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

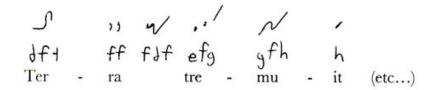
Study the square notation of the introit Resurrexi (Fuller, p. 2) and read the section on square notation in Fuller, p. xv-xvi. Compare the square note transcription to the neumatic notation of the Gregorian introit *Resurrexi* in the manuscript Montpellier, MS H159 (attached and Fuller, p. 1). The neumatic 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)
1 or 1	,,,,
Punctum (low note)	Scandicus (low-medium-high)
, or /	/
Clivis (high-low)	Quilisma (low- <i>medium</i> -high)
l or n	لس .
Porectus (high-low-high)	Trigon (high-equal-low)
\sim	';
Podatus (low-higher)	Climacus (high-medium-low)
1 or]	1.
Torculus (low-high-low)	Torculus resupinus (low-high-low-high)
٦	N

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).

 $\Gamma. \ \Gamma. \ \Gamma \neq \qquad \Gamma. \ \Gamma. \ \Gamma, \ \Gamma, \ ,$

DELFICE 30 ł À Le úc wecum its s \$ Att Paliban dfe estf dffdf f ff fsb 155 AF pot letu u alu 9.0 of tom r to Pakha min 50 ests 1.1 ai 12 oura 415 81 de est sf mi ne unuer 5 fff fe afd efsf FJFJ 4FF P lelu N uo untatt 30 FIF ff FH fiff ste as non et quipor fit refit æ rt. 110 80

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

210 kh sh d١ m C 1 7732 1-1 14 N market let let Lk 146 11 1 hsh ulah 6 e k kl L Lk fel. 0 fi Te mi 771 do mi 11:2 hel kimi main no Linkh Decimen- 10 a-110 0 e rebeptif 111. 10 Shikl wint Seins ml lakk miktalk in 0 221 Senes letel k Then tikhs tikh kith kst fsh h black 5 h bil ket i mkered nt amin fe ca Lum male ricordiac ter

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

loud make welt belle likely Iml kl umlm Iml Lml mi kl ml Afcha not trum mo as the -4 not open on and mik kich ikl mai pon m Imlk their Lg. mu m t. s'ue rita a mt elm r_1 TA, 21 .

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

MIT OpenCourseWare http://ocw.mit.edu

21M.220 Early Music Fall 2010

For information about citing these materials or our Terms of Use, visit: http://ocw.mit.edu/terms.