sources (*Bam.*) the duration of the rest is indicated by its length. In others (*Mo.*) duration is determined by context. The difficulty in interpreting rhythm comes from (1) repeated notes (which cannot be ligated) (2) *extensio modi* (omission of notes by extending others) and (3) *fractio modi* (breaking up of a L of a mode into smaller parts).

The plica is a symbol derived from chant liquescence to indicate motion to another pitch at the end of a note or ligature. The plica can be written separately like (□ □) but is most often discussed in the theoretical sources when it forms part of a ligature and is indicated by a tail on the right side of the ligature (□ □). The tail can point upwards or downwards indicating either an ascending or descending plica. The pitch of the plica note is determined by context (see *Discantus positio vulgaris*).

Mode 6, both in practical sources and in theory, is often described as being a modification of either mode 1 or mode 2 through *fractio modi* and plicas. Thus in common practical use there are 2 measurable modes (1 & 2) and 2 *ultra mensurabilis* (3 & 5).

¹ The performance of Perotin's *Sederunt principes* is beautifully described near the end of Umberto Eco's *The Name of the Rose*, a must read for any medieval aficionado.

In theoretical literature of the early 13th century, the “proper” long has the duration of 2 tempora. A “long before long” contains three tempora (as for example, in mode 5).

Because of the dependence on ligatures for determining the rhythm of a passage, transcription of syllabic pieces (motets) in the period a little past Perotin is extremely difficult and should only be attempted under the influence of Red Bull or other potent potables.

8. Thirteenth-century motet (*ars antiqua* as called by the fourteenth century)
 - ~~a. Manuscripts:~~
 - ~~i. Montpellier codex~~
 - ~~ii. Bamberg codex~~
 - ~~iii. End of score notation~~
 - b. Genesis from the discant clausula and substitute clausulae.
 - c. Texting (French word for word is “mot”) of the upper voice.
 - i. Text does not have to be on the same subject as the original chant tenor
 - d. Addition of third voice creates third text.
 - i. Third text does not have to be on the same subject as the second text or the tenor.
 - ii. Texts probably sung simultaneously (God as audience?)
 - iii. Motets become secular: quote secular songs
 - iv. Combination of Troubadour/Trouvère subjects and sacred tenors
 - v. Quotation of trouvère songs in upper voices (motet ente)
 - vi. Where would such a piece be sung?
 - ~~e. Differentiation of voices~~
 - ~~i. Innovations of Petrus de Cruce~~

for Thursday:

Reading: Wright-Simms, chapters 10–11.

Listening: Vitry, *Garrit Gallus/In nova fert/NEUMA*; Anon., *La quinte estampie real*; ~~Machaut, *Douce dame Jolie*~~; Short quiz at the start of class.

Assignment: Study carefully the types of melodies, harmonies, and overall phrases that Perotin uses in *Viderunt Omnes*. Now set, in Perotin’s organum style, the five notes of the soloist’s incantation “Adspice in me” from the antiphon for Sext. You need not make your composition as long as the first five notes of *Viderunt Omnes*! But it should be at least 20–40 ♩. in length. Bonus kudos for choosing to write in rhythmic mode 2 or mode 3. You may choose to write in *triplum* (easier) or *quadruplum* style. You should follow your model closely: don’t worry too much about plagiarism!

Alternative (harder) assignment: write a three-part bitextual motet over the first five notes of “Adspice in me.” Texts of your own choosing. When you run out of notes, you will repeat the tenor.