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CHAPTER 2: CHANT AND SECULAR SONG IN THE MIDDLE AGES

Chapter Outline

Prelude. (CHWM 28–29)

Two large bodies of song survive from the Middle Ages: sacred *plainchant*(or *chant*), used in communal *liturgy*, and secular monophony. Both repertories are mostly monophonic and were first passed down from memory, before the development of musical notation. The repertory of chant was changed, expanded, and varied over time. While there were many types and forms of medieval song, the most artful songs outside of the Church were by*troubadours*and *trouvères,*poet-composers of the twelfth and thirteenth centuries.

I. Western Christian Chant and Liturgy (CHWM 29–34, NAWM 3)

Chant was created for religious services and served as a source and inspiration for later music in the Western art tradition. The shape of each chant is determined by its role in the service. *Because Plain chant is a melody that projects the sacred and devotional words of ritual , its shape cannot be separated from its verbal message, or from its place in worship services.*

*Glils are a yearly cycle of the reading of the bible and weekly reading of the psalms.*

1. Liturgy; purpose to glorify God and Saints, to teach the Gospel, the life and works of Jesus, to exhort worshipers along the path of Salvation.
There were two main types of liturgies in the early Christian church, the Office and the Mass. The texts of the liturgy are prescribed according to the[***church calendar***](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/02/outline.aspx).
2. The Office
The *Office*consists of eight services celebrated at specified times each day. Offices feature the singing of psalms, each with an associated chant called an *antiphon*.
3. The Mass
The *Mass*, the most important service of the Catholic Church, opens with introductory [**prayers**](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/02/outline.aspx) and chants, continues with the Liturgy of the Word, and culminates in the Liturgy of the Eucharist (a reenactment of the Last Supper). The texts for the *Proper of the Mass*change from day to day. The texts of the*Ordinary of the Mass*are always the same, although the melodies may vary.**Music: NAWM 3**
4. Oral transmission  Mass was very important to medieval people. At the center of life. How do you use music to grip heart? Was used for; instruction, to grip hearts, etc.
At first, chant melodies were learned by oral transmission and were subject to change and variation.

**A Closer Look:**The Experience of the Mass
The Mass was instructional and inspirational for medieval believers, many of whom were illiterate. Music, sung by a priest, choir, and soloists, was used to evoke awe and to carry words through large, resonant worship spaces. The Mass begins with an introductory section (which includes the Introit, the Kyrie, and the Gloria). This is followed by the Liturgy of the Word (which includes the Gradual, the Alleluia or Tract, sometimes a sequence, and the Credo) and the Liturgy of the Eucharist (which includes the Offertory, the Sanctus, the Agnus Dei, and the Communion).

1. Notation of chant : Most music happening north of the Alps.
Notation helped to standardize chant melodies and [**promote**](http://www.wwnorton.com/college/music/concise-history-western-music4/ch/02/outline.aspx) uniformity. From the ninth century until the close of the Middle Ages, all important developments in European music took place north of the Alps.

II. Genres and Forms of Chant (CHWM 34–42, NAWM 3 and 4)

Chants can be classified in several ways: Different Overlapping ways.

1. By the type of text (biblical or non biblical, prose or poetry)
2. By the manner of performance (***antiphonal(****Choir against Choir), responsorial(solo leads choir responds),*or *direct(Just the Choir*))
3. By musical style (*syllabic(lone Note),*mainly one note per syllable; *neumatic (melomatic many notes,*one to seven notes per syllable; or *melismatic,*with many notes per syllable).

Most parts of the Mass and the Office are chanted to recitation formulas, and some are sung to fully formed melodies.

1. Text setting Chant proclaims the text sometimes straight forward or ornately.
Chant melodies often reflect the inflection and rhythm of their words as well as their function in the liturgy.
	1. A trope extends the existing chant with new words.
2. Melodic structure
Each melody divides into phrases and periods, following punctuation in the text. Phrases tend to be archlike, rising, sustaining, and then falling.

**In Context: In the Monastic Scriptorium**
Monasteries preserved music in manuscripts. A group of monks or nuns engaged in producing manuscripts was called a scriptorium. Scriptoria copied text and music, decorated and illustrated pages, and bound books. The entire process was laborious and very expensive. It took a herd of sheep to make the parchment for one book.

