

MUS8A: Music History

Study Guide for Test 1

What is covered: Part One Introduction, Chapters 1 - 4

What to study:

- Your notes on the lecture from the classes
- Notes you took on the textbook reading
- Timelines
- Outlines on Study Space website (www.wwnorton.com/musichistory)
- Chapter Quizzes and Flashcards on Study Space

LISTENING

- *Epitach of Seikilos*
- Mass for Christmas Day: Kyrie
- Mass for Christmas Day: Gradual “Viderunt omnes”
- Mass for Christmas Day: Alleluia
- Chants from Vespers for Christmas Day: Antiphon *Tecum principium* and Psalm *Dixit Dominus*
- Sequence for Easter: *Victimae paschali laudes*
- *Alleluia, o virga mediatrix* by Hildegard von Bingen
- Léoninus, “Viderunt omnes”
- Perotinuns, “Viderunt omnes”
- Three motets on Tenor Dominus (21a, b, c)
- Phillip de Vitry: “In arboris/Tuba sacrae fidei/Virgo sum” (motet)
- Gillaume de Machaut: Kyrie from *Messe de Notre Dame*
- Gillaume de Machaut: Foye porter (virelei)
- Gillaume de Machaut: Rose liz, printenps, verdure (rondeau)
- Guillaume Du Fay: Resvellies vous (ballade)
- Francesco Landini: Non avrà, ma’ pieta (ballata)

Guide to studying the listening selections:

1. Read the passage in the textbook where the selection is discussed.
2. Listen to the selection to aurally connect the explanation with the actual music.
3. Identify the genre (type of composition), the approximate date of composition and the composer, if known.
4. Identify the text source(s) and general meaning.
5. Determine if the work is sacred or secular.
6. Identify the typical situation when the work would have been performed. (When, where, who, how)
7. Identify and understand significant characteristics and compositional techniques employed.
8. Listen for the particular performing forces, such as number of singers, gender of singers, types of instruments used, etc.
9. Listen for particular characteristics and snippets of texts that give clue for identification.

TERMS TO KNOW

Terms and Names Related to Historical Background

Ancient Greece

Ancient Greece was a civilization belonging to a period of Greek history that lasted from the Archaic period of the 8th to 6th centuries BC to the end of antiquity (ca. 600 AD).

Immediately following this period was the beginning of the Early Middle Ages and the

Byzantine era.^[1] Included in Ancient Greece is the period of Classical Greece, which flourished during the 5th to 4th centuries BC. Classical Greece began with the repelling of a Persian invasion by Athenian leadership. Because of conquests by Alexander the Great, Hellenistic civilization flourished from Central Asia to the western end of the Mediterranean Sea.

Black Death

The **Black Death** was one of the most devastating pandemics in human history, peaking in Europe between 1348 and 1350. Although there were several competing theories as to the etiology of the Black Death, recent analysis of DNA from victims in northern and southern Europe indicates that the pathogen responsible was the *Yersinia pestis* bacterium, which causes the Bubonic plague, although these were different, previously unknown ancestral variants of those identified in the 20th century.^{[1][2]}

The Black Death is thought to have started in China or central Asia,^[3] before spreading west. The plague then travelled along the Silk Road and reached the Crimea by 1346. From there, it was probably carried by Oriental rat fleas living on the black rats that were regular passengers on merchant ships. Spreading throughout the Mediterranean and Europe, the Black Death is estimated to have killed 30–60 percent of Europe's population.^[4] All in all, the plague reduced the world population from an estimated 450 million to between 350 and 375 million in the 14th century.

The aftermath of the plague created a series of religious, social and economic upheavals which had profound effects on the course of European history. It took 150 years for Europe's population to recover. The plague reoccurred occasionally in Europe until the 19th century.

"Middle Ages"

The **Middle Ages** (adjectival forms: **medieval**, **mediaeval**, and **mediæval**) is the period of European history encompassing the 5th to the 15th centuries, normally marked from the collapse of the Western Roman Empire (the end of Classical Antiquity) until the beginning of the Renaissance and the Age of Discovery, the periods which ushered in the Modern Era. The medieval period thus is the mid-time of the traditional division of Western history into Classical, Medieval, and Modern periods; moreover, the Middle Ages usually is divided into the Early Middle Ages, the High Middle Ages, and the Late Middle Ages.

In the Early Middle Ages, depopulation, deurbanization, and barbarian invasions, begun in Late Antiquity, continued apace. The barbarian invaders formed new kingdoms in the remains of the Western Roman Empire. In the 7th century North Africa and the Middle East, once part of the Eastern Roman Empire, became an Islamic Empire after conquest by Muhammad's successors. Although there were substantial changes in society and political structures, the break with Antiquity was not complete. The Eastern Roman Empire – or Byzantine Empire – survived and remained a major power. Additionally, most of the new kingdoms incorporated many of the extant Roman institutions, while monasteries were founded as Christianity expanded in western Europe. In the 7th and 8th centuries, the Franks, under the Carolingian dynasty, established an empire covering much of western Europe; the Carolingian Empire endured until the 9th century, when it succumbed to the pressures of invasion — the Vikings from the north; the Magyars from the east, and the Saracens from the south.

During the High Middle Ages, which began after AD 1000, the population of Europe increased greatly as technological and agricultural innovations allowed trade to flourish and crop yields to increase. Manorialism — the organization of peasants into villages that owed rent and labor services to the nobles; and feudalism — the political structure whereby knights and lower-status nobles owed military service to their overlords, in return for the right to rent from lands and manors - were two of the ways society was organized in the High Middle Ages. Kingdoms became more centralized after the breakup of the Carolingian Empire. The Crusades, first preached in 1095, were military attempts, by western European Christians, to regain control of the Middle Eastern Holy Land from the Muslims, and succeeded long enough to establish Christian states in the Near East. Intellectual life was marked by scholasticism and the founding of universities; and the building of Gothic cathedrals, which was one of the outstanding artistic achievements of the High Middle Ages.

The Late Middle Ages were marked by difficulties and calamities, such as famine, plague, and war, which much diminished the population of western Europe; in the four years from 1347 through 1350, the Black Death killed approximately a third of the European population. Controversy, heresy, and schism within the Church paralleled the warfare between states, the civil war, and peasant revolts occurring in the kingdoms. Cultural and technological developments transformed European society, concluding the Late Middle Age and beginning the Early Modern period.

Petrarch

Francesco Petrarca (20 July 1304 – 19 July 1374), known in English as **Petrarch**, was an Italian scholar and poet, and one of the earliest humanists. Petrarch is often called the "Father of Humanism".^[1] In the 16th century, Pietro Bembo created the model for the modern Italian language based on Petrarch's works, as well as those of Giovanni Boccaccio, and, to a lesser extent, Dante Alighieri.^[2] Petrarch would be later endorsed as a model for Italian style by the Accademia della Crusca. Petrarch's sonnets were admired and imitated throughout Europe during the Renaissance and became a model for lyrical poetry. He is also known for being the first to develop the concept of the "Dark Ages"

St. Benedict

Benedict of Nursia (Italian: *San Benedetto da Norcia*) (c.480–547) is a Christian saint, honored by the Roman Catholic Church as the patron saint of Europe and students.

Benedict founded twelve communities for monks at Subiaco, Italy (about 40 miles (64 km) to the east of Rome), before moving to Monte Cassino in the mountains of southern Italy. There is no evidence that he intended to found a Roman Catholic religious order.^[citation needed] The Order of St Benedict is of later origin and, moreover, not an "order" as commonly understood but merely a confederation of autonomous congregations.^[1]

Benedict's main achievement is his "Rule of Saint Benedict", containing precepts for his monks. It is heavily influenced by the writings of John Cassian, and shows strong affinity with the Rule of the Master. But it also has a unique spirit of balance, moderation and reasonableness (ἐπιείκεια, *epieikeia*), and this persuaded most religious communities founded throughout the Middle Ages to adopt it. As a result, his Rule became one of the most influential religious rules in Western Christendom. For this reason, Benedict is often called the founder of western monasticism.

Boccaccio

Giovanni Boccaccio (Italian pronunciation: 1313 – 21 December 1375)^[1] was an Italian author and poet, a friend, student, and correspondent of Petrarch, an important Renaissance humanist and the author of a number of notable works including the Decameron, On Famous Women, and his poetry in the Italian vernacular. Boccaccio is particularly notable for his dialogue, of which it has been said that it surpasses in verisimilitude that of virtually all of his contemporaries, since they were medieval writers and often followed formulaic models for character and plot.

Charlemagne

Charlemagne; c. 742 – January 28, 814 at Aachen), also known as **Charles the Great** (Latin: *Carolus Magnus* or *Karolus Magnus*; German: *Karl der Grosse*) or **Charles I**, was the founder of the Carolingian Empire, reigning from 768 until his death. He expanded the Frankish kingdom, adding Italy, subduing the Saxons and Bavarians, and pushed his frontier into Spain. The oldest son of Pepin the Short and Bertrada of Laon, Charlemagne was the first Emperor in Western Europe since the fall of the Roman Empire three centuries earlier.


