

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 *finalis*.)
 - 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*)
 - 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.

<i>Higgledy piggledy</i>	<i>Incontrovertibly</i>
<i>Notkerus Balbulus</i>	<i>musicological,</i>
<i>st- st- st- stammered in</i>	<i>this information is</i>
<i>sequence and hymn.</i>	<i>not just a whim.</i>
 - 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)

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