

4/8 – CHANT 2

1. Celebration/Performance of Sext
 - a. Chant as music, chant as ritual, chant as belief: dealing as a scholar
 - i. [**how has this been dealt with historically? now? problems**]
2. Preamble: Music in the Greek (and Roman) World
 - a. Music Philosophy
 - i. Pythagoras and the Five Hammers
 1. [**Ratios**]
 2. [**Problems with Ratios**]
 3. [**6:8:9:12; arithmetic and harmonic means make P5 and P4**]
 4. [**creation of tone by fractional subtraction [= division]**]
 5. [**Creation of semitone by subtracting 2x WT from P4 (=256/243)**]
 - ii. Music in Plato's *Republic*
 1. [**What was banned? Why?**]
 - iii. (Ridiculous? Can music have such an effect? Can it be dangerous?)
 - iv. [**2 Live Crew, *As Nasty as They Want to Be*, "Me So Horny"**]
 - v. Musica humana vs. Musica instrumentalis (also mundana) [**was cut**]
 - vi. 7 Liberal arts (Boethus)
 1. Trivium: Logic, grammar, rhetoric
 2. Quadrivium: Arithmetic (multitude), music (relations of multitudes), geometry (magnitude), astronomy (relations of magnitudes)
 - b. Music theory
 - i. Tetrachordally based – four notes in a perfect fifth
 - ii. Disjunct and Conjunct tetrachords
 - iii. Three genera: Diatonic genus, Chromatic genus, Enharmonic genus
 - iv. Modes with the same name as church modes, but different interpretation
 - c. Surviving Music
 - i. Few fragments despite (over-)developed pitch notation system
 - ii. Dubious rhythmic interpretation
 - iii. [**Performance is much more about reconstruction than following the notes; mostly done by classicists, not musicologists**]
 - iv. [**Discussion of Fragments of Track 1**]
3. Mode and Chant
 - a. 8 words on mode: Mode is not key. Mode is not key.
 - b. Determines the final (Q. The final what? The final.)
 - c. Determines the most important secondary note, the reciting tone.
 - d. Determines the ambitus (range) of the chant
 - e. Determines which sorts of stereotypical gestures you're likely to hear
 - f. In actuality these things DETERMINE the mode, rather than vice-versa
 - g. Finals: modes 1-2: D (dorian / protus), 3-4: E (phrygian / deuterius), 5-6: F (lydian / tritus), 7-8: G (mixolydian / tetrardus)

- h. Ambitus: odd # modes: authentic (final toward the bottom of the primary octave), even: plagal (final towards the middle of the primary octave)
 - i. Reciting (psalm) tone — omitted by Wright — **authentic**: fifth above the final. If this results in B (mode 3) then C is used instead. **plagal**: third below the reciting tone of the authentic mode. If this results in B (mode 8) then C is used instead.
 - j. [**Example: Adspice in me—Dixit Dominus**]
 - k. [**Example: Tecum principium—Dixit Dominus**]
4. ~~Office (cont')~~
- a. ~~Matins¹ ——— After midnight~~
 - b. ~~Lauds ——— At daybreak~~
 - c. ~~Prime ——— 6 or 7 a.m.~~
 - d. ~~Terce ——— 9 a.m.~~
 - e. ~~Sext ——— noon~~
 - f. ~~None ——— 3 p.m.~~
 - g. ~~Vespers ——— Early evening (6pm?)~~
 - h. ~~Compline ——— Before bed (8pm?)~~
5. ~~Types of Chants~~
- a. ~~Syllabic, Neumatic, and Melismatic~~
 - i. ~~Syllabic: *Dixit dominus. Vx Cantate domino*~~
 - ii. ~~Neumatic: *Puer natus est*~~
 - iii. ~~Melismatic: *Kyrie, cunctipotens [omnipotens] genitor*~~
 - iv. ~~Ligatures and syllables~~
 - b. ~~Solo vs. congregational~~
 - c. ~~Antiphonal vs. responsorial~~
6. Reading Modern Chant notation
- i. Emphasis on Modern [**history of Solesmes as editors**]
 - j. ~~C-clefs, A-440hz, and *mi-fa* (hexachords)~~
 - k. Rhythm?
 - l. ~~Liquescence, quilisma, oriscus~~

Assignment for class 3 (Tuesday, February 13):

Reading: Wright pp. 28–34.

Listening: tracks Wright, Simms: 7, 8, 9.

Light assignment—but you'll want to do the listenings many times until you are able to distinguish among the various chants and discuss how they function in the Mass or Office.

¹ not at the morning as any French training you might have would suggest.