

Musica figurata 1

9. Seminar

Institut für Alte Musik
Ruth Bruckner - WS 2024/25

LV completion

Immanent examination:

75% attendance

participation in the lessons

project

if not enough attendance: dispensation examination

special agreements possible

Project

Units for projects:

5th-11th century

Early polyphony

Notre Dame (1160-1250)

Ars Antiqua (1250-1320)

Ars Nova (1320-1390)

Trecento (14th century)

Ars subtilior (1377-1420)

Project

What exactly is it?

Concert programme/CD
programme/lecture/etc.

Practical relevance: How will you be able
to use the music later?

Project

Example concert programme

Idea: topic/theme/era

Repertoire: what is available? Library search

Instrumentation: who am I playing with (can be fictitious)? What instruments were there in the period?

Audience: who is listening? How can it be interesting?

Work selection: list of pieces - compiled in the library from relevant sources

Information: introductory text or verbal introduction

One work presented as an example:
instrumentation/development/thoughts on notation, tuning system,
etc.

Project

Duration:

10-15 minutes

can also be in a team

only orally or also with playing

early instruments are also available for string players in case of playing

- discuss and refine the project together

Follow-up discussion

What was covered last week?

Ars nova

1320-1377

Philippe de Vitry: Ars nova 1320

New music

1324/25: Bull of Pope John XXII calling for a return to old music

Historical background

Hundred Years' War (1337-1453)

Plague (1347-1351) killed about a third of Europe's population

Avignon Papacy (1309-1377)

Politically unstable (see Roman de Fauvel)

High point of Gothic architecture

Ars nova

Special features:

Notation technology is being further developed - smaller note values

More secular music

Music becomes independent, no longer mainly part of the liturgy

No families of works, but mainly individual compositions

Composer names are handed down, composer gets a new status

Ars nova

The Mass

Ordinary is gaining in importance

Guillaume de Machaut:

Messe de Notre Dame

written in the 1360s for Reims

<https://gallica.bnf.fr/ark:/12148/btv1b8449032x/f573.item.langDE>

Ars nova

Motet

Double motet as standard

Isorhythm very frequent since Philippe de Vitry

Ars nova

Isorhythm

Colour = Repetition of a melodic section

Talea = Repetition of a rhythmic section

Ars nova

Secular forms of music
from refrain forms of poetry
(capital letters = refrain parts)

Ballade

AA`B

Rondeau

ABaAa'bAB

Virelai

AbbaA

Ars nova

Until the Ars nova:

only perfect intervals were allowed, other notes only as transitional notes

Now new: imperfect consonances are allowed in the framework but only with a fixed resolution direction
perfect - imperfect - perfect (PIP principle)



Ars nova

Resolution directions:

minor third - unison

major third - fifth

minor sixth - fifth

major sixth - octave

Ars nova

No imperfect consonance resolves into the fourth.
This interval no longer begins to be perceived as a perfect interval and becomes a dissonance.

Ars nova

Stronger harmonic emphasis through cadence formation.

e.g. double leading tone cadence



Ars nova

In theory, you should always arrive at octaves and fifths with a leading tone, but in practice this is not always the case, otherwise it would be full of ficta.

But before long rests, always introduce musica ficta for cadences.

A correct cadence has two leading tones and a weak cadence has only one leading tone.

Clear cadences create stronger, tonal focal points and thus a clearer harmonic structure.

Ars nova Protagonists

Guillaume de Machaut

c. 1300 - 1377

travelled extensively

with Jean de Luxembourg, then canon in Reims

attached great importance to the collection of works

probably met Philippe de Vitry in Paris c. 1320

Ars nova Protagonisten

Philippe de Vitry

1291-1361

Studied at the Sorbonne

Canon with many sinecures

Appointed Bishop of Meaux in 1351

Only 12 compositions have survived

Roman de Fauvel

Roman de Fauvel 1314/1317

Flaterie (flattery)

