

Assignment # 1 - Chant Notation: Transcription and Translation



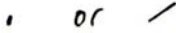

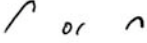



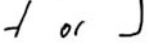



Dr. Matthew Peattie / HILT 801

Purpose of the assignment:

- To help you learn the course material by analyzing and transcribing excerpts of the Mass Propers for Easter Sunday from the course repertory list;
- To observe the working principles of one of the earliest neumatic notations through the comparison of “double notation” with square notation, and to observe how music notation is translated from neumatic notations to a format accessible to musicians today;
- To apply your knowledge of the neumatic notation in a practical translation and notation exercise.

Preparation

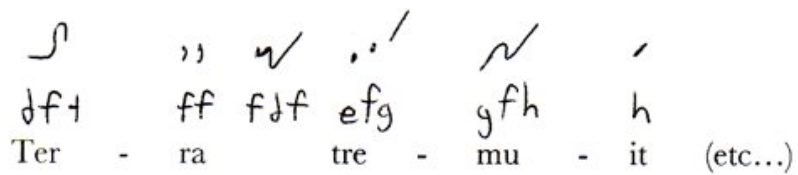
Study the square notation of the introit *Resurrexi* (Fuller, p. 2) and read the section on square notation in Fuller, p. xv-xvi. Compare the square note transcription to the neumatic notation of the Gregorian introit *Resurrexi* in the manuscript Montpellier, MS H159 (attached and Fuller, p. 1). The neumatic notation in this manuscript, known as “alphabetic double notation,” features two distinct lines: 1) An unheightened neumatic notation which indicates the groupings of the notes and the approximate diastematic motion of the melody; and 2) Alphabetic notation below specifying the pitches. See if you can sing or play the introit from the manuscript source. Look also at the notation of *Alleluia: Pascha nostrum* and *Haec dies* from the same manuscript (copies attached – better quality scanned images on Blackboard). Note especially the ways in which Fuller transcribes (or translates) the neumes into square notation. A table of the most common neumes has been provided below for your convenience.

Virga (high note) 	Tri-virga (three repeated notes) 
Punctum (low note) 	Scandicus (low-medium-high) 
Clivis (high-low) 	Quilisma (low-medium-high) 
Porectus (high-low-high) 	Trigon (high-equal-low) 
Podatus (low-higher) 	Climacus (high-medium-low) 
Torculus (low-high-low) 	Torculus resupinus (low-high-low-high) 

Assignment (graded out of 10 points):

Part 1) (8 pts)

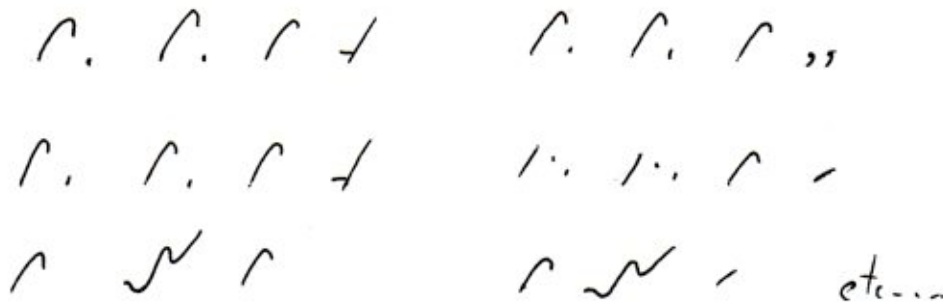
Notate the antiphon of the offertory Terra tremuit (Fuller #1i) in Norman double notation, continuing the example below (this will require you to work backwards in translation from the square notation to the original, applying your analysis of the notation of Resurrexi, Haec dies and Alleluia).

