

1. Sext (pretend it's still not Lent)
 - a. Oremus. Deus, qui multitudinem gentium beati Pauli Apóstoli prædicatióne docuisti:† da nobis, quæsumus:* ut cujus commemoratiónem colimus, ejus apud to patrocinia sentiánus. Per Dominum...
 - b. Mark up Psalm “Mirabilia testimonia tua” with an “ending of one accent with two preparatory syllable”
2. Announcement: Music Major get-together: 14N-304 (5–7pm)
3. Short discussion on Chant:
 - a. (Graduale Triplex on Reserve)
 - b. Why do we make **comparative (diplomatic) editions?**
 - c. Interesting points to note? (om-nes vs. o-mnes; Deo omnis)
4. Troubadours and Trouvères
 - a. *langue d'oc* (south) vs. *langue d'oïl* (north – closer to modern French)
 - b. Part of the Medieval tradition of *fin amours* (or *fin'amors*) : refined love or courtly love
 - i. This is the Middle Ages of popular imagination: chivalry, jousting, feasts, minstrels, unrequited love.
 - ii. Poetry has endless variations on the theme of love from a lower/middle class man (or even a knight) for “the lady” – usually the wife of the Lord; often told in a poet's *vida* (stylized biography)
 - iii. Less often, but not rarely: unrequited love of a lower/middle class woman (trobaritz or trobairitz) for a nobleman.
 - iv. First important major literary collections in the vernacular
 - v. All were probably sung, but not all survive with melodies. Only 10% of troubadour songs have surviving melodies (and sadly, exactly one by a trobaritz) and 2/3 of the (later) trouvère songs.
 - c. Rhythm and Secular Music
 - i. Rule #1: Don't go there!
 - d. Instruments and Secular Music
 - i. Rule #1: Don't go there!
 - ii. Rule #2: Try a drone
 - iii. Rule #3: Some random notes plucked on a harp or a lute between verses sound good.
5. Three troubadour pieces:
 - a. Bernart de Ventadorn, *Can vei la lauzeta mover*. (c. 1160–70; troubadour)
 - b. Beatriz de Dia, *A chantar m'er* (c. 1175—the only surviving trobaritz melody)
 - c. Raimbaut de Vaqueiras, *Kalenda Maya* (borrowed “estampida”)

The Razo: You have heard who Raimbaut [de Vaqueiras (c.1150-1207)] was and where he was from, and how he became a knight of the Marquis of Monferrat, and how he courted Lady Beatrice and rejoiced in her love. Now hear how after a while he became very dejected. And this was because of the false envious people who dislike love and courtship,

who spoke to Lady Beatrice in front of other ladies, saying: "Who is this Raimbaut de Vaqueiras, even if the Marquis has made him a knight?" Yet he presumes to court such a mighty lady as yourself! We would have you know that this is dishonourable to you and to the Marquis". And they slandered him so much in one way and another, as wicked people do, that Lady Beatrice became angry with Raimbaut de Vaqueiras. So when Raimbaut implored her love and begged for mercy, she ignored his prayers and said instead that he ought to court a lady more fitted to him, and that he would hear nothing more from her. And this was the cause of the sadness which Raimbaut felt for a while, as I said at the beginning of this prologue. Because of this he gave up singing and laughing and all the other things he should have enjoyed. And this was a great misfortune. And he suffered all this because of slanderous tongues, as he says in a stanza of the stampida which you will hear. At this point two jongleurs from France came to the Marquis's court, who were good fiddlers. And one day they played a stampida which the Marquis noticed and said: "Sir Raimbaut, what is the matter, that you do not sing or enjoy yourself, when you hear such fine fiddle music and see here such a beautiful lady as my sister, who has taken you as her servant and who is the most worthy lady in the world?" And Sir Raimbaut replied that he would not. And the Marquis knew the reason, and said to his sister: "Lady Beatrice, for my sake and for all these people, be so good as to beg Raimbaut that, for your sake and to please you, he should cheer up and sing and be happy, as he was before." And Lady Beatrice was courteous and gracious enough to beg him and encourage him, for her sake, to cheer up and compose a new song. So Raimbaut composed the stampida on the subject which you have heard, and it goes like this:

<p>I. <i>Kalenda maya</i> <i>ni fueills de faia</i> <i>ni chans d'auzell</i> <i>ni flors de glaia</i> <i>non es qe-m plaia,</i> <i>pros dona gaia,</i> <i>tro q'un isnell</i> <i>messagier aia</i> <i>de vostre bell</i> <i>cors, qi-m retraia</i> <i>plazer novell</i> <i>q'amors m'atraia</i> <i>e jaia</i> <i>e-m traia</i> <i>vas vos</i> <i>donna veraia,</i> <i>e chaia</i> <i>de plaia</i> <i>-l gelos,</i> <i>anz qe-m n'estria</i></p>	<p>Neither May Day nor beech leaves nor birdsong nor gladioli can please me, worthy and joyous lady, until I receive a swift messenger from your fair self to tell me of some new pleasure and joy that love brings me, and I hurry to you, faithful lady; and may the jealous one fall stricken before I must leave you.</p>	<p>VI. <i>Donna grazida,</i> <i>qecs lauz'e crida</i> <i>vostra valor</i> <i>q'es abellida,</i> <i>e qi-us oblida,</i> <i>pauc li val vida,</i> <i>per q'ie-us azor,</i> <i>donn'euissernida;</i> <i>qar per cen&ccedilior</i> <i>vos ai chاوزida</i> <i>e per meilhor,</i> <i>de prez complida,</i> <i>blandida,</i> <i>servida</i> <i>genses</i> <i>q'Erecs Enida.</i> <i>Bastida,</i> <i>finida,</i> <i>n'Engles,</i> <i>ai l'estampida</i></p>	<p>Gracious lady, everyone praises and proclaims your pleasing virtue, and whoever forgets you leads a worthless life; therefore I adore you, distinguished lady; for I have chosen you as the noblest and the best, perfect in virtue; I have praised and served you more nobly than Erec did Enide. Sir Engles, I have made and finished the estampida.</p>
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6. Other traditions

- a. Italy: extension of the troubadours
- b. Germany: *Minnesinger* (creators of *Minnesang*)
- c. Spain: *cantigas*

7. Early Polyphony

8. Theoretical sources and prehistory
 - a. Earliest polyphonic sources talk about men singing with boys – recognizing the octave as the first harmonic consonance
 - b. *Musica enchiridias* (Music Handbook) c. 890: teaches improvised polyphony on the spot
 - i. Sing a new voice (*vox organalis*) in parallel below the chant (*vox principalis*) at the fourth (or perhaps the fifth)
 - ii. Either of the voces, *organalis* or *principalis*, may be doubled an octave up.
 - iii. Can begin or end at the unison and hold the *vox organalis* fixed while the *vox principalis* rises.
 - iv. Avoidance of the tritone is key. Various remedies are created.
 - v. Guido of Arezzo (c. 990–1030) was the first to write about how to cadence (*occur-sus*) and in what ways voices can vary from being parallel — first discussion of counterpoint.
 - vi. Thirds tended to have *no* consonant value. In some cases, seconds were considered less bad to the ear.
 - c. Early polyphonic pieces called either *organum* (no relations to organs) or *tropes* (why tropes?). Later, organum would come to have more specific meanings.
9. Earliest practical sources of polyphony
 - a. Winchester – two voice tropes – in St. Gall style notation (uh-oh!)
 - b. Aquitanian Polyphony (southern France) (c. 1100)
 - i. Trope (textual and musical) of *Viderunt omnes*.
 - ii. Rhythm? (you should know by now not to go there)
 - c. Early three voice composition: *Codex Calixtinus* (c. 1150)
 - i. Contains music for St. James in Spanish church of Santiago de Compostela
 - ii. Music is French
 - iii. *Congaudeant Catholici*
 - d. Simultaneous declamation of text may have lead to the creation of *conductus*.
 - e. Conductus with rhythmic information: *Orientis partibus* (1200), Anthology # 22
 - i. Newly composed music and text
 - ii. Paraliturgical – sacred but no place for it in Church

Next Class: Polyphony in Paris (Notre Dame) and throughout the 13th century

Listening:

Notre Dame: #20 **Leonin**, *Viderunt Omnes*; **Perotin**, *Viderunt Omnes*

From clausula to motet: #24; from sacred form to purely secular: #25

Conductus: #22

Reading: pp. 52–70

(next class will be a *lot* of material – please make sure that you’ve done the listening and reading)

Assignment for next THURSDAY: compose Perotin style organum over the five notes of “Adspice in me” from sext. Your composition need not be nearly as long as Perotin. 20 measures will do.