Becoming King of the Franks in 768 following the death of his father, Charlemagne was initially co-ruler with his brother Carloman I. Carloman I's sudden death in 771 under unexplained circumstances left Charlemagne as the undisputed ruler of the Frankish Kingdom. Through his military conquests, he expanded his kingdom into an empire that incorporated much of Western and Central Europe.

Charlemagne continued his father's policy towards the papacy and became its protector, removing the Lombards from power in Italy, and leading an incursion into Muslim Spain. He also campaigned against the peoples to his east, forcibly Christianizing them along the way (especially the Saxons), eventually subjecting them to his rule after a protracted war. Charlemagne reached the height of his power in 800 when he was crowned as "Emperor" by Pope Leo III on Christmas Day.

Called the "Father of Europe" (*pater Europae*),^[1] Charlemagne's empire united most of Western Europe for the first time since the Roman Empire. His rule spurred the Carolingian Renaissance, a revival of art, religion, and culture through the medium of the Catholic Church. Through his foreign conquests and internal reforms, Charlemagne encouraged the formation of a common European identity.^{[2][3]} Both the French and German monarchies considered their kingdoms to be descendants of Charlemagne's empire.

Charlemagne died in 814 after having ruled as Emperor for just over thirteen years. He was laid to rest in his imperial capital of Aachen. His son Louis the Pious succeeded him as Emperor.

Chaucer

Chaucer ( /tʃɔːsər/; c. 1343 – 25 October 1400), known as the Father of English literature, is widely considered the greatest English poet of the Middle Ages and was the first poet to have been buried in Poet's Corner of Westminster Abbey. While he achieved fame during his lifetime as an author, philosopher, alchemist and astronomer, composing a scientific treatise on the astrolabe for his ten year-old son Lewis, Chaucer also maintained an active career in the civil service as a bureaucrat, courtier and diplomat. Among his many works, which include The Book of the Duchess, the House of Fame, the Legend of Good Women and Troilus and Criseyde, he is best known today for The Canterbury Tales. Chaucer

is a crucial figure in developing the legitimacy of the vernacular, Middle English, at a time when the dominant literary languages in England were French and Latin.

Great Schism

East–West Schism, sometimes known as the **Great Schism**,^[1] is the medieval division of Chalcedonian Christianity into Eastern (Greek) and Western (Latin) branches, which later became known as the Eastern Orthodox Church and the Catholic Church, respectively. Relations between East and West had long been embittered by political and ecclesiastical differences and theological disputes.^{[2][3][page needed][4][page needed]} Prominent among these were the issues of "filioque", whether leavened or unleavened bread should be used in the Eucharist,^[5] the Pope's claim to universal jurisdiction, and the place of Constantinople in relation to the Pentarchy.

Pope Leo IX and Patriarch of Constantinople Michael Cerularius heightened the conflict by suppressing Greek and Latin usages in their respective domains,^[2] involving in the case of Constantinople the closing of all Latin churches in the city and the trampling of the Eucharist consecrated with unleavened bread.^[7] In 1054, Roman legates traveled to Constantinople for purposes that included refusing to Cerularius the title of "Ecumenical Patriarch" and insisting that he recognize Rome's claim to be the head and mother of the churches.^{[2][8]} On the refusal of Cerularius to accept the demand, the leader of the legation, Cardinal Humbert, excommunicated him, and in return Cerularius excommunicated Cardinal Humbert and the other legates.^[2] This was only the first act in a centuries-long process that eventually became a complete schism.

The **Western Schism** or **Papal Schism** was a split within the Catholic Church from 1378 to 1417. Two men simultaneously claimed to be the true pope. Driven by politics rather than any theological disagreement, the schism was ended by the Council of Constance (1414–1418). The simultaneous claims to the papal chair of two different men hurt the reputation of the office. The Western Schism is sometimes called the **Great Schism**, although this term is also applied to the East–West Schism of 1054.

Dante

Durante degli Alighieri, mononymously referred to as **Dante** (c. 1265–1321), was a major Italian poet of the Middle Ages. His *Divine Comedy*, originally called *Commedia* and later called *Divina* by Boccaccio, is considered the greatest literary work composed in the Italian language and a masterpiece of world literature. In Italy he is known as *il Sommo Poeta* ("the Supreme Poet") or just *il Poeta*. Dante, Petrarch, and Boccaccio are also known as "the three fountains" or "the three crowns". Dante is also called the "Father of the Italian language". Dante was born in Florence, Italy. The exact date of Dante's birth is unknown, although it is generally believed to be around 1265. This can be deduced from autobiographic allusions in *La Divina Commedia*. Its first section, the *Inferno*, begins "Nel mezzo del cammin di nostra vita" ("Halfway through the journey we are living"), implying that Dante was around 35 years old, as the average lifespan according to the Bible (Psalms 89:10, Vulgate) is 70 years; and as the imaginary travel took place in 1300, Dante must have been born around 1265. Some verses of the *Paradiso* section of the *Divine Comedy* also provide a possible clue that he was born under the sign of Gemini: "As I revolved with the eternal twins, I saw revealed from hills to river outlets, the threshing-floor that makes us so ferocious" (XXII 151-154). In 1265 the Sun was in Gemini approximately during the period of May 11 to June 11.^[3]

Hundred Years' War

The **Hundred Years' War** was a series of conflicts waged from 1337 to 1453 between the Kingdom of England and the Kingdom of France and their various allies for control of the French throne. It was the result of a dynastic disagreement dating back to William the Conqueror who became King of England in 1066, while remaining Duke of Normandy. As dukes of Normandy, the English kings owed homage to the King of France. In 1337 Edward III of England refused to pay homage to Philip VI of France, leading the French king to confiscate Edward's lands in Aquitaine. Edward responded by declaring that he, not Philip, was the rightful king of France - a claim dating to 1328 when Charles IV of France had died without a male heir. A claim for the succession had been made for Edward through the right of his mother Isabella, daughter of Philip IV. Instead, the son of Philip IV's younger brother, Charles of Valois, had been made king. The question of legal succession to the French crown was central to the war over generations of English and French claimants.

Giotto

Giotto di Bondone (1266/7 – January 8, 1337), better known simply as **Giotto**, was an Italian painter and architect from Florence in the late Middle Ages. He is generally considered the first in a line of great artists who contributed to the Italian Renaissance. Giotto's contemporary, the banker and chronicler Giovanni Villani, wrote that Giotto was "the most sovereign master of painting in his time, who drew all his figures and their postures according to nature. And he was given a salary by the Comune of Florence in virtue of his talent and excellence." The late-16th century biographer Giorgio Vasari describes Giotto as making a decisive break with the prevalent Byzantine style and as initiating "the great art of painting as we know it today, introducing the technique of drawing accurately from life, which had been neglected for more than two hundred years." Giotto's masterwork is the decoration of the Scrovegni Chapel in Padua, also known as the Arena Chapel, completed around 1305. This fresco cycle depicts the life of the Virgin and the life of Christ. It is regarded as one of the supreme masterpieces of the Early Renaissance.^[3] That Giotto painted the Arena Chapel and that he was chosen by the Comune of Florence in 1334 to design the new campanile (bell tower) of the Florence Cathedral are among the few certainties of his biography. Almost every other aspect of it is subject to controversy: his birthdate, his birthplace, his appearance, his apprenticeship, the order in which he created his works, whether or not he painted the famous frescoes at Assisi, and his burial place.

Terms Related to Ancient Greek Music

Lyre

A plucked string instrument with a resonating sound box, two arms, a crossbar, and strings that run parallel to the soundboard and attach to the crossbar. Played in the worship of false god apollo.

lyric poetry

Lyric poetry is a poem used to express feelings. Lyric poems have specific rhyming schemes and are often, but not always, set to music or a beat.^[1] Aristotle, in Poetics 1447a, mentions lyric poetry (*kitharistike* played to the cithara, a type of lyre) along with drama, epic poetry, dancing, painting and other forms of mimesis. The lyric poem, dating from the Romantic era, does have some thematic antecedents in ancient Greek and Roman verse, but the ancient definition was based on metrical criteria, and in archaic and classical Greek culture presupposed live performance accompanied by a stringed instrument.

Kithara

An ancient Greek instrument, a large lyre.

Aulos

An ***aulos*** (Ancient Greek:) or ***tibia*** (Latin) was an ancient Greek wind instrument, depicted often in art and also attested by archaeology. An ***aulete*** (αὐλητής, *aulētēs*) was the musician who performed on an *aulos*. The ancient Roman equivalent was the ***tibicen*** (plural *tibicines*), from the Latin *tibia*, "pipe, *aulos*." The neologism ***aulode*** is sometimes used by analogy with *rhapsode* and *citharode* (*citharede*) to refer to an *aulos* player, who may also be called an ***aulist***. Played in the worship of false god dionynus.

Monophony

Consisting of a single unaccompanied melodic line. Music or musical TEXTURE consisting of unaccompanied MELODY.

Heterophony

Music or a musical texture in which a melody is performed by two or more parts simultaneously in more than one way, for example, one voice performing simply, and the other with embellishments.

