LATER DEVELOPMENTS AND OTHER TRADITIONS IN CHANT

1. 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 finals.)
   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.

2. Sext

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. (Rudolf the Red-Nosed Reindeer)
   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
      Notkerus Balbulus
      st- st- st- stammered in
      sequence and hymn.
      Incontrovertibly
      this information is
      musicological,
      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 Paschali Laudes]
   f. Problems of text and of performance: Victime Paschali Laudes (Wipo of Burgundy)

6. Another type of trope: Polyphony

**Assignment for next class:** Listening Quiz (10 minutes)