**Mass Propers.. Of the Middle ages**

Mass for Christamms day. Kyrie.

Nawm 36 p40

Is usually performed antiphonally with half choir alternating semants

The final Kyrie is often extended by adding phrase.

Mass for Christmass day. Gradual Viderunt omnes

nawn 3d pg 39

Most highly developed chants.. is responsorial. Only one psalm verse with more elaborate melody.

Has responsorial parts.

Mass for Christmas day Alleluia

Nawm 3d pg 39

Very florid the end syllable is jubulis, elongated. Is responsorial

Chants for vespers Christmas day..

Nawm 4a p37

is like a concert. Uses psalm 109 responsorial very syllabic.

[Chants from Vespers for Christmas Day, Gregorian chant - First Psalm with Antiphon: Antiphon Tecum principium and Psalm Dixit Dominus](Javascript:changeTrack('media',%20'listeningLab/audio/HWM/first_psalm_with_antiphon_antiph.mp3'))

***Sequince*s. Of Middle ages.**

Sequence for Easter. Victimae paschali laudes …femal voice

Nawm 5 pg 40

**Sequence**. This fallow the Alleluia’s.

Tropes in the 9th century.

Notker Balbusus (stammerer) most famous for writing Sequences.

Most of Sequences were banned at the council of trent. Only 5 remain. They are syllabic. In couplets with the second line repeating the melody of the first.

[**Attributed to Wipo of Burgundy: *Victimae paschali laudes*, sequence**](Javascript:changeTrack('media',%20'listeningLab/audio/HWM/victimae_paschali_laudes_sequ.mp3'))

Alleluia a virgo mediatrix by Hildigard von Bingen

Nawm 7 pg 41

This song is the final choral to a 82 song liturgical drama. That uses an expansive melodic style.

Polyphony through the 13th century.

Leoninus Viderunt Omnes

Nawm17 pg 56

Is Responsorial of the collection “ Notre Dame PolyPhony.”

This switches between syllabic to melismatic.

Has both organum and discant inside it. Is very elaborate and drawn out with triplum.

Perotinus’ Verderunt Omnes.

Nawm 19 pg -57,60

This one is Clausula (little stops) with short phrases and more lively.

4 voices is quadrublim organum. With modal rhythms.

3 Motets. Nawm 21a,21b,21c.

Uses clausia uses known text for duplim. Also barrows a tenor from it.

21a duplum voice. Upper sing text lower doesn’t.

21b about the same

21c uses triplum with two lines of text saprono and alto. with text.

14th Century.

pHillip De Vitry

“In arboris /Tuba sacrae fidei/Virgo sum”

This is a MOTET. Is isorhythmic

Nawm 24 Pg 70

Gillaume de Machaut. Kyrie from Messe de Notre Dame.

Nawm 25

Is isorhythmic Motet.

Gillaume de Machaut: Foye porter (verily) –Dance

Nawm 26 is monophonic. Sang by female.

Lists the way the peot wich to pay homage to their beloved.

Gillaume de Machaut Rose liz. Priteps verdure (rondeau)

Nawm 27 pg 26

Polyphonic chanson(French for song) the only one that is coed.

Guillaume Du Fay. Tesvellies vous (ballade) French

Nawm 35 pg 76 has form aabbC sung Coed and has instrument.

Francesco Landini: Non Avra ma piets (Ballata)

Is Italian.

Nawm 31 pg 80 2 or 3 voices.