Ethos

- (Greek, "custom") (1) Moral and ethical character or way of being or behaving.
- (2) The character, mood, or emotional effect of a certain tonos, mode, meter, or melody.

Harmonia

(pl. *harmoniai*) An ancient Greek term with multiple meanings: (1) the union of parts in an orderly whole; (2) an interval; (3) a scale type; (4) a style of melody.

Harmonics

Harmonics are not overtones, when it comes to counting. Even numbered harmonics are odd numbered overtones and vice versa.

In many musical instruments, it is possible to play the upper harmonics without the fundamental note being present. In a simple case (e.g., recorder) this has the effect of making the note go up in pitch by an octave; but in more complex cases many other pitch variations are obtained. In some cases it also changes the timbre of the note. This is part of the normal method of obtaining higher notes in wind instruments, where it is called overblowing. The extended technique of playing multiphonics also produces harmonics. On string instruments it is possible to produce very pure sounding notes, called harmonics or *flageolets* by string players, which have an eerie quality, as well as being high in pitch. Harmonics may be used to check at a unison the tuning of strings that are not tuned to the unison. For example, lightly fingering the node found halfway down the highest string of a cello produces the same pitch as lightly fingering the node 1/3 of the way down the second highest string. For the human voice see Overtone singing, which uses harmonics.

Interval

Distance in pitch between two NOTES.

Scale

A series of three or more different pitches in ascending or descending order and arranged in a specific pattern.

Tetrachord

(from Greek, "four strings") In Greek and medieval theory, a scale of four notes spanning a perfect fourth.

Diatonic

In ancient Greek music, an adjective describing a tetrachord with two whole tones and one semitone.

Chromatic

(from Greek *chroma*, "color") In ancient Greek music, an adjective describing a tetrachord comprising a minor third and two semitones, or a melody that uses

such tetrachords.

Enharmonic

In ancient Greek music, an adjective describing a tetrachord comprising a major third and two quartertones, or a melody that uses such tetrachords.

musica mundana, humana, instrumentalis

(Latin, "music of the universe," "human music," and "instrumental music") Three kinds of music identified by Boethius (ca. 480-ca. 524), respectively the "music" or numerical relationships governing the movement of stars, planets, and the seasons; the "music" that harmonizes the human body and soul and their parts; and audible music produced by voices or instruments.

Terms Related to Music in Early Christian Church

Psalms

A poem of praise to God, one of 150 in the Book of Psalms in the Hebrew Scriptures (the Christian Old Testament). Singing psalms was a central part of Jewish, Christian, Catholic, and Protestant worship.

Hymns

A song to or in honor of a god. In the Christian tradition, a song of praise sung to God.

Liturgy

The prescribed body of texts to be spoken or sung and ritual actions to be performed in a religious service.

Chant

(1) Unison unaccompanied song, particularly that of the Latin LITURGY (also called PLAINCHANT). (2) The repertory of unaccompanied liturgical songs of a particular RITE.

Gregorian chant

The repertory of ecclesiastical CHANT used in the Roman Catholic Church.

Byzantium

Byzantium (*bih-ZAN-tee-uhm*; Greek: Βυζάντιον, *Byzántion*; Latin: BYZANTIVM) was an ancient Greek city, founded by Greek colonists from Megara in 657 BC and named after their king Byzas (Greek: Βύζας, *Býzas*, genitive Βύζαντος, *Býzantos*). The name *Byzantium* is a Latinization of the original name Byzantion. The city was later renamed Nova Roma by Constantine the Great, but popularly called Constantinople and briefly became the imperial residence of the classical Roman Empire. Then subsequently the city was, for more than a thousand years, the capital of the Byzantine Empire, the Greek-speaking Roman Empire of late Antiquity and the Middle Ages. Constantinople was captured by the Ottoman Turks, becoming the capital of their empire, in 1453. The name of the city was officially changed to Istanbul in 1930 following the establishment of modern Turkey.

Byzantine chant

The repertory of ecclesiastical CHANT used in the Byzantine RITE and in the modern Greek Orthodox Church. cabaletta In the operatic scene structure developed by Gioachino Rossini in the early nineteenth century, the last part of an ARIA or ENSEMBLE, which was lively and brilliant and expressed active feelings, such as joy or despair. See also CANTABILE and TEMPO DI MEZZO.

Names to Know Chapter 1

Apollo

Latin: *Apollō*) is one of the most important and complex of the Olympian deities in ancient Greek and Roman religion, Greek and Roman mythology, and Greco-Roman Neopaganism. The ideal of the kouros (a beardless, athletic youth), Apollo has been variously recognized as a god of light and the sun, truth and prophecy, healing, plague, music, poetry, and more.

Apollo is the son of Zeus and Leto, and has a twin sister, the chaste huntress Artemis. Apollo is known in Greek-influenced Etruscan mythology as Apulu.

Dionysus

Dionysus (Ancient Greek: Διόνυσος, *Dionysos*) was the god of the grape harvest, winemaking and wine, of ritual madness and ecstasy in Greek mythology. His name in Linear B tablets shows he was worshipped from c. 1500—1100 BC by Mycenean Greeks: other traces of Dionysian-type cult have been found in ancient Minoan Crete.^[2] His origins are uncertain, and his cults took many forms; some are described by ancient sources as Thracian, others as Greek.^{[3][4][5]} In some cults, he arrives from the east, as an Asiatic foreigner; in others, from Ethiopia in the South. He is a god of epiphany, "the god that comes," and his "foreignness" as an arriving outsider-god may be inherent and essential to his cults. He is a major, popular figure of Greek mythology and religion, and is included in some lists of the twelve Olympians. Dionysus was the last god to be accepted into Mt. Olympus. He was the youngest and the only one to have a mortal mother.^[6] His festivals were the driving force behind the development of Greek theatre. He is an example of a dying god.^{[7][8]}

Plato

Plato ; 424/423 BC^[a] – 348/347 BC) was a Classical Greek philosopher, mathematician, student of Socrates, writer of philosophical dialogues, and founder of the Academy in Athens, the first institution of higher learning in the Western world. Along with his mentor, Socrates, and his student, Aristotle, Plato helped to lay the foundations of Western philosophy and science.^[3] In the words of A. N. Whitehead:

Aristotle

Aristotle (Ancient Greek: *Aristotélēs*) (384 BC – 322 BC)^[1] was a Greek philosopher and polymath, a student of Plato and teacher of Alexander the Great. His writings cover many subjects, including physics, metaphysics, poetry, theater, music, logic, rhetoric, linguistics, politics, government, ethics, biology, and zoology. Together with Plato and Socrates (Plato's teacher), Aristotle is one of the most important founding figures in Western philosophy. Aristotle's writings were the first to create a comprehensive system of Western philosophy, encompassing morality, aesthetics, logic, science, politics, and metaphysics. Aristotle's views on the physical sciences profoundly shaped medieval scholarship, and their influence extended well into the Renaissance, although they were ultimately replaced by Newtonian physics. In the zoological sciences, some of his observations were confirmed to be accurate only in the 19th century. His works contain the earliest known formal study of logic, which was incorporated in the late 19th century into modern formal logic. In metaphysics, Aristotelianism had a profound influence on philosophical and theological thinking in the Islamic and Jewish traditions in the Middle Ages, and it continues to influence Christian theology, especially the scholastic tradition of the Catholic Church. Aristotle was well known among medieval Muslim intellectuals and revered as - "The First Teacher". His ethics, though always influential, gained renewed interest with the modern advent of virtue ethics. All aspects of Aristotle's philosophy continue to be the object of active academic study today. Though Aristotle wrote many elegant treatises and dialogues (Cicero described his literary style as "a river of gold"),^[2] it is thought that the majority of his writings are now lost and only about one-third of the original works have survived.

Pythagoras

Pythagoras of Samos (Ancient Greek in Ionian Greek] *Pythagóras ho Sámios* "Pythagoras the Samian", or simply Πυθαγόρας; b. about 570 – d. about 495 BC)^{[1][2]} was an Ionian Greek philosopher, mathematician, and founder of the religious movement called Pythagoreanism. Most of the information about Pythagoras was written down centuries after he lived, so very little reliable information is known about him. He was born on the island of Samos, and

might have travelled widely in his youth, visiting Egypt and other places seeking knowledge. Around 530 BC, he moved to Croton, a Greek colony in southern Italy, and there set up a religious sect. His followers pursued the religious rites and practices developed by Pythagoras, and studied his philosophical theories. The society took an active role in the politics of Croton, but this eventually led to their downfall. The Pythagorean meeting-places were burned, and Pythagoras was forced to flee the city. He is said to have ended his days in Metapontum. Pythagoras made influential contributions to philosophy and religious teaching in the late 6th century BC. He is often revered as a great mathematician, mystic and scientist, but he is best known for the Pythagorean theorem which bears his name. However, because legend and obfuscation cloud his work even more than that of the other pre-Socratic philosophers, one can give only a tentative account of his teachings, and some have questioned whether he contributed much to mathematics and natural philosophy. Many of the accomplishments credited to Pythagoras may actually have been accomplishments of his colleagues and successors. Whether or not his disciples believed that everything was related to mathematics and that numbers were the ultimate reality is unknown. It was said that he was the first man to call himself a philosopher, or lover of wisdom,^[3] and Pythagorean ideas exercised a marked influence on Plato, and through him, all of Western philosophy.

