

LATER DEVELOPMENTS AND OTHER TRADITIONS IN CHANT

1. Sext

Collect of the Day (same as Tuesday): Oremus. Deus, qui conspicis, quia ex nulla nostra actione confidimus : concede propitius ; ut contra adversa omnia, Doctoris gentium [*Doctor of the Gentiles, i.e., St. Paul*] protectione muniamur. Per Dominum

2. Modern books: **Liber Usualis**, Graduale Triplex

3. Additions show continuous activity – plus we know the composer of all but one of the chants studied today.

4. Tropes

a. Additions to the liturgy – not substitutions, deletions, etc.

b. Textual tropes: *Kyrie, Cunctipotens [Omnipotens] genitor* (Tuotilo of St. Gall, c. 900)

c. Musical (and textual) tropes: *Hodie cantandus est nobis* for Puer Nobis

5. Sequences

a. Structure of Sequence: Paired lines

b. Syllabic Text – some possibly texted **tropes** of Alleluia verses

c.

Higgledy piggledy

Incontrovertibly

Notkerus Balbulus

musicological,

st- st- st- stammered in

this information is

sequence and hymn.

not just a whim.

d. New part of the service allowed for all sorts of new compositional activity.

e. All but four sequences eliminated in the Counter-Reformation (16th century) [among the survivors, *Dies Irae* (c. 1250) and *Victime Pasc[h]ali Laudes*]

f. Problems of text and of performance: *Victime Paschali Laudes* (Wipo of Burgundy)

6. Liturgical Drama and the Innovations of Hildegard of Bingen (1098–1179)

a. New antiphons for new feasts, etc. (also sequences, etc.)

b. Huge range in her music, great texts, imagination

c. Dramatic music – first step toward opera/musicals?

7. Other Chant Traditions:

a. Within Western Christianity (actually, Italy)

i. All suppressed by Gregorian chant

ii. Old-Roman

1. Manuscripts are the least old!

2. Most similar to Gregorian chant. – need to be an expert to tell them apart.

iii. Ambrosian

1. Native repertory of Milan (St. Ambrose – first bishop of Milan)

2. Survives to this day in some forms (testimony to the historical power of Milan)

3. Mass and Office more integrated (Division is summer and winter chants)

4. No fixed eight mode system

5. **Repetition of small phrases to make music for larger verses** (internal centonization)
- iv. Beneventan
 1. Southern Italian chant.
 2. Changes in chants: e.g., Introit called *ingessa*, but without psalm verse. Similar to Milanese (Ambrosian) chant in many ways.
 3. Poem in Montecassino, Archivio della Badia 318 tells of Charlemagne and the Chant Wars.
 - v. Far less studied: Gallican chant and Mozarabic (Old Spanish) chant.
- b. Beyond (discussed by someone with almost no knowledge!)
 - i. Byzantine and Greek Orthodox Chant
 1. Trade-off: much richer/developed chants but fewer in number (especially at propers).
 2. System of eight modes – more likely the origin of Gregorian chant’s 8 mode system (despite same names as the ancient Greek system).
 3. A few chants in common with Latin rite.
 - ii. Muslim, Call to prayer
 1. Recites the glories of God (Allah), the truth of his Messenger (Muhammad), and invites devotees to Hasten to Prayer
 2. Specifically called “not music”
 3. Most statements repeated; second time more ornamented.
 - iii. Vedic Chant (India)

Assignment for Thursday, 23 February 2007

Secular Monophony in the Middle Ages

Reading: **Wright** 41–46

Listening: **15, 16** (Beatriz de Dia, *A chantar* and Bernart de Ventadorn *Can vei la lauzeta mover*); (Skip 17 — unimportant piece performed poorly)

Polyphony before the *Magnus Liber*

Reading: **Wright** 47–52

Listening: **18** (Troped polyphonic composition), **19**

Reminder: Transcriptions due **Tuesday** by 5pm.