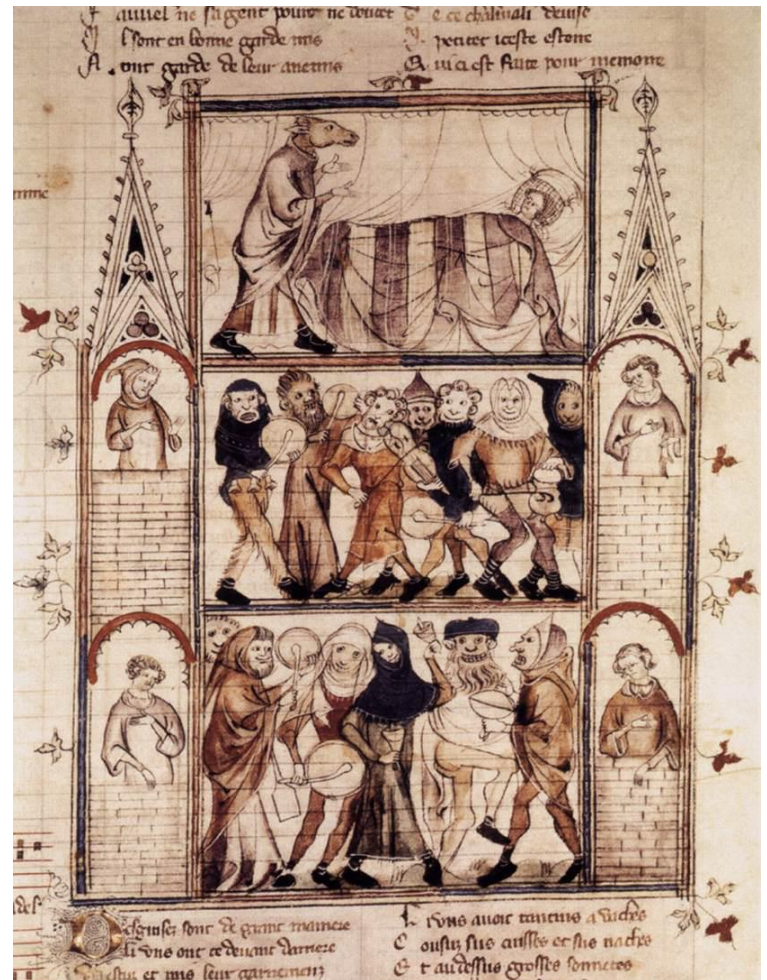
Avarice (greed)

U/Vilanie (perfidy)

Variété (volatility)

Envie (envy)

Lâcheté (cowardice)



Wichtigste Quellen

Roman de Fauvel (earliest source, c. 1317)

Machaut manuscripts (14th century)

Codex Ivrea (c. 1360)

Codex Apt (late 14th century)

Ars nova Notation

Described by Philippe de Vitry and Johannes de Muris

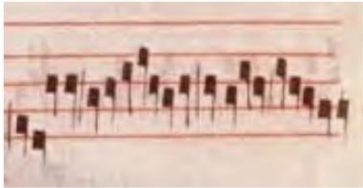
Minima is now used (also Semiminima occurs)

Two-temporal equal to three-temporal

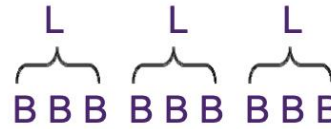
Franconische Notenzeichen, rhythmische Einheit und realer Wert

- Zunächst behielt die Modalrhythmik ihre beherrschende Rolle: Brevis und Longa konnten verschiedene reale Längen haben, je nachdem was der Modus vorschrieb.
- Franco versucht in diese Situation ein System einzuführen, bei dem aus dem unmittelbaren Kontext einer Aufzeichnung klar wird, welchen genauen Wert eine Longa und Brevis annehmen soll, ohne den Modus zu konsultieren.
- Der “Naturzustand” einer Longa ist “perfekt”, das heißt: 3zeitig. Von daher besteht eine Kette von Longen hintereinander aus “perfekten” Longen. Regel: Longa vor Longa ist perfekt (= 3zeitig).
- In einer regelmäßigen Abfolge von einzelnen Longen und Breven (also: L B L B L B) “imperfiziert” die Brevis die vorangehende Longa, d.h. die Longa wird 2zeitig und die 3. Zählzeit jedes “Taktes” von der Brevis übernommen. Die übergeordnete Dreizeitigkeit (“Perfektion”) bleibt also erhalten.
- Wenn 2 einzelne Breven zwischen 2 Longen „gefangen“ sind, dann imperfizieren sie nicht die Longen, sondern die 2. der Breven wird „augmentiert“, d.h. im Wert vergrößert, und zwar auf das doppelte, also einen 2zeitigen Wert.
- Eine Maxima hat den Wert von 2 Longen.
- Semibrevisketten werden standardmäßig in Zweiergruppen gelesen. Wenn Dreiergruppen gemeint sein sollen, dann soll die Dreiergruppierung visuell verdeutlicht werden (durch engeres Zusammenschreiben, durch Hilfslinien, oder -punkte).