Boethius

Anicius Manlius Severinus Boëthius,^{[1][2]} commonly called Boethius^[3] (ca. 480–524 or 525 AD), was a philosopher of the early 6th century. He was born in Rome to an ancient and prominent family which included emperors Petronius Maximus and Olybrius and many consuls.^[2] His father, Flavius Manlius Boethius, was consul in 487 after Odoacer deposed the last Western Roman Emperor. Boethius, of the noble Anicia family, entered public life at a young age and was already a senator by the age of 25.^[4] Boethius himself was consul in 510 in the kingdom of the Ostrogoths. In 522 he saw his two sons become consuls.^[5] Boethius was imprisoned and eventually executed by King Theodoric the Great,^[6] who suspected him of conspiring with the Eastern Roman Empire. While jailed, Boethius composed his Consolation of Philosophy, a philosophical treatise on fortune, death, and other issues. The *Consolation* became one of the most popular and influential works of the Middle Ages. A link between Boethius and a mathematical boardgame Rithmomachia has been made.

De institutione musica

Boethius' *De institutione musica*, was one of the first musical works to be printed in Venice between the years of 1491 and 1492. It was written toward the beginning of the sixth century and helped medieval authors during the ninth century understand Greek music. In his "De Musica", Boethius introduced the fourfold classification of music:

1. *Musica mundana* — music of the spheres/world
2. *Musica humana* — harmony of human body and spiritual harmony
3. *Musica instrumentalis* — instrumental music
4. *Musica divina*— music of the gods

In one of his works within *De institutione musica*, was to say "Music is so naturally united with us that we cannot be free from it even if we so desired."^[48]

During the Middle Ages, Boethius was connected to several texts that were used to teach liberal arts. Although he did not address the subject of trivium, he did write many treatises explaining the principles of rhetoric, grammar, and logic. During the Middle Ages, his works of these disciplines were commonly used when studying the three elementary arts.^[46]

Terms Related to Liturgy

church calendar

In a Christian RITE, the schedule of days commemorating special events, individuals, or times of year.

Mass

(from Latin *missa*, "dismissed") (1) The most important service in the Roman church. (2) A musical work setting the texts of the ORDINARY of the Mass, typically KYRIE, GLORIA, CREDO, SANCTUS, and AGNUS DEI. In this book, as in common usage, the church service is capitalized (the Mass), but a musical setting of the Mass Ordinary is not (a mass).

Proper of the Mass:

(from Latin *proprium*, "particular" or "appropriate") Texts of the MASS that are assigned to a particular day in the CHURCH CALENDAR.

Introit,

(from Latin *introitus*, "entrance") The first item in the Mass Proper, originally sung for the entrance procession, comprising an antiphon, a psalm verse, the Lesser Doxology, and a reprise of the antiphon.

Gradual,

(from Latin *gradus*, "stairstep") An item in the Mass Proper that is sung after the Epistle reading. The gradual consists of a respond and a verse. Chant graduals are normally melismatic in style and sung in a responsorial manner, with one or more soloists alternating with the choir.

Alleluia or Tract,

An item from the Mass Proper that is sung just before the Gospel reading. The Alleluia consists of a respond to the text 'Alleluia,' a verse, and a repetition of the respond. Chant Alleluias are normally melismatic in style and sung in a responsorial manner, with one or more soloists alternating with the choir.

Offertory,

Item in the MASS PROPER, sung while the COMMUNION is prepared, comprising a RESPOND without VERSES.

Communion

An item in the Mass Proper, originally sung during Communion, comprising an antiphon without verses.

Ordinary of the Mass:

(from Latin *ordinarium*, "usual") Texts of the Mass that remain the same on most or all days of the church calendar, although the tunes may change.

Kyrie,

(Greek, "Lord") One of the five major musical items in the Mass Ordinary; the Kyrie is based on a Byzantine litany.

Gloria,

(Latin, 'Glory') The second of the five major musical items in the Mass Ordinary; the Gloria is a praise formula also known as the Greater Doxology.

Credo,

(Latin, "I believe") Third of the five major musical items in the MASS ORDINARY, a creed or statement of faith.

Sanctus,

(Latin, "Holy") One of the five major musical items in the Mass Ordinary; the Sanctus is based in part on Isaiah 6:3.

Agnus Dei

(Latin, "Lamb of God") The fifth of the five major musical items in the Mass Ordinary; the Agnus Dei is based on a litany.

Office

(from Latin *officium*, "obligation" or "ceremony") A series of eight prayer services of the Roman church, celebrated daily at specified times, especially in monasteries and convents; also, any one of those services.

(Matins, Vespers, etc.)

Different times for different services

Doxology

A formula of praise to the Trinity. Two FORMS are used in GREGORIAN CHANT: the Greater Doxology, or GLORIA, and the Lesser Doxology, used with PSALMS, INTROITS, and other chants.

Terms Related to Chant and Additions to Authorized Chant**chant, plainchant**

(1) Unison unaccompanied song, particularly that of the Latin LITURGY (also called PLAINCHANT). (2) The repertory of unaccompanied liturgical songs of a particular RITE. A unison unaccompanied song, particularly a LITURGICAL song to a Latin text.

neume

A sign used in notation of chant to indicate a certain number of notes and a general melodic direction (in early forms of notation) or particular pitches (in later forms).

syllabic,

Having (or tending to have) one NOTE sung to each syllable of text.

neumatic,

In CHANT, having about one to six NOTES (or one NEUME) sung to each syllable of text.

melisma

A long MELODIC passage sung to a single syllable of text.

melismatic

Of a MELODY, having many MELISMAS.

psalm tone

A melodic formula for singing psalms in the Office. There is one psalm tone for each mode.

tenor or reciting tone

(from Latin *tenere*, "to hold") In a mode or chant, the reciting tone

intonation,

The first notes of a chant, sung by a soloist to establish the pitch for the choir, which joins the soloist to continue the chant.

median,

In a psalm tone, the cadence that marks the middle of the psalm verse.

termination

In a psalm tone, the cadence that marks the end of the psalm verse.

antiphon

(1) A liturgical chant that precedes and follows a psalm or canticle in the Office. (2) In the Mass, a chant originally associated with antiphonal psalmody; specifically, the Communion and the first and final portion of the Introit

jubilus

(Latin) In chant, an effusive melisma, particularly the melisma on "-ia" in an Alleluia.

trope

An addition to an existing chant, consisting of (1) words and melody; (2) a melisma; or (3) words only, set to an existing melisma or other melody.

sequence

(from Latin *sequentia*, "something that follows") A category of Latin chant that follows the Alleluia in some masses.

antiphonal,

A manner of performance in which two or more groups alternate.

responsorial,

A manner of performing chant in which a soloist alternates with a group.

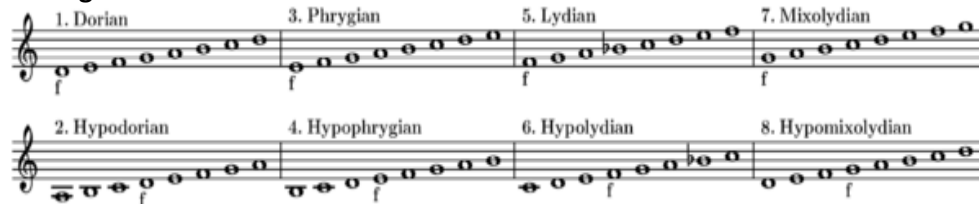
direct performance

Pertaining to a manner of performing CHANT without alternation between groups (see ANTIPHONAL) or between soloist and group (see RESPONSORIAL).

liturgical drama

A dialogue on a sacred subject, set to music, usually performed with action, and linked to the liturgy.

the eight church modes



authentic

A MODE (2) in which the RANGE normally extends from a STEP below the FINAL to an octave above it. See also PLAGAL MODE.

and plagal modes

A MODE (2) in a which the RANGE normally extends from a fourth (or fifth) below the FINAL to a fifth or sixth above it. See also AUTHENTIC MODE.

solmization

A method of assigning syllables to STEPS in a SCALE, used to make it easier to identify and sing the WHOLE TONES and SEMITONES in a MELODY.

Guidonian hand



In Medieval music, the **Guidonian hand** was a mnemonic device used to assist singers in learning to sight-sing. Some form of the device may have been used by Guido of Arezzo, a medieval music theorist who wrote a number of treatises, including one instructing singers in sightreading. The hand occurs in some manuscripts before Guido's time as a tool to find the semitone; it does not have the depicted form until the 12th century

Hexachord

(from Greek, "six strings") (1) A set of six pitches. (2) In medieval and RENAISSANCE SOLMIZATION, the six NOTES represented by the syllables ut, re, mi, fa, sol, la, which could be transposed to three positions: the "natural" hexachord, C-D-E-F-G-A; the "hard" hexachord, G-A-B-C-D-E; and the "soft" hexachord, F-G-A-B-C-D. (3) In TWELVE-TONE theory, the first six or last six notes in the ROW.

