

Concise History of Western Music, 4e: Chapter 3 Polyphony through the Thirteenth Century

Title	Description
Polyphony	Music or musical texture consisting of two or more simultaneous lines of independent melody.
Organum	(Latin; pronounced OR-guh-num; pl. organa) (1) One of several styles of early polyphony in use from the ninth through the thirteenth centuries, involving the addition of one or more voices to an existing chant. (2) A piece, whether improvised or written, in one of those styles in which one voice is drawn from a chant.
Organal voice	(Latin, <i>vox organalis</i>) In an organum, the voice that is added above or below the original chant melody.
Principal voice	(Latin, <i>vox principalis</i>) In an organum, the original chant melody.
Parallel organum	Type of polyphony in which an added voice moves in exact parallel to a chant, normally a perfect fifth below it. Either voice may be doubled at the octave.
Free organum	Style of organum in which the organal voice moves in a free mixture of contrary, oblique, parallel, and similar motion against the chant (usually above it).
Aquitanian polyphony	Style of polyphony from the twelfth century encompassing both discant and florid organum.
Versus	(Latin, "verse") A type of Latin sacred song, either monophonic or polyphonic, setting a rhymed, rhythmic poem.
Florid organum	A twelfth-century style of two-voice polyphony in which the lower voice sustains relatively long notes while the upper voice sings notegroups of varying length above each note of the lower voice.
Discant	(Latin, "singing apart") (1) A twelfth-century style of polyphony in which the upper voice or voices have about one to three notes for each note of the lower voice. (2) A treble part.
Notre Dame polyphony	A style of polyphony from the late-twelfth and thirteenth centuries, associated with the Cathedral of Notre Dame in Paris.
Rhythmic modes	System of six durational patterns (for example, mode 1, long-short) used in polyphony of the late-twelfth and thirteenth centuries and as the basis of the rhythmic notation of the Notre Dame composers.
Clausula	(Latin, "clause"; pl. clausulae) In Notre Dame polyphony, a self-contained section, closing with a cadence, of an organum.
Triplum	(from Latin <i>tripplus</i> , "triple") (1) In polyphony of the late-twelfth through fourteenth centuries, the third voice from the bottom in a three- or four-voice texture, added to a tenor and duplum. (2) In Notre Dame polyphony, an organum in three voices.

Quadruplum	(Latin, "quadruple") (1) In polyphony of the late-twelfth through fourteenth centuries, the fourth voice from the bottom in a four-voice texture, added to a tenor, duplum, and triplum. (2) In Notre Dame polyphony, an organum in four voices.
Conductus	A serious medieval song, monophonic or polyphonic, setting a rhymed, rhythmic Latin poem.
Motet	(from French <i>mot</i> , "word") A polyphonic vocal composition; the specific meaning changes over time. The earliest motets add a text to an existing discant clausula. Thirteenth-century motets feature one or more voices, each with its own sacred or secular text in Latin or French, above a tenor drawn from a chant or other melody.
Cantus firmus	(Latin, "fixed melody") An existing melody, often taken from a Gregorian chant, on which a new polyphonic work is based; used especially for melodies presented in long notes.
Franconian notation	System of notation, described by Franco of Cologne around 1280, using noteshapes to indicate durations.
Voice exchange	In polyphony, a technique in which voices trade segments of music, so that the same combination of lines is heard twice or more, but with different voices singing each line.