Franconische Notenzeichen, rhythmische Einheit und realer Wert

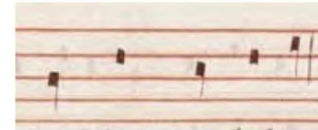
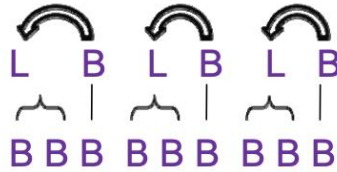


notiert:



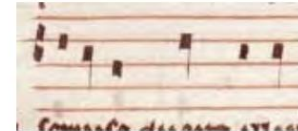
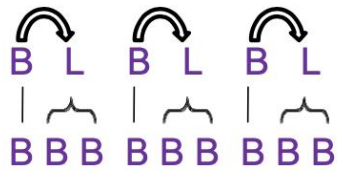
verborgene Struktur:

notiert:



verborgene Struktur:

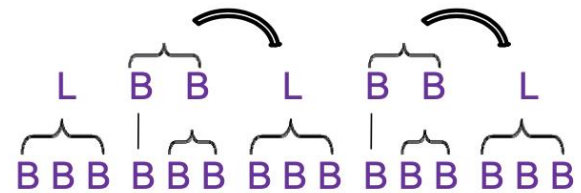
notiert:



verborgene Struktur:



notiert:



verborgene Struktur:

Wenn mehrere Noten derselben Form aufeinander folgen, so haben diese jeweils denselben Wert.

Beispiel 30a

3 3 3 3 3
■ ■ ■ ■ ■

Werden Noten verschiedener Form in gemischter Reihenfolge verwendet, so gelten folgende Gesetze:

Stehen drei Noten derselben Form nach oder vor einer Note der nächstgrößeren Form, so findet keine gegenseitige Beeinflussung der Notenwerte statt.

Beispiel 30b

3 1 1 1 oder 1 1 1 3
■ ◆ ◆ ◆ ◆ ◆ ◆ ■

Imperfizierung: Steht eine kleinere Note nach (oder vor) einer der nächstgrößeren Form, so wird der größeren ein Drittel ihres Wertes abgezogen. Die Imperfektionsregel gilt auch, wenn einer größeren vier, sieben, zehn etc. Noten der nächstkleineren Form folgen. Jeweils die erste kleinere imperfiziert die vorhergehende größere Note.

Beispiel 30c

2 1 2 1 1 1 1 3
■ ◆ ■ ◆ ◆ ◆ ◆ ◆ ■

Alterierung: Stehen zwei kleinere Noten derselben Form vor einer der nächstgrößeren Form, so wird die zweite in ihrem Wert verdoppelt. Dies hat zur Folge, daß die zwei Noten gleicher Form zusammen eine dreizeitige Einheit bilden. Die Alterationsregel gilt auch, wenn einer größeren fünf, acht, elf etc. Noten der nächstkleineren Form vorausgehen. Jeweils die letzte kleinere wird in ihrem Wert verdoppelt.

Beispiel 30d

3 1 2 3 1 1 1 2 3
■ ◆ ■ ◆ ◆ ◆ ◆ ◆ ◆ ■

Diese vorgegebenen Regeln der Imperfektion und Alteration können durch Divisionspunkte außer Kraft gesetzt werden: sie trennen dreizeitige Einheiten voneinander ab. Man setzt sie dann, wenn man andere rhythmische Einteilungen herbeiführen will, als aufgrund der Imperfektions- und Alterationsregel entstehen würden.

3 1
■ ◆ (Imperfizierung wird außer Kraft gesetzt)

2 1 1 2
■ ◆ ◆ ■ (Alterierung wird außer Kraft gesetzt)

2 1 1 2 3
■ ◆ ◆ ◆ ■ (Imperfizierung und Alterierung treten in Kraft,
wo sie normalerweise nicht vorkommen)

Beispiel 30e

Ars nova Notation

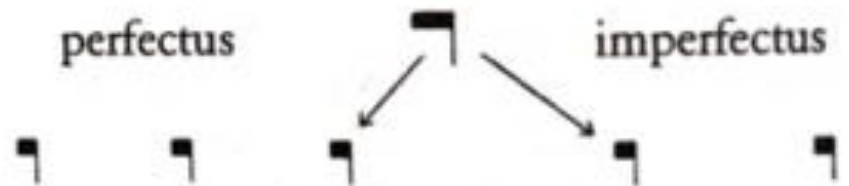
Ligatures are written in Franconian Notation