Terms Related to Medieval Song

goliard song

Medieval Latin songs associated with the goliards, who were wandering students and clerics.

jongleur or minstrel

French) Itinerant medieval musician or street entertainer.

troubadour,

(from Occitan *trobar*, "to compose a song") A poet-composer of southern France who wrote MONOPHONIC songs in Occitan (*langue d'oc*) in the twelfth or thirteenth century.

trobairitz

were Occitan female troubadours of the 12th and 13th centuries, active from around 1170 to approximately 1260

trouvère

(from Old French *trover*, "to compose a song") A poet-composer of northern France who wrote MONOPHONIC songs in Old French (*langue d'oïl*) in the twelfth or thirteenth century.

Minnesinger

(German, "singer of love"; also pl.) A poet-composer of medieval Germany who wrote MONOPHONIC songs, particularly about love, in Middle High German.

chansonnier

(French, "songbook") Manuscript collection of secular songs with French words; used both for collections of MONOPHONIC TROUBADOUR and TROUVÈRE songs and for collections of POLYPHONIC songs.

epic

is traditionally a genre of poetry, known as epic poetry

courtly love (fine amour)

(French, "refined love"; pronounced FEEN ah-MOOR; *fin' amors* in Occitan; also called **courtly love**) An idealized love for an unattainable woman who is admired from a distance. Chief subject of the TROUBADOURS and TROUVÈRES.

Provençal (langue d'oc or Occitan)

Provençal (Occitan: *Provençau* or *Prouvençau* [*pruveⁿ saw*]) is a dialect of Occitan spoken by a minority of people in southern France, mostly in Provence. In the English-speaking world, "Provençal" is often used to refer to all dialects of Occitan, but it actually refers specifically to the dialect spoken in Provence. "Provençal" (with "Limousin") is also the customary name given to the older version of the *langue d'oc* used by the troubadours of medieval literature, corresponding to Old French or the *langue d'oïl* of the northern areas of France.

langue d'oïl

the *langues d'oïl* or *langues d'oui* [*lɑ̃g^o dwi*] in English the Oïl languages, are a dialect continuum that includes standard French and its closest autochthonous relatives spoken today in the northern half of France, southern Belgium, and the Channel Islands. They belong to the larger Gallo-Romance group of languages, which also covers most of southern France (Occitania), northern Italy and east Spain (Catalan Countries). Linguists divide the Romance languages of France, and especially of Medieval France, into three geographical

subgroups: *Langues d'oïl* and *Langues d'oc*, named after their words for 'yes', with Franco-Provençal (Arpitan) considered transitional.

Refrain

In a song, a recurring line (or lines) of text, usually set to a recurring MELODY.

Names to Know Chapter 2

Hildegard of BingenSaint

Hildegard of Bingen, O.S.B. (German: *Hildegard von Bingen*; Latin: *Hildegardis Bingensis*) (1098 – 17 September 1179), also known as Saint Hildegard, and Sibyl of the Rhine, was a German writer, composer, philosopher, Christian mystic, Benedictine abbess, visionary, and polymath.^[1] Elected a magistra by her fellow nuns in 1136, she founded the monasteries of Rupertsberg in 1150 and Eibingen in 1165. One of her works as a composer, the Ordo Virtutum, is an early example of liturgical drama and arguably the oldest surviving morality play. She wrote theological, botanical and medicinal texts, as well as letters, liturgical songs, and poems, while supervising brilliant miniature illuminations. Although the history of her formal recognition as a saint is complicated, she has been recognized as a saint by parts of the Roman Catholic Church for centuries. On 7 October 2012, Pope Benedict XVI named her a Doctor of the Church.

Ordo virtutum

Ordo Virtutum (Latin for *Order of the Virtues*) is an allegorical morality play, or liturgical drama, by Hildegard of Bingen, composed c. 1151. It is the earliest morality play by more than a century, and the only Medieval musical drama to survive with an attribution for both the text and the music. A short version of *Ordo Virtutum* without music appears at the end of Scivias, Hildegard's most famous account of her visions. It is also included in some manuscripts of the *Symphonia armoniae celestium revelationum* ("Symphony of the Harmony of Celestial Revelations"), a cycle of more than 70 liturgical songs. It may have been performed by the convent nuns at the dedication of the St. Rupertsberg church in 1152^[1] or possibly before the Mass for the Consecration of Virgins at the convent .

Bernart de Ventadorn

Bernart de Ventadorn (Catalan pronunciation: (1130-1140 – 1190–1200), also known as Bernard de Ventadour or Bernat del Ventadorn, was a prominent troubador of the classical age of troubadour poetry. Now thought of as "the Master Singer" he developed the cançons into a more formalized style which allowed for sudden turns.^[1] He is remembered for his mastery as well as popularisation of the trobar leu style, and for his prolific cançons, which helped define the genre and establish the "classical" form of courtly love poetry, to be imitated and reproduced throughout the remaining century and a half of troubadour activity. Bernart was known for being able to portray his woman as a divine agent in one moment and then in a sudden twist, portraying her as Eve, the cause of man's initial sin. This dichotomy in his work is portrayed in a "graceful, witty, and polished" medium. Bernart is unique among secular composers of the twelfth century in the amount of music which has survived: of his forty-five poems, eighteen have music intact, an unusual circumstance for a troubador composer (music of the trouvères has a higher survival rate, usually attributed to them surviving the Albigensian Crusade, which scattered the troubadours and destroyed many sources). His work probably dates between 1147 and 1180. Bernart is often credited with being the most important influence on the development of the trouvère tradition in northern France, since he was well known there, his melodies were widely circulated, and the early composers of trouvère music seem to have imitated him. Bernart's influence also extended to Latin literature. In 1215 the Bolognese professor Boncompagno wrote in his *Antiqua rhetorica* that "How much fame attaches to the name of Bernard de Ventadorn, and

how gloriously he made *cansos* and sweetly invented melodies, the world of Provence very much recognises."

Eleanor of Aquitaine

Eleanor of Aquitaine (French: *Aliénor d'Aquitaine*; *Éléonore de Guyenne*) (1122 or 1124 – 1 April 1204) was one of the wealthiest and most powerful women in Western Europe during the High Middle Ages. As well as being Duchess of Aquitaine in her own right, she was queen consort of France (1137–1152) and of England (1154–1189). She was the patroness of such literary figures as Wace, Benoît de Sainte-Maure, and Bernart de Ventadorn. She belonged to the French House of Poitiers, the Ramnulfids. Eleanor succeeded her father, becoming Duchess of Aquitaine and Countess of Poitiers, and by extension, the most eligible bride in Europe, at the age of fifteen. Three months after her accession, she married Louis VII, son of her guardian, King Louis the Fat. As Queen Consort of France, she participated in the unsuccessful Second Crusade. Soon after the Crusade, Eleanor sought an annulment of her marriage^[1] but was rejected by Pope Eugene III.^[2] However, after the birth of Alix, another daughter, Louis agreed to an annulment.^[3] The marriage was annulled on 11 March 1152, on the grounds of consanguinity within the fourth degree. Their daughters were declared legitimate and custody was awarded to Louis, while Eleanor's lands were restored to her. As soon as the annulment was granted, Eleanor became engaged to Henry Plantagenet, Duke of Normandy and Count of Anjou, who became King Henry II of England in 1154; he was her cousin within the third degree and was nine years younger than she. The couple married on 18 May 1152 (Whit Sunday), eight weeks after the annulment of Eleanor's first marriage, in a cathedral in Poitiers, France (citation needed). Over the next thirteen years, she bore Henry eight children: five sons, three of whom would become kings, and three daughters. However, Henry and Eleanor eventually became estranged. She was imprisoned between 1173 and 1189 for supporting her son Henry's revolt against her husband. Eleanor was widowed on 6 July 1189. Her husband was succeeded by their son, Richard I, who immediately released his mother. Now queen dowager, Eleanor acted as a regent while Richard went on the Third Crusade. Eleanor survived Richard and lived well into the reign of her youngest son John. By the time of her death, she had outlived all her children except for King John and Eleanor, Queen of Castile.

