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CHAPTER 3: POLYPHONY THROUGH THE THIRTEENTH CENTURY

Chapter Outline

Prelude. (CHWM 51–52) 1050-1300

The eleventh and twelfth centuries brought prosperity(trading increased) and cultural revival, in scholarship and the arts, to much of western Europe. One result was the growth of *polyphony*in church music, which heightened the grandeur of chant. Although monophony remained the principal medium of performance and composition, the rise of written polyphony introduced four concepts that have distinguished Western music ever since: counterpoint, harmony, the centrality of notation, and composition. Two main types of polyphony were*organum*and the *motet*.

1. Normandy Captured England…
2. Spain was liberated from Muslims.

1rst Crusade.

1. 1095-1099 Successful
2. United Christianity and Christian families.
3. As a result to the success Artts and music , culturel revival and Higher education began.

Romanesque

1. Gothic Started.
2. Reconcile of classical philosophy with Christian doctrine.
3. Written polyphony blossomed.

Polyphony—music in which voices sing together in individual parts.

Counterpoint – the combination of multiple independent lines. – this leads to Harmony.

1. Written composition replaced improvision.
2. Notation replaced memory.

Polyphony inaugurated.

1. Counterpoint .
2. Harmony – reculsion of multiple sounds.
3. The centrality of notation.
4. The idea that composition is distinct from performance.
5. Several types of polyphony became secure in France.
   1. Oganum—a form of chant where new layers of melody are added.
   2. Motet-- The motet took a definite rhythm from the words of the verse, and as such appeared as a brief rhythmic interlude in the middle of the longer, more chantlike organum. this type became the dominant form.

I. Early Organum (CHWM 53–56, NAWM 14–16)

**Polyphony was first described in the treatise *Musica enchiriadis*,** which used the term*organum*for two distinct kinds of polyphony.

1. Polyphony—music in which voices sing together in individual parts.
   * 1. Musica echiriades. Book or Treatise.
     2. Magmus libre organum.
2. Parallel organum – adding the 5th. Duplicates plain chant melody a fifth below.   
   In *parallel organum*, an added voice (*organal voice*) appears below a chant melody (*principal voice*), moving in parallel fifths or fourths and making adjustments to avoid the tritone. Either or both voices may be doubled at the octave. **Music: NAWM 14a–b**
3. Oblique organum—or oblique motion.
   * 1. Came from parallel – because the fourth.
     2. Sometimes sounded bad so they adapter. No Augmented fourth allowed.
     3. Melody was different had widening intervals.
4. Contrary and oblique motion -- preminated  
   In the eleventh century, the organal voice usually sings above the chant (although the voices may cross), moving in contrary, oblique, parallel, and similar motion to the chant and forming consonant intervals with it (**unison, fourth, fifth, and octave**).
5. Free and florid organum   
   Instructions on how to improvise ***free organum***are preserved in the treatise *Ad organum faciendum*(On Making Organum, ca. 1100). Only portions of the chant that were sung by soloists were set polyphonically, so that in performance sections of polyphony alternate with sections of monophonic chant sung by the choir. A new type of ***florid organum***, called ***Aquitanian organum****(long notes Lower, melodic upper.)*, appeared early in the twelfth century in Aquitaine, a region in southwestern France. In florid organum, the chant is sustained in long notes in the lower voice (**called the tenor**)(tenor Originated here), while the upper voice sings decorative phrases of varying length. **Music: NAWM 15**
6. Organum purum and discant   
   The two main styles of polyphony in the twelfth century are ***organum purum*or*organum duplum***(the upper voice sings many notes for each note in the lower voice) and *discant*(both voices move together at about the same rate). The two types of organum are used in *Jubilemus, exultemus*. **Music: NAWM 16** music enchiradas. (Book that discusses organum.)
   1. There was no one person that invented singing of parts.
7. Notation of organum   
   Manuscripts for organum use score notation (one part above the other, with notes that sound together aligned vertically), but do not indicate rhythm or duration.
   1. 12th century
      1. Oraganum duplum means double
      2. Organum purum means pure.
      3. Discantus.. discant means note against note.

II. Notre Dame Polyphony (CHWM 56–61, NAWM 17–19)

An even more elaborate style of composed polyphony was developed at the *Notre Dame(Our Lady) Cathedral*in Parisin the late twelfth and early thirteenth centuries.