Colouring: Indicates imperfect in perfect mode and vice versa

Ars nova Notation

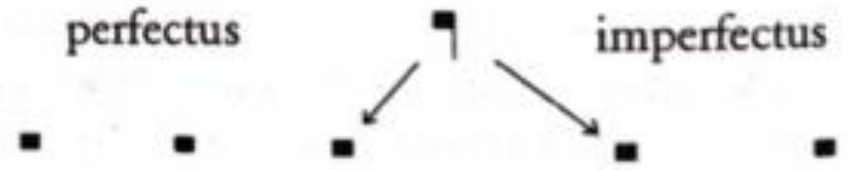
Maximodus

(Verhältnis Maxima – Longa)



Modus

(Verhältnis Longa – Brevis)



Tempus

(Verhältnis Brevis – Semibrevis)



Prolatio

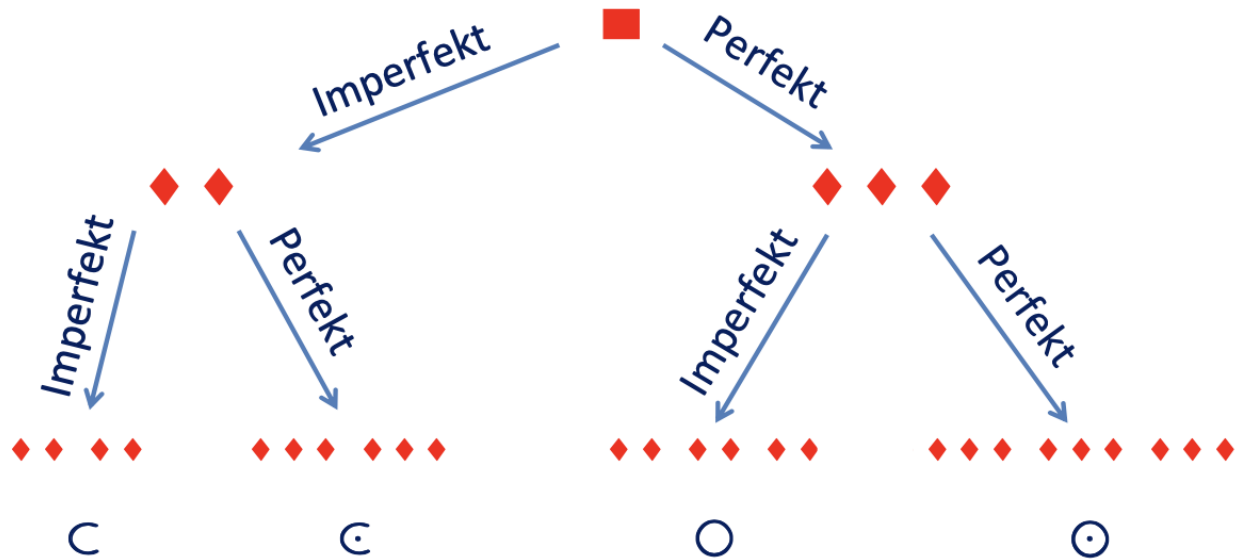
(Verhältnis Semibrevis – Minima)



Französische Ars Nova

Tempus:

Prolatio:



Tempus:

Prolatio:

Imperfectus
minor

Imperfectus
maior

Perfectus
minor

Perfectus
maior

Ars nova Notation

Reading of semibreves:

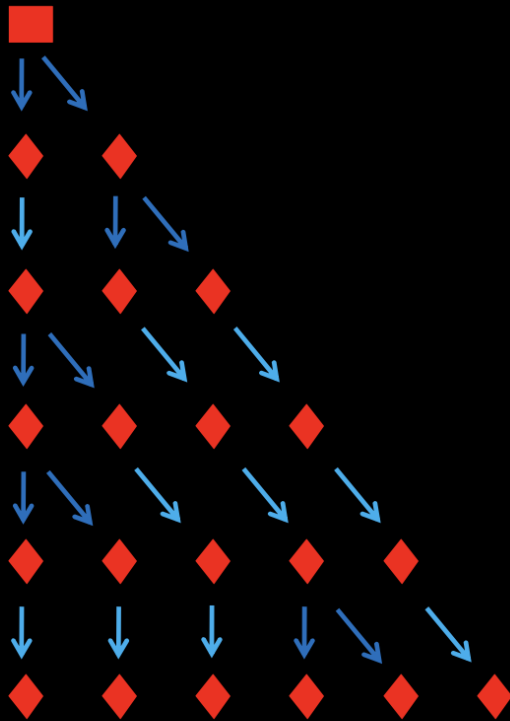
Semibreves non signatae

Semibreves signatae

Ars Nova

(Philippe de Vitry? ~1320)

Semibreves non signatae



erste Ebene

zweite Ebene

Grundrhythmus – wie moderner 6/8-Takt

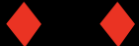
Ars Nova

(Philippe de Vitry? ~1320)

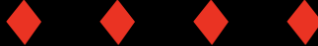
Semibreves non signatae



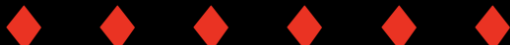
dreizeitige *Semibrevis maior*



zweizeitige *Semibrevis minor*



einzeitige *semibrevis minima*



Wie bei der Ars Antiqua-Notation kann ein Zeichen für verschiedene reale Werte stehen - es kommt immer noch auf den Kontext an.