1. Chant forms
Chants have three main forms: two balanced phrases, as in a psalm verse; strophic form, as in hymns (NAWM 4b); and free form. **Music: NAWM 4b**
	1. ***Chants of the Office***
		1. Psalm tonesn – consist of five separate melodic elements. An extra one is tonus peragrinus (the wondering tone).
		*Psalm tones*are formulas for chanting psalms. A psalm tone consists of an *intonation*, a recitation on the *reciting tone*or *tenor*, a *median*to mark the middle of the psalm verse, a continuation of the reciting tone, and a *termination*.
		2. Doxology
		The *Lesser Doxology,*an expression of praise to the Trinity, is sung at the end of each psalm. **Music: NAWM 4a**
		3. Antiphonal psalmody – more numerous than any other type of chant.
		In *antiphonal*psalm singing, one choir sings the first half of each psalm verse, and another choir sings the second half.
		4. Antiphons
		Each psalm is paired with an antiphon, which is sung before and after the psalm. Office responsories begin with a choral *respond*, proceed with a soloist singing the psalm verse, and close with the respond.
	2. ***Chants of the Mass Proper***
		1. Introit and Communion
		In the Mass, the *Introit*and *Communion*are antiphonal chants.
		Music: NAWM 3a and 3j
		2. Gradual and Alleluia—Most Higher developed chants.
		The *Gradual*and *Alleluia*are *responsorial*chants, and are highly melismatic, with a single verse introduced or framed by a respond*.*Many Alleluias include matching phrases at the ends of sections.**Music: NAWM 3d and 3e**
		3. Responsorial performance – Often include what might be called musical rhyme.
		A soloist and choir alternate in responsorial performance.
		4. Offertory
		Offertories are melismatic, like Graduals, but include only the respond. **Music: NAWM 3g**
	3. ***Later Developments of the Chant—mass ordinary.***
		1. Chants of the Ordinary
		The *Gloria*and *Credo*have long texts and are mostly syllabic. The*Kyrie, Sanctus,*and *Agnus Dei*have three-part sectional arrangements.
		2. Kyrie
		The Kyrie is usually performed antiphonally. New antiphons were introduced between the ninth and thirteenth centuries. **Music: NAWM 3b**
		3. Tropes were banned at the council of Trent 1545-1563
		*Tropes*expanded existing chants in three ways: adding new words and music; adding new music only; or adding new words only. Tropes flourished in the tenth and eleventh centuries; later they were banned by the Council of Trent (1545–1563). **Music: NAWM 6**
		4. Sequences – **natker balbulus** (the Stammer) was the most famous writer of sequences text. 10-13 cent.
		*Sequences*began as tropes in the ninth century, but quickly became independent compositions. All but a few sequences were eliminated from the liturgy by the Council of Trent. **Music: NAWM 5 However 5 survived. 1. Dies 2.irau. 3. Victemae 4.Paschal 5.laudes.**
		5. Liturgical drama –The play in Tuolumne is a liturgical drama. (Resurrection Play).
		*Liturgical dramas*also originated from troping. **Music: NAWM 6**
			1. Chanted and Acted out.
			2. These started by extending a Trope and melisma but with acting and chant.
			3. Example is Quim queritis en Sepulchrol.(Whom do you seek in the empty tomb.)
		6. Hildegard of Bingen She quickly became the most regarded and best known composer of sacred monophony.
		*Hildegard of Bingen*(1098–1179) wrote both words and music for the sacred music drama *Ordo virtutum*(The Virtues, ca. 1151). Her life in a convent allowed her creative outlets and positions of leadership not afforded to women outside its walls. She had 82 songs.  **Music: NAWM 7**

**Biography:**Hildegard of Bingen known for direct communication with God. And Visions, and prophecies. She also was a woman of prayer and felt she was saving humanity through her prayer.
Hildegard of Bingen entered a convent at the age of fourteen and in 1150 founded her own convent. She corresponded with many powerful men who were interested in her **prophecies**, and she set her own religious poetry to music. Her *Ordo virtutum*is the earliest surviving music drama not attached to the liturgy.

III. Medieval Music Theory and Practice (CHWM 42–44)

Treatises in the later Middle Ages addressed practical problems that Boethius did not, such as how to sing intervals, memorize chants, and read notes at sight. They began to address this by establishing a system of modes and tones.