1. Leoninus  --preist poet- musician trainee- university of paris. 12th century.   
***Leoninus***compiled the ***Magnus liber organi*("great book of polyphony"),** containing two-voice settings of the solo portions of the responsorial chants for major feasts of the church year. Leoninus’s organum (for soloists) is in two voices and alternates sections in organum style with sections in discant style. The sections for choir are plainchant and are sung in unison. The sections in discant style use the rhythmic modes in both voices and tend to appear where there are melismas in the original chant. **Music: NAWM 17**

**A Closer Look: Modal Rhythm**  
A notation to indicate patterns of long and short notes was developed during the twelfth and early thirteenth centuries. These patterns were codified as the six*rhythmic modes*and were adapted from the principles of classical poetic meter.

* 1. Clausula – a section of discant with a style more consistent than organa.
  2. A section in discant is called a *clausula*(pl. *clausulae*). Clausulae are in modal rhythm, producing short phrases and lively pacing.
  3. Perotinus – composed very many better clauslia  
     *Perotinus*, who was also associated with the Notre Dame Cathedral, and his contemporaries continued editing and updating Leoninus’s *Magnus liber*.
  4. Substitute clausulae   
     Perotinus’s generation replaced older discant clausulae with new ones, which are sometimes called *substitute clausulae.*The tenors in these clausulae often repeat rhythmic patterns and segments of melody. **Music: NAWM 18**
  5. Triple and quadruple organum   
     Perotinus and his colleagues also wrote works for three and four voices. *Duplum*,*triplum*, and *quadruplum*are the names of voices in ascending order above the tenor. Therefore, a three-voice organum was called an *organum triplum*, and a four-voice organum was called an *organum quadruplum*. Music from Notre Dame in the late twelfth through early thirteenth centuries was most likely improvised or orally composed and written down later. **Music: NAWM 19**
     1. **Organum triplum – three voice organum.**
     2. **Organum quadruplum – four voice organum.**

Bio Leoninus. 1150-1201

Petrotinus 1200-1230

Both had degrees from university of paris. Master of arts.

III. The Motet (CHWM 61–64, NAWM 21–22)

**Origins –motel originated when musicians at Notre Damn troped the reparatory of clausia.**

1. Beginning in the early thirteenth century, a clausula could be taken from its original place in a larger polyphonic work and performed as an independent composition (a motet) with the upper voice (*motetus*) singing **newly added Latin or French words**. ***This is all Architectural also..***
2. Cantus firmus  
   The tenor of a motet, like that of a clausula, consisted of a **borrowed chant melody**(the tenor), or *cantus firmus.*The top two voices use different but topically related texts (sometimes in the vernacular), and the tenor could be played or sung. Motets are known by compound titles consisting of the *incipits*(the first word or words) of each of their vocal parts.
3. Early motets   
   In many early motets, the text of the upper voices **is a trope on the original chant text**. **Music: NAWM 21a**
4. Versatility of motet   
   Because motets were sung for secular as well as sacred occasions, the tenor (chant) soon lost its exclusively liturgical function and became raw material for composition. Composers reworked existing motets in various ways: (1) by writing a new Latin or French text for the duplum; (2) by adding a third voice; (3) by giving new voices their own texts. They also wrote motets from scratch. In most motets for three or more voices, the upper voices rarely rest with one another or with the tenor. **Music: NAWM 21b–c**
   * 1. **Became a Genre**.
     2. **Left behind traditional tenor and rewrite which lead to several things**.
        1. **Could write new text and may be securlar**.
        2. **Could add a third voice**.
        3. **Each part could have its own text creating a double motet**.
5. Franconian Motet  -- all parts are sung with rhythmic variety.   
   In many motets from the second half of the thirteenth century, the upper voice moves more quickly and has a longer text than the middle voice while the tenor moves more slowly. These are called *Franconian motets,*after the composer and theorist *Franco of Cologne*(fl. ca. 1250–1280). **Music: NAWM 22**
6. Role of motet   
   The motet went through many changes in the thirteenth century, from an existing piece with new text to a highly complex and individual work.
   * 1. Developed into a leading Genre.

**In Context: The Motet as Gothic Cathedral**  
The voices in a thirteenth-century motet are rhythmically in dependent yet coordinated, the higher voices moving faster than the lower ones. This has parallels in the architecture of Gothic cathedrals.

IV. Polyphonic Conductus (CHWM 64–67, NAWM 20)

The *polyphonic conductus*is a two- to four-voice setting of a rhymed metrical Latin poem on a sacred or serious topic. The tenor is newly written, not based on chant. The voices move in similar rhythms and sing the text together, in what is known as *conductus style.***Music: NAWM 20**