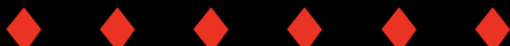
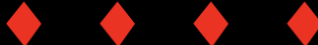
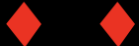
Ars Nova

(Philippe de Vitry? ~1320)

Semibreves non signatae



dreizeitige *Semibrevis maior*



zweizeitige *Semibrevis minor*

einzeitige *semibrevis minima*

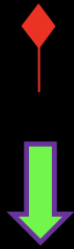
Wie bei der Ars Antiqua-Notation kann ein Zeichen für verschiedene reale Werte stehen - es kommt immer noch auf den Kontext an.

Ars Nova

(Philippe de Vitry? ~1320)

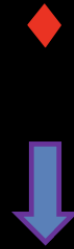
Semibreves signatae

(= Semibreven mit Extrazeichen, Abweichung von der Norm)



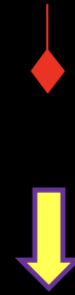
Strich nach unten
zeigt Verlängerung
des Notenwerts an

Semibrevis maior



Das Grundzeichen
kann für alle drei
Möglichkeiten
stehen

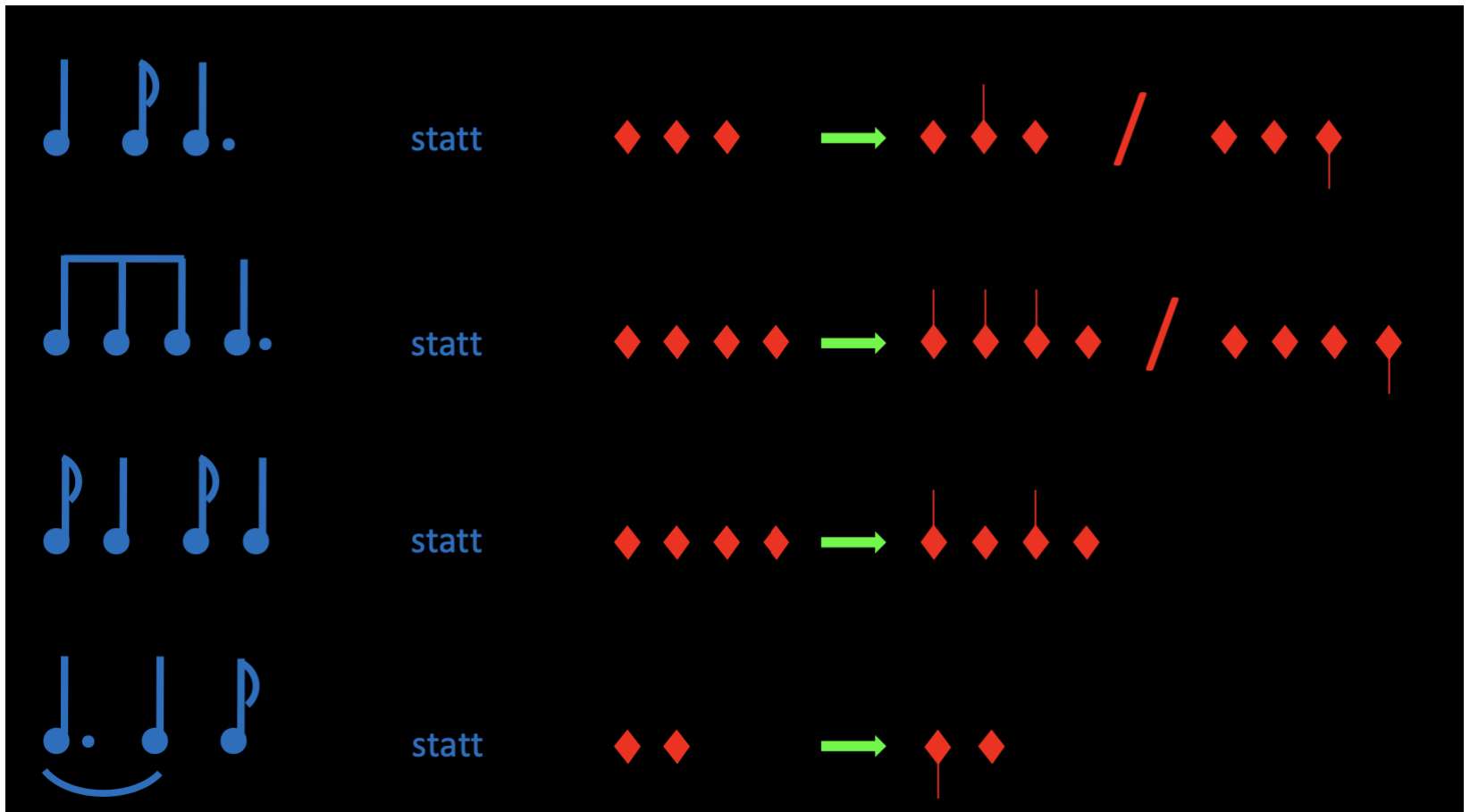
(Semibrevis maior,
Semibrevis minor,
Semibrevis minima)