Guido of Arezzo

Guido of Arezzo (also Guido Aretinus, Guido da Arezzo, Guido Monaco, or Guido d'Arezzo) (991/992 – (17 May?) 1050) was a music theorist of the Medieval era. He is regarded as the inventor of modern musical notation (staff notation) that replaced neumatic notation; his text, the *Micrologus*, was the second-most-widely distributed treatise on music in the Middle Ages (after the writings of Boethius). Guido was a monk of the Benedictine order from the Italian city-state of Arezzo. Recent research has dated his *Micrologus* to 1025 or 1026; since Guido stated in a letter that he was thirty-four when he wrote it,^[1] his birthdate is presumed to be around 991 or 992. His early career was spent at the monastery of Pomposa, on the Adriatic coast near Ferrara. While there, he noted the difficulty that singers had in remembering Gregorian chants. He came up with a method for teaching the singers to learn chants in a short time, and quickly became famous throughout north Italy. However, he attracted the hostility of the other monks at the abbey, prompting him to move to Arezzo, a town which had no abbey, but which did have a large group of cathedral singers, whose training Bishop Tedald invited him to conduct. While at Arezzo, he developed new techniques for teaching, such as staff notation and the use of the "ut-re-mi-fa-so-la" (do-re-mi-fa-so-la) mnemonic (solmization). The ut-re-mi-fa-so-la syllables are taken from the initial syllables of each of the first six half-lines of the first stanza of the hymn *Ut queant laxis*, whose text is attributed to the Italian monk and scholar Paulus Diaconus (though the musical line either shares a common ancestor with the earlier setting of Horace's "Ode to

Phyllis" (*Odes* 4.11) recorded in the Montpellier manuscript H425, or may even have been taken from it.) Guido is credited with the invention of the Guidonian hand,^{[3][4]} a widely used mnemonic system where note names are mapped to parts of the human hand. However, only a rudimentary form of the Guidonian hand is actually described by Guido, and the fully elaborated system of natural, hard, and soft hexachords cannot be securely attributed to him.^[5] The *Micrologus*, written at the cathedral at Arezzo and dedicated to Tedald, contains Guido's teaching method as it had developed by that time. Soon it had attracted the attention of Pope John XIX, who invited Guido to Rome. Most likely he went there in 1028, but he soon returned to Arezzo, due to his poor health. It was then that he announced in a letter to Michael of Pomposa ("Epistola de ignoto cantu") his discovery of the "ut-re-mi" musical mnemonic. Little is known of him after this time.

Cantigas de Santa Maria

The *Cantigas de Santa Maria* ("Canticles of Holy Mary"; Portuguese: Galician: are 420 poems with musical notation, written in Galician-Portuguese during the reign of Alfonso X El Sabio (1221–1284) and often attributed to him. It is one of the largest collections of monophonic (solo) songs from the Middle Ages and is characterized by the mention of the Virgin Mary in every song, while every tenth song is a hymn. The manuscripts have survived in four codices: two at El Escorial, one at Madrid's National Library, and one in Florence, Italy. Some have colored miniatures showing pairs of musicians playing a wide variety of instruments.

Comtessa Beatriz de Día

She is only known as the *Comtessa de Dia* ("Countess of Diá") in contemporary documents, but was almost certainly named Beatriz and likely the daughter of Count Isoard II of Diá (a town northeast of Montelimar in southern France).^[3] According to her *vida*, she was married to Guillem or Guilhem de Poitiers, Count of Viennois, but was in love with and sang about Raimbaut of Orange (1146-1173). **Beatritz or Beatriz de Dia**(born c. 1140 - flourished circa 1175, Provence) was the most famous of a small group of trobairitz, or female troubadours who wrote courtly songs of love during the twelfth and thirteenth centuries.

Terms related to Early Polyphony

Polyphony

Music or musical TEXTURE consisting of two or more simultaneous lines of independent MELODY. See also COUNTERPOINT.

florid organum

twelfth-century style of two-voice POLYPHONY in which the lower voice sustains relatively long NOTES while the upper voice sings note-groups of varying length above each note of the lower voice.

Organum (pl. organa)

(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.

Aquitanian organum

Organum as a musical genre reached its peak in the twelfth century with the development of florid organum and two very different schools composition. The first was what is called "Aquitainian polyphony," for it originated with the Saint Martial school, centred around the Abbey of Saint Martial in Limoges. The later twelfth-century development was the Notre Dame school at Paris, which developed the rhythmic mode. It hosted composers such as Léonin and Pérotin which provided many new composition techniques. The motet that

became the main 'object' of compositional creativity in the fourteenth century is rooted in the lifetime of Perotin and his works. The basic principle of florid organum is that there are anywhere from two to six notes in the organal voice sung over a single sustained note in the tenor. Saint Martial organum and Paris organum duplum follow from the same principle, but in a different form.

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.

tenor (in florid organum, discant & motet)

lower voice holds the principal melody

organal voice

(Latin, *vox organalis*) In an organum, the voice that is added above or below the original chant melody.

organum duplum

In NOTRE DAME POLYPHONY, an ORGANUM in two voices.

principal voice

(Latin, *vox principalis*) In an organum, the original chant melody.

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

free organum in 11th cen.

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).

Terms Related to Notre Dame Polyphony

Notre Dame polyphony

A style of polyphony from the late-twelfth and thirteenth centuries, associated with the Cathedral of Notre Dame in Paris.

duplum,

(from Latin *duplus*, "double") In POLYPHONY of the late twelfth through fourteenth centuries, second voice from the bottom in a four-voice TEXTURE, above the TENOR.

triplum,

(from Latin *tripplus*, "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.

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.

organum triplum,

a type of organum with three voices pioneered by medieval composer Pérotin

organum quadruplum

a type of organum with four voices pioneered by medieval composer Pérotin

clausula (pl. clausulae)

(Latin, "clause"; pl. clausulae) In Notre Dame polyphony, a self-contained section, closing with a cadence, of an organum.

polyphonic conductus

The polyphonic conductus was in wide usage during the beginning half of the 13th century. The tenor part of this musical form was composed, instead of borrowed from plainsong, as it was in organum. Additionally, the parts moved together rhythmically, and the piece was written for two to four parts. The polyphonic conductus was composed in non-liturgical or secular form.

substitute clausula

In NOTRE DAME POLYPHONY, a new CLAUSULA (usually in DISCANT style) designed to replace the original polyphonic setting of a particular segment of a CHANT.

conductus style

A serious medieval song, monophonic or polyphonic, setting a rhymed, rhythmic Latin poem.

Terms Related to the 13th-century Motet**Motet**

(from French *mot*, "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.

motetus

Medieval term (first used by Franco of Cologne, c 1280) for the voice immediately above the tenor in motets; it was also used to designate the entire composition, whether it consisted of two voices or more. In the earliest stages of the motet, when only Latin texts appear, the compositions were called 'tropi' or 'prose'. Theorists also used 'discantus' or 'motellus' for the voice above the tenor.

incipit

incipit is a Latin word meaning "it begins". The *incipit* of a text, such as a poem, song, or book, is the first few words of its opening line. In music, it can also refer to the opening notes of a musical composition. Before the development of titles, texts were often referred to by their incipits, as with for example Agnus Dei. In the medieval period, incipits were often written in a different script or color from the rest of the work of which they were a part, and "incipit pages" might be heavily decorated with illumination. Though *incipit* is Latin, the practice of the incipit predates classical antiquity by several millennia, and can be found in various parts of the world. Although not always called by the name of "incipit" today, the practice of referring to texts by their initial words remains commonplace.

Names to Know Chapter 3

Musica enchiriadis

Musica enchiriadis is an anonymous musical treatise from the 9th century. It is the first surviving attempt to establish a system of rules for polyphony in classical music. The treatise was once attributed to Hucbald, but this is no longer accepted.^[1] Some historians once attributed it to Odo of Cluny (879-942). This music theory treatise, along with its companion commentary, *Scolica enchiriadis*, were widely circulated in medieval manuscripts, typically coupled with Boethius' *De Institutione Musica*.^[3] It consists of nineteen chapters; the first nine are devoted to notation, modes, and monophonic plainchant. Chapters 10-18 deal with polyphonic music. The author shows how consonant intervals should be used in order to compose or improvise polyphonic music in early Middle Ages.^[3] A number of examples of organum, an early style of note-against-note polyphony, are included in the treatise.^[3] *Musica Enchiriadis* also shows rules for performing music and gives some early indications of character for some works, as the Latin words 'morosus' (sadly) or 'cum celeritate' (fast). The last, nineteenth, chapter relates the legend of Orpheus. The notation used in *Musica enchiriadis*. The scale comprises four tetrachords. The symbols indicating the notes are rotated and mirrored depending on the tetrachords. A modern transcription of the notes is below. The scale used in the work, which is based on a system of tetrachords, appears to have been created solely for use in the work itself, rather than taken from actual musical practice.^[1] The treatise also uses a very rare system of notation, known as Daseian notation. This notation has a number of figures which are rotated ninety degrees to represent different pitches. A critical edition of the treatises was published in 1981, and an English translation in 1995

Leoninus

Léonin (also **Leoninus**, **Leonius**, **Leo**) (*fl.* 1150s — *d.* ? 1201) is the first known significant composer of polyphonic organum. He was probably French, probably lived and worked in Paris at the Notre Dame Cathedral and was the earliest member of the Notre Dame school of polyphony and the ars antiqua style who is known by name. The name Léonin is derived from "Leoninus," which is the Latin diminutive of the name Leo; therefore it is likely that Léonin's given French name was Léo. All that is known about him comes from the writings of a later student at the cathedral known as Anonymous IV, an Englishman who left a treatise on theory and who mentions Léonin as the composer of the *Magnus Liber*, the "great book" of organum. Much of the *Magnus Liber* is devoted to clausulae—melismatic portions of Gregorian chant which were extracted into separate pieces where the original note values of the chant were greatly slowed down and a fast-moving upper part is superimposed. Léonin might have been the first composer to use the rhythmic modes, and maybe he invented a notation for them. According to W.G. Waite, writing in 1954: "It was Léonin's incomparable achievement to introduce a rational system of rhythm into polyphonic music for the first time, and, equally important, to create a method of notation expressive of this rhythm." The *Magnus Liber* was intended for liturgical use. According to Anonymous IV, "Magister Leoninus (Léonin) was the finest composer of organum; he wrote the great book (Magnus Liber) for the gradual and antiphoner for the sacred service." All of the *Magnus Liber* is for two voices, although little is known about actual performance practice: the two voices were not necessarily soloists. According to Anonymous IV, Léonin's work was improved and expanded by the later composer Pérotin. See also Medieval music. The musicologist Craig Wright believes that Léonin may have been the same person as a contemporaneous Parisian poet, Leonius, after whom Leonine verse may have been named. This could make Léonin's use of meter even more significant.