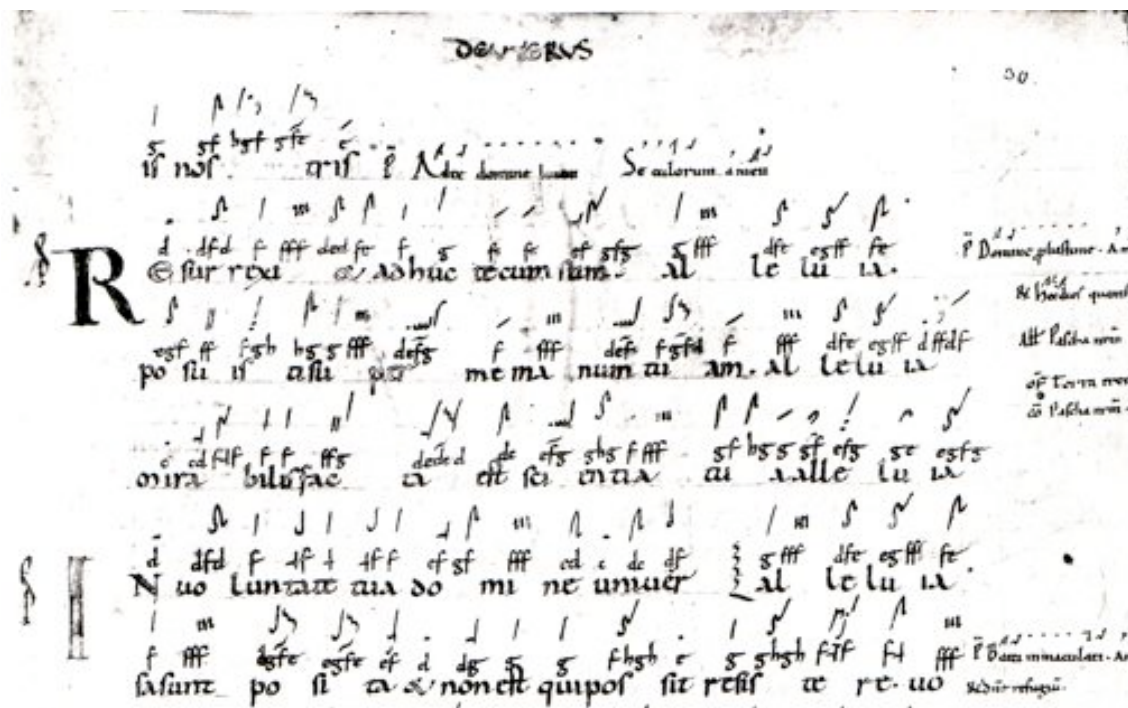


Part 2) (2 pts)

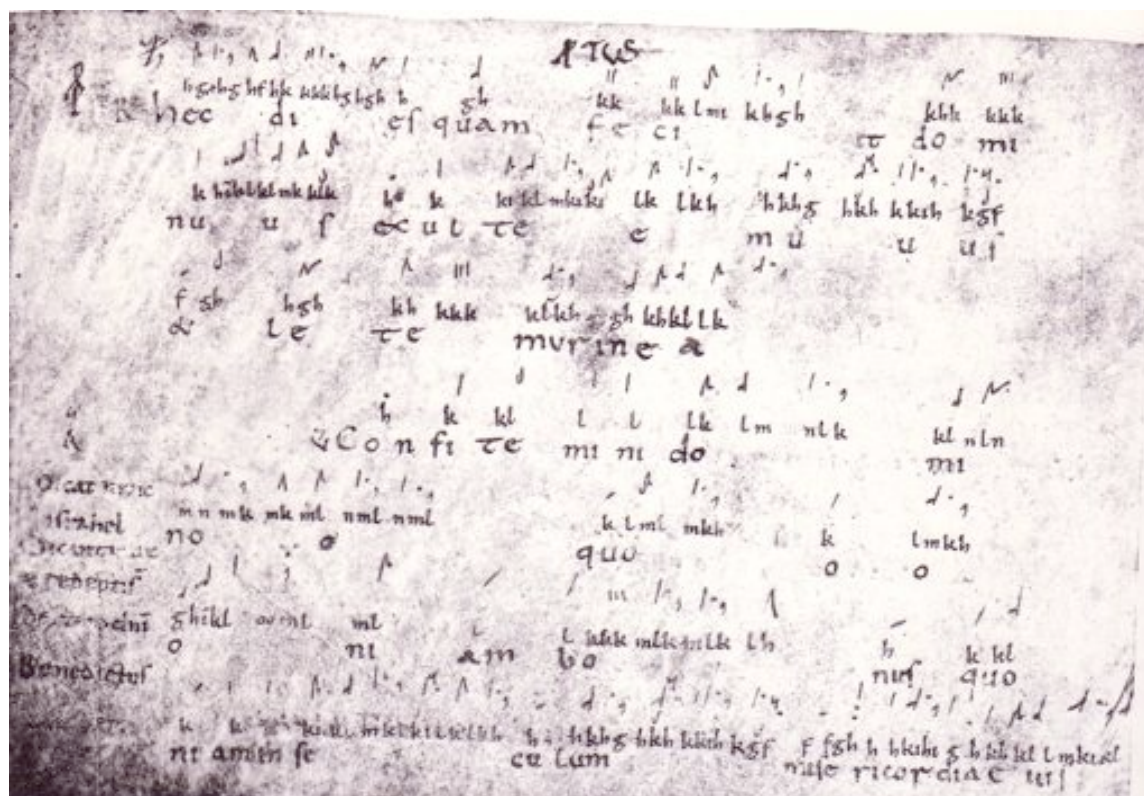
Display your mastery of unheightened notation! Notate 2-3 phrases of *a tune of your choice* in unheightened neumatic notation (ie – the top line of the double notation). Be ready to share your example with the class.