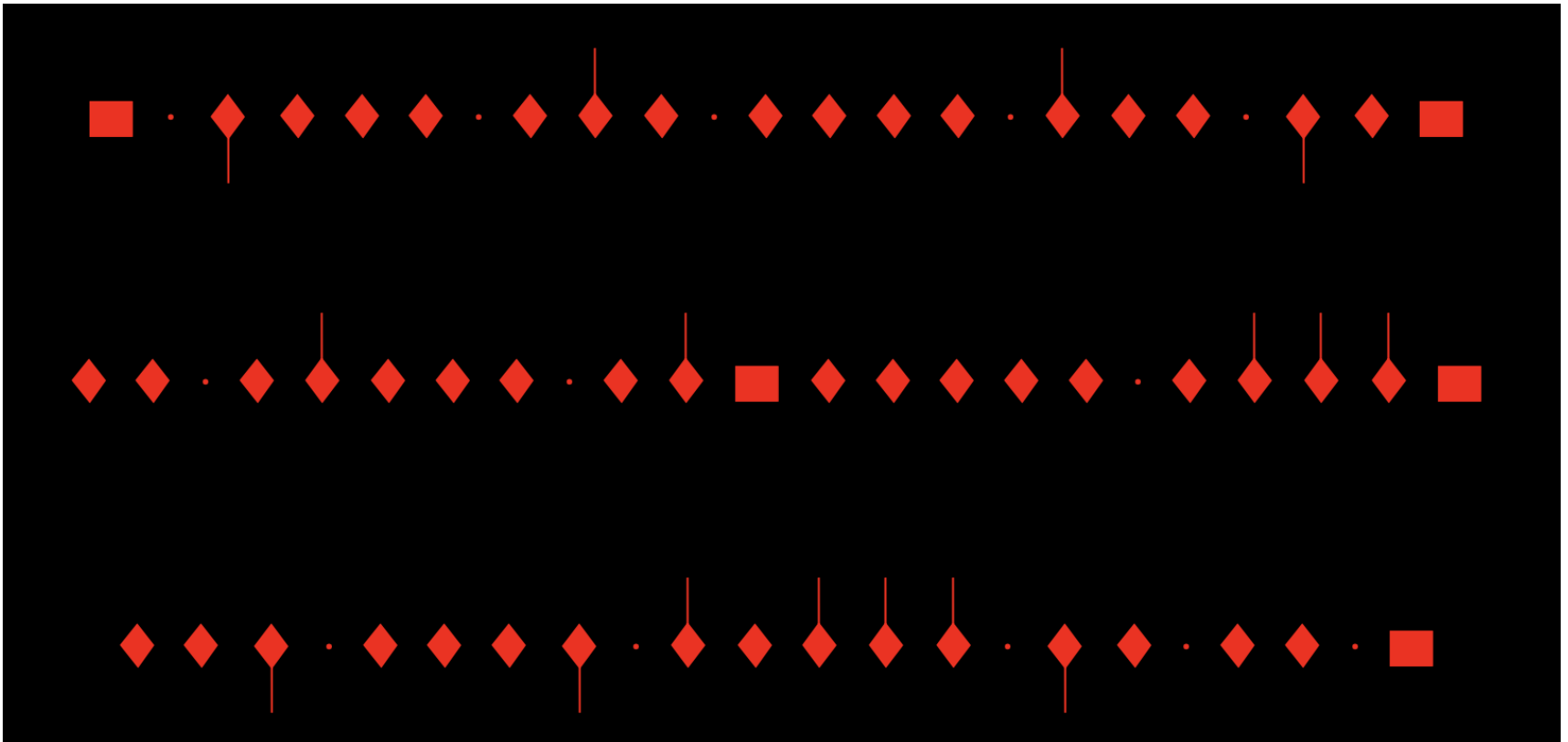
Strich nach oben
zeigt Verkürzung
des Notenwerts an