Ad organum faciendum

Ad organum faciendum ("On the Making of Organum"), a treatise from circa 1100, shows that the "vox organalis" had become more ornate over the century and had taken a higher register than the original chant line.

Perotinus

Pérotin (fl. c. 1200), also called Perotin the Great, was a European composer, believed to be French, who lived around the end of the 12th and beginning of the 13th century. He was the most famous member of the Notre Dame school of polyphony and the ars antiqua style. He was one of very few composers of his day whose name has been preserved, and can be reliably attached to individual compositions; this is due to the testimony of an anonymous English student at Notre Dame known as Anonymous IV, who wrote about him and his predecessor Léonin. Anonymous IV called him "Magister Petronius" ("Pérotin the Master").^[1] The title, employed also by Johannes de Garlandia, means that Perotinus, like Leoninus, earned the degree *magister artium*, almost certainly in Paris, and that he was licensed to teach. The name Perotinus, the Latin diminutive of Petrus, is assumed to be derived from the French name Pérotin, diminutive of Pierre. The diminutive was presumably a mark of respect bestowed by his colleagues. He was also designated "magnus" by Anonymous IV, a mark of the esteem in which he was held, even long after his death.

Magnus liber organi

The Magnus Liber or Magnus Liber Organi (Latin for "Great Book of Organum") is a compilation of the medieval music known as organum. The whole name of the work is Magnus liber organi de graduali et antiphonario pro servitio divino. Written during the 12th and early 13th centuries, this series of compositions is attributed to masters of the Notre Dame school of music, most notably Léonin and his successor Pérotin. (These names survive today because of the testimony of an English music theorist known simply as Anonymous IV.) The *Magnus Liber* represents a step in the evolution of Western music between plainchant and the intricate polyphony of the later 13th and 14th centuries (see Machaut and Ars Nova). The music of the *Magnus Liber* displays a connection to the emerging Gothic style of architecture; just as ornate cathedrals were built to house holy relics, organa were written to elaborate Gregorian chant, which too was considered holy. One voice sang the notes of the Gregorian chant elongated to enormous length (called the tenor, which comes from the Latin for "to hold"); this voice, known as the *vox principalis*, held the chant, although the words were obscured by the length of notes. One, two, or three voices, known as the *vox organalis* (or *vinnola vox*, the "vining voice") were notated above it with quicker lines moving and weaving together. The evolution from a single line of music to one where multiple lines all had the same weight moved through the writing of organa. The practice of keeping a slow moving "tenor" line continued into secular music, and the words of the original chant survived in some cases, as well. One of the most common types of organa in the *Magnus Liber* is the clausula, which are sections of polyphony that can be substituted into longer organa.

Franco of Cologne

Franco of Cologne (fl. mid-13th century) was a German music theorist and possibly composer. He was one of the most influential theorists of the late Medieval era, and was the first to propose an idea which was to transform musical notation permanently: that the duration of any note should be determined by its appearance on the page, and not from context alone. The result was Franconian notation.

Notre Dame Cathedral in Paris

Notre Dame de Paris (IPA:; French for "Our Lady of Paris"), also known as Notre Dame Cathedral or simply Notre Dame,^[2] is a historic Roman Catholic Marian cathedral on the eastern half of the Île de la Cité in the fourth arrondissement of Paris, France. Widely

considered one of the finest examples of French Gothic architecture and among the largest and most well-known churches in the world ever built, Notre Dame is the cathedral of the Catholic Archdiocese of Paris; that is, it is the church that contains the cathedra (official chair) of the Archbishop of Paris, currently André Vingt-Trois. The cathedral treasury is notable for its reliquary, which houses the purported crown of thorns, a fragment of the True Cross and one of the Holy Nails – all instruments of the Passion and a few of the most important first-class relics.

Terms Related to Ars nova Music

Ars nova

(Latin, "new art") A style of polyphony from fourteenth-century France distinguished from earlier styles by a new system of rhythmic notation that allowed duple or triple division of note values, syncopation, and great rhythmic flexibility.

mensuration sign

In ARS NOVA and RENAISSANCE systems of rhythmic NOTATION, signs that indicate which combination of time and prolation to use (see MODE, TIME, AND PROLATION). The predecessors of TIME SIGNATURES.

isorhythm

(from Greek *iso-*, "equal," and *rhythm*) Repetition of an extended pattern of durations in a voice part (usually the tenor) throughout a section or an entire composition.

forms fixes

(French, "fixed forms"; pronounced form FEEX) Schemes of poetic and musical repetition, each featuring a refrain, used in late-medieval and fifteenth-century French chansons; in particular, the ballade, rondeau, and virelai.

isorhythmic motet

medieval and early renaissance motet based on a repeating rhythmic pattern throughout one or more voices

lai

A *lai* is a lyrical, narrative poem written in octosyllabic couplets that often deals with tales of adventure and romance. *Lais* were mainly composed in France and Germany, during the 13th and 14th centuries. A Provençal term for a similar kind of poem is descort. The English term lay is a 13th-century loan from Old French *lai*. The origin of the French term itself is unclear, perhaps it is itself a loan from German leich (reflected in archaic or dialectal English lake "sport, play"). *Lais* often have great metrical variety and are designed to be sung to a popular melody. One well-known author of *Lais* was Marie de France, whose collection of *Lais* (c. 1155-70) were twelve "Celtic" tales of romance that often involved elements of the fantastic

talea

(Latin, "cutting"; pronounced TAH-lay-ah) In an isorhythmic composition, an extended rhythmic pattern repeated one or more times, usually in the tenor. Compare to color.

virelai

A French *forme fixe* in the pattern A bba A bba A bba A, in which a refrain (A) alternates with stanzas with the musical form bba, a using the same music as the refrain.

color

(Latin, rhetorical term for ornament, particularly repetition; pronounced KOH-lor) In an isorhythmic composition, a repeated melodic pattern, as opposed to a repeated rhythmic pattern (a talea).

rondeau

(pl. rondeaux) A French *forme fixe* with a single stanza and the musical form ABaAabAB, with capital letters indicating lines of the refrain and lowercase letters indicating new text set to music from the refrain.

hocket

(French *hoquet*, "hiccup") In thirteenth- and fourteenth-century polyphony, rapid alternation between two voices, each resting while the other sings, as if a single melody were split between them; or a composition based on this device.

ballade

A French *forme fixe*, normally in three stanzas, in which each stanza has the musical form aab and ends with a refrain.

time, prolation

Latin *modus, tempus, prolatio*) The three levels of rhythmic DIVISION in ARS NOVA NOTATION. Mode is the division of LONGS into BREVES; time the division of breves into SEMIBREVES; and prolation the division of semibreves into MINIMS.

treble-dominated style

Style common in the fourteenth and fifteenth centuries, in which the main MELODY is in the CANTUS, the upper voice carrying the text, supported by a slower-moving TENOR and CONTRATENOR.

perfect and imperfect time

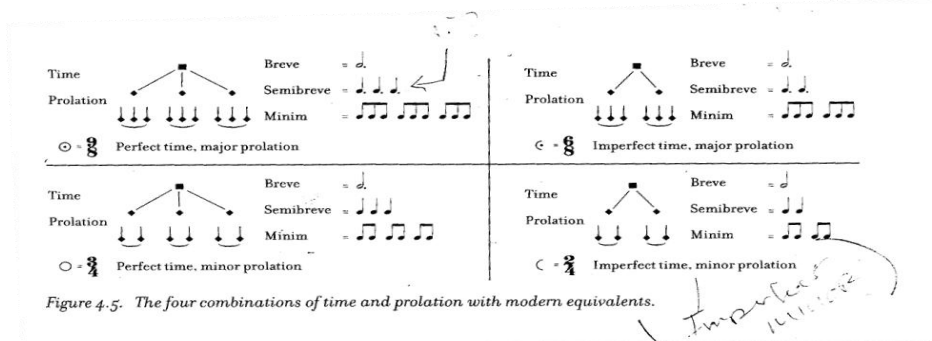
Perfect = 3 imperfect = 2, major = 3, minor = 2.