Mozart Symphony # 40, K.550. Main theme (for possibly the first time in unheightened notation).

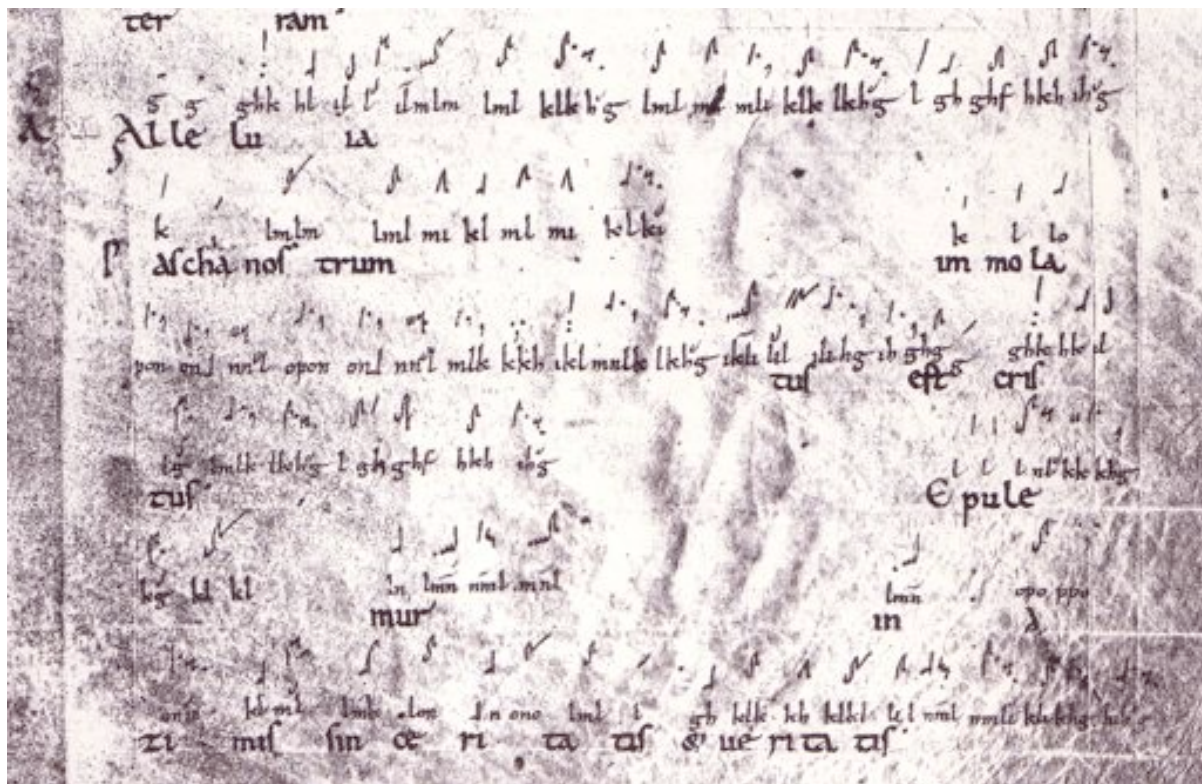




Montpellier, Faculté de Médecine, MS H 159. f. 30v (Introit: Resurrexi)



Montpellier, Faculté de Médecine, MS H 159. f. 83v (Gradual: Haec dies)



Montpellier, Faculté de Médecine, MS H 159. f. 83v (Alleluia Pascha Nostrum: Alleluia and Verse)

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