nur *Semibrevis
minima*

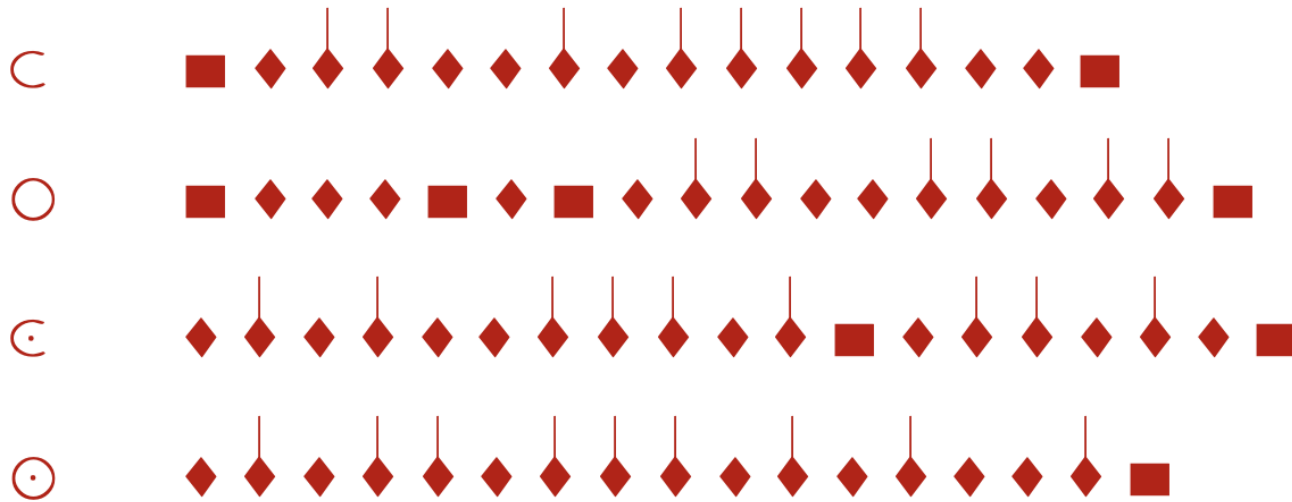
Ars nova Notation



Ars nova Notation



Ars nova Notation

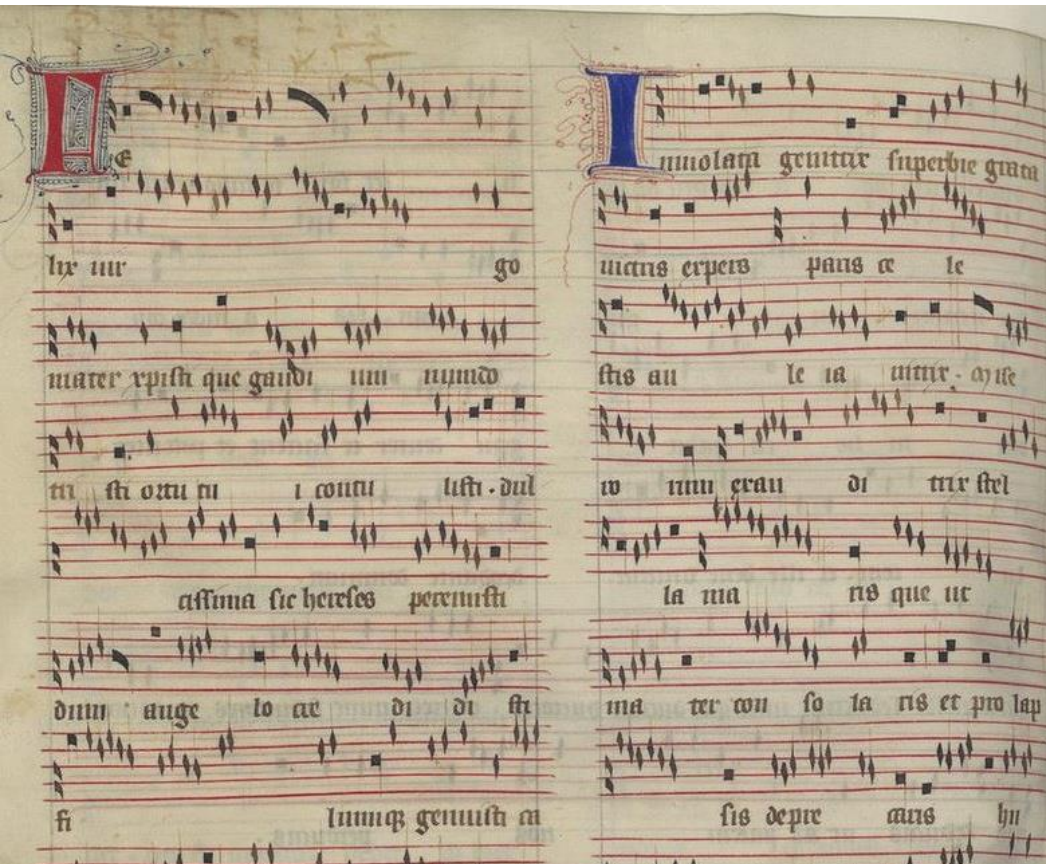


Ars nova

Sound sample:
Roman de Fauvel
Providence la senee



Ausgewählte Stationen



Sound sample:
Guillaume de Machaut
Inviolata Genitrix



Modal notation

Modal notation described by Johannes de Garlandia and Anonymous IV

Construct of a small circle of scholars in Paris

Agreement on certain signs to represent a rhythm. Not everything could be represented rhythmically, only a handful of rhythms

Modal notation

Values: 3 = perfect, 2 = imperfect

values (still without a sign):

Brevis (short)

Longa (long) two breves (imperfect)

Longior Longa (longer) three breves (perfect)

Duplex Longa/Maxima (the longest) two longes (imperfect)