1. Church modes – were diatonic octave.
Medieval theorists recognized eight *modes,*each defined by the arrangement of whole tones and semitones in relation to **a *final***(Latin**, *finalis,***usually the **last note** in a melody) and **a *range.******Authentic*** *modes*have a range that runs up an octave from the final(odd number of modes); ***plagal*** *modes*run from a fourth below the final to a fifth above it(even number of tones). Each mode also has a tenor, or reciting tone*.*
	* 1. Authentic: D(mode 1), E(mode 3), F(mode 5), G(mode 7)
2. Solmization
*Guido of Arezzo*(ca. 991–after 1033) devised ***solmization***syllables to help singers recall where whole tones and semitones occur.
	* 1. Ut, re, me, fa, so, la, ti, ut.
		2. Became solfage.
3. The Guidonian hand guido directo Guido de Arezzo of Ilestahon.. The hand that shows how to sing.
The *Guidonian hand*assigned a note to each joint of the left hand as a tool to teach notes and intervals.
4. The staff – made first by a scribe. Improved later by Guido.
The musical staff allowed precise notation of pitch.

IV. Medieval Song (CHWM 44–50, NAWM 8, 9, 11, and 12)

1. Goliard songs – named them after fictitious and scurrilous patron, Biship goliath.
Early forms of secular music (from the eleventh and twelfth centuries) include*goliard songs,*songs with Latin texts celebrating the vagabond lives of students and wandering clerics called goliards.
	* 1. They celebrate three topic.. 1. Wine, 2. Women. 3. Satire. And are usually to lude to recreate.
2. Jongleurs – minstrel.. the kings clown usually of lower society.
*Jongleurs,*or *minstrels,*made a living as traveling musicians and performers, on the margins of society. In the eleventh century, they organized brotherhoods, which later became guilds.
3. Troubadours(south of France and Male) and trouvères Nothern and Female.)
*Troubadours*(feminine: *trobairitz*) were poet-composers active in southern France in the twelfth century who spoke **Provençal(or *langue d’oc*or Occitan)**. Their counterparts in northern France, called *trouvères,*spoke *langue d’o•l,*the ancestor of modern French, and remained active through the thirteenth century. Troubadours and trouvères flourished in castles and courts but came from a variety of social classes. Got their songs in part from Arabic love poetry.
4. Types of songs
The songs of both troubadours and trouvères have varied structures and topics. Many trouvère songs include a *refrain,*a segment of text that returns in each stanza with the same melody.Collections were in chronicles or books. 2600 poems survived.
	1. Alba – clown song. trouvères
	2. Causo –. love song Mostly written by troubadours. About political, moral stories, esoteric, parts, or courtly love.
	3. Tonsion –debate song Important structural the refrain is a line or two of poetry that returns with its own music from one stanza to another.
5. Old Occitan lyric
Many Old Occitan lyrics have the topic of *fine amour*, a love in which a discreet, unattainable woman was adored from a distance.
6. Bernart de Ventadorn == best preserved song.
*Bernart de Ventadorn*(ca. 1150–ca. 1180), one of the most popular poets of his day, rose from a low status to consort with aristocrats. His song *Can vei la lauzeta mover* typifies *fine amour*. **Music: NAWM 8**
7. Typical song structure
Troubadour and trouvère poems are **strophic**, and melodies are mostly syllabic with a range of an octave or less. Because of their notation, the rhythm of troubadour melodies is uncertain. Each line of a *canso*(love song) receives its own melodic phrase, and some phrases use repetition to create formal patterns. Have finals of C,D,E. Main expression is freedom, spontaneity, and simplicity.
8. Beatriz de Día
*Comtessa Beatriz de Día*(d. ca. 1212) was a countess and a trobairitz, and her song*A chantar*shows a woman’s perspective of courtly love. **Music: NAWM 9 –** this is the only song by a trouvères to survive with music.
9. Minnesinger
The *Minnesinger*were knightly poet-composers in German lands of the twelfth through the fourteenth centuries. They often sang of idealized love (*Minne*) and utilized *bar form:*AAB. (A is called the *Stollen,*and B is called the *Abgesang.*) Minnesinger also wrote Crusade songs. **Music: NAWM 11**

**In Context: Eleanor of Aquitaine and Her Courts of Love (CHWM 48)**
*Eleanor of Aquitaine*(ca. 1122–1204) was a member of an aristocratic family, granddaughter of a troubadour, wife and mother of kings, and a patron of troubadours and trouvères. Musiim wroter music about Her. She also wrote poetry and music.

1. Cantigas
*Cantigas*were Spanish monophonic songs with refrains. The most famous collection, *Cantigas de Santa María,*includes over four hundred cantigas in honor of the Virgin Mary. **Music: NAWM 12**

Troubadours – served as a model for a German school of knightly poet musicians. (minnesingers). Minn = love songs. These were mostly sung in triple meter.

Eleanor of Aquitain. Sout France. Lover of the arts. Married to king Louie VII o f France. And then Henry the II of England. Mother of king Richard the lion heart, and two other kings.