Perfect major. Is a Circle with a dot

Perfect minor is an empty circle.

Imperfect major is a half circle with a dot.

Imperfect minor is a half circle. This evolved into common C 4/4 time.



chanson

(French, "song"; pronounced shanh-SONH) A secular song with French words; used especially for polyphonic songs of the fourteenth through sixteenth centuries.

major and minor prolation

prolation is a term used in the theory of medieval music to describe its rhythmic structure on a small scale. The term is derived from the Latin *prolatio*, first used by Philippe de Vitry in describing Ars Nova, a musical style that came about in 14th-century France. Prolation, together with tempus, corresponds roughly to the concept of time signature in modern

music. Prolation describes whether a semibreve (whole note) is equal in length to two minims (half notes) (*minor prolation* or *imperfect prolation*; in Latin "*cum prolatione minori*") or three minims (*major prolation* or *perfect prolation*; in Latin "*cum prolatione maiori*"). Early medieval music was often structured in subdivisions of three, while the note values in modern music are unambiguously subdivided into two parts, meaning that only minor prolation has survived in our time signature system. We now indicate subdivisions of three by modifying note values with dots or triplets. The history of written medieval music shows a gradual shift from major to minor prolation being common.

Terms Related to Trecendo and Ars subtilior Music

Trecento

(Italian, short for *mille trecento*, "one thousand three hundred"; pronounced treh-CHEN-toh) The 1300s (the fourteenth century), particularly used with reference to Italian art, literature, and music of the time.

balata

(from Italian *ballare*, "to dance"; pl. *ballate*) Fourteenth-century Italian song GENRE with the FORM AbbaA, in which A is the *ripresa* or REFRAIN, and the single stanza consists of two *piedi* (bb) and a *volta* (a) sung to the music of the ripresa.

madrigal (14th cen.)

(Italian *madrigale*, "song in the mother tongue") A fourteenth-century Italian poetic form and its musical setting, having two or three stanzas followed by a ritornello.

under-third cadence, Landini cadence

A Landini cadence (Landini sixth or Landini sixth cadence), or under-third cadence,^[4] is a type of cadence, a technique in music composition, named after Francesco Landini (1325–1397), a blind Florentine organist, in honor of his extensive use of the technique. The technique was used extensively in the 14th and early 15th century. In a typical Medieval cadence, a major sixth musical interval is expanded to an octave by having each note move outwards one step. In Landini's version, an escape tone in the upper voice narrows the interval briefly to a perfect fifth before the octave. There could also be an inner voice; in the example the inner voice would move from F# to G, in the same rhythm as the lower voice. Landini was not the first to use the cadence (Gherardello da Firenze appears to be the first, at least whose works have survived), and was not the last: the cadence was still in use well into the 15th century, appearing particularly frequently in the songs of Gilles Binchois and in the music of Johannes Wreede. However Landini seems to have been the first to use it consistently. The term was coined in the late 19th century by German writer A.G. Ritter (1884), in his *Zur Geschichte des Orgelspiels*, Leipzig.

caccia

(Italian, "hunt"; pronounced CAH-cha; pl. cacce) A fourteenth-century Italian form featuring two voices in canon over a free, untexted tenor.

Ars subtilior

(Latin, "more subtle art") Style of polyphony from the late-fourteenth and very early-fifteenth centuries in southern France and northern Italy distinguished by extreme complexity in rhythm and notation.

Names to Know Chapter 4

Ars nova

(Latin, "new art") A style of polyphony from fourteenth-century France distinguished from earlier styles by a new system of rhythmic notation that

allowed duple or triple division of note values, syncopation, and great rhythmic flexibility.

Philippe de Vitry

Philippe de Vitry (31 October 1291 – 9 June 1361) was a French composer, music theorist and poet. He was an accomplished, innovative, and influential composer, and may also have been the author of the Ars Nova treatise. He was widely acknowledged as the greatest musician of his day, with Petrarch writing a glowing tribute, calling him: "...the keenest and most ardent seeker of truth, so great a philosopher of our age."

La Messe de Notre Dame

Messe de Notre Dame (Mass of Our Lady) is a polyphonic mass composed before 1365 by a French poet, composer Guillaume de Machaut (c. 1300-1377). This was one of the great masterpieces of medieval music and of all religious music; it is historically notable as the earliest complete setting of the Ordinary of the Mass attributable to a single composer, by contrast to earlier compilations such as the Tournai Mass. The Messe de Notre Dame consists of 5 movements, the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei, followed by the dismissal Ite, missa est. The tenor of the Kyrie is based on Vatican Kyrie IV, the Sanctus and Agnus correspond to Vatican Mass XVII and the Ite is on Sanctus VIII. The Gloria and Credo have no apparent chant basis, although they are stylistically related to one another. Machaut's Messe de Notre Dame is for four voices rather than the more common three. Machaut added a contratenor voice that moved in the same low range as the tenor, sometimes replacing it as the lowest.

Guillaume de Machaut

Guillaume de Machaut (sometimes spelled **Machault**) (c. 1300 – April 1377) was a Medieval French poet and composer. He is one of the earliest composers on whom significant biographical information is available. According to Daniel Leech-Wilkinson, Machaut was "the last great poet who was also a composer". Well into the 15th century, Machaut's poetry was greatly admired and imitated by other poets, including Geoffrey Chaucer. Machaut composed in a wide range of styles and forms. He is a part of the musical movement known as the ars nova. Machaut helped develop the motet and secular song forms (particularly the lai and the formes fixes: rondeau, virelai and ballade). Machaut wrote the Messe de Notre Dame, the earliest known complete setting of the Ordinary of the Mass attributable to a single composer.

Squarcialupi Codex

The **Squarcialupi Codex** (Florence, Biblioteca Medicea Laurenziana, Med. Pal. 87) is an illuminated manuscript compiled in Florence, Italy in the early 15th century. It is the single largest primary source of music of the 14th-century Italian Trecento (also known as the "Italian ars nova"). It consists of 216 parchment folios, organized by composer, with each composer's section beginning with a portrait of the composer richly illuminated in gold, red, blue and purple. The manuscript is in good condition, and musical pieces are complete. Included in the codex are 146 complete pieces by Francesco Landini, 37 by Bartolino da Padova, 36 by Niccolò da Perugia, 29 by Andrea da Firenze, 28 by Jacopo da Bologna, 17 by Lorenzo da Firenze, 16 by Gherardello da Firenze, 15 by Donato da Cascia, 12 pieces by Giovanni da Cascia, 6 by Vincenzo da Rimini, and smaller amounts of music by others. It contains 16 blank folios, intended for the music of Paolo da Firenze, since they are labeled as such and include his portrait; the usual presumption by scholars is that Paolo's music was not ready at the time the manuscript was compiled, since he was away from Florence until 1409. There is also a section marked out for Giovanni Mazzuoli which contains no music.

Francesco Landini

Francesco degli Organi, Francesco il Cieco, or Francesco da Firenze, called by later generations Francesco Landini or Landino (ca. 1325 or 1335 – September 2, 1397) was an

Italian composer, organist, singer, poet and instrument maker. He was one of the most famous and revered composers of the second half of the 14th century, and by far the most famous composer in Italy.

Roman de Fauvel

the ***Roman de Fauvel*** is a 14th century French allegorical poem by the French royal clerk Gervais de Bus and Chaillou de Pesstain. It tells of Fauvel, a curry- or fauve-colored horse who has risen to prominence in the French royal court. It consists of two books, the first dated to 1310, the second to 1314. The *Roman de Fauvel* is best known for its lavish presentation in the deluxe manuscript Paris, BN fr. 146 (c. 1317-20), which augments du Bus's book with newly composed poetry, 77 miniatures, and 169 musical insertions which span the gamut of thirteenth- and early fourteenth-century genres and textures. Some of these can be linked with Philippe de Vitry and the nascent musical style referred to as Ars Nova. Fr. 146 is the earliest copy of *Fauvel* to survive and the only one to include music, but the book in its non-interpolated form continued to be copied into the fifteenth century. Following in the literary tradition of the thirteenth century, the *Roman de Fauvel* is sometimes compared with the *Roman de la Rose*. The *Roman de Fauvel* is laden with allegories and political satire. The antihero's name, which when broken down forms *fau-vel*, or "veiled lie", also forms an acrostic in which each letter stands for a sin: **F**latterie (Flattery), **A**varice (Greed), **V**ilenie (Guile), **V**ariété (inconstancy), **E**nvie (Envy), and **L**âcheté (Cowardice).

Further Study Guide

- Make a timeline and flow charts to keep people, ideas and historical developments organized.
- Use flashcards.
- Identify the variety of polyphony from 9th to 14th cen. and trace the development.
- Connect terms, definitions, names and titles with actual musical example.
- Compare sacred genre development with the secular genre development.
- Compare melodic, rhythmic and harmonic styles of various composers as related to the timeline.
- Consider how historical background influenced the music.