Modal notation

Signs:

Simplex: single note

Plica: main note + ornament

Binaria: group of two

Binaria plica: group of two + ornament

Ternaria: group of three

and so on (Quarternaria, Quinternaria, Sexternaria, Septernaria...)

Currentes: the 'running notes'

There was a problem: repeated notes could not be written as a ligature. Solutions come from the context.

Modal notation

Modus	Rhythm	Grouping of ligatures
1	L B L B L B L B	3 2 2 2 2 ...
2	B L B L B L B L	2 2 2 2 ... 3
3	L I B L L I B L	1 3 3 3 ...
4	B L L I B L L I	3 3 3 3 ... 1
5	L I L I L I L I	1 1 1 1 1 ...
6	B B B B B B	3 3 3 3 3 ...

Modal notation

1. Modus: 


2. Modus: 

3. Modus: 

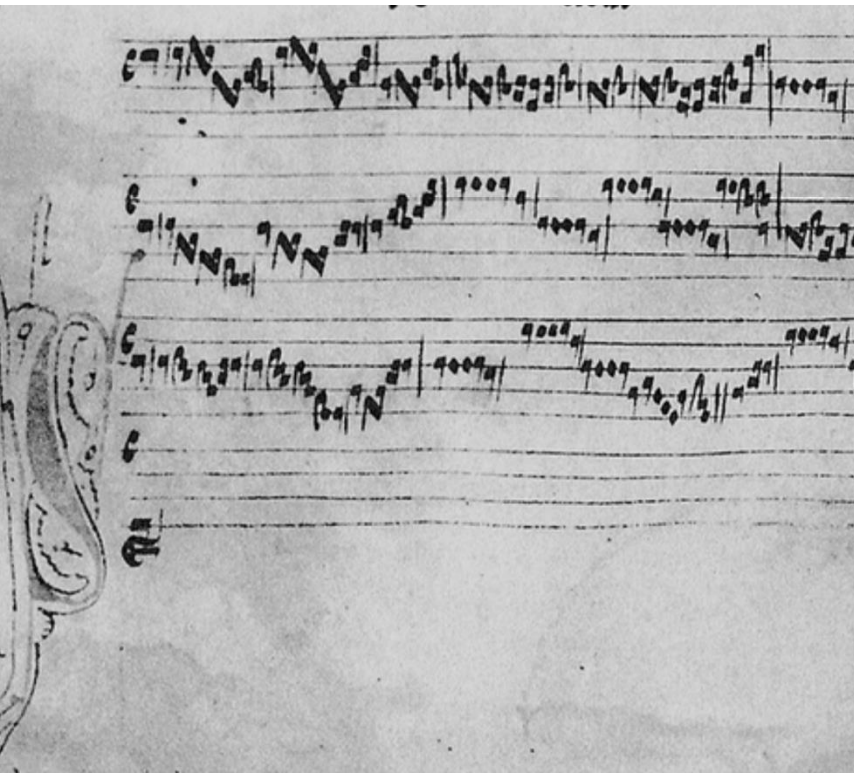
Modal notation

4. Modus: 

oder: 

6. Modus: 

Modal notation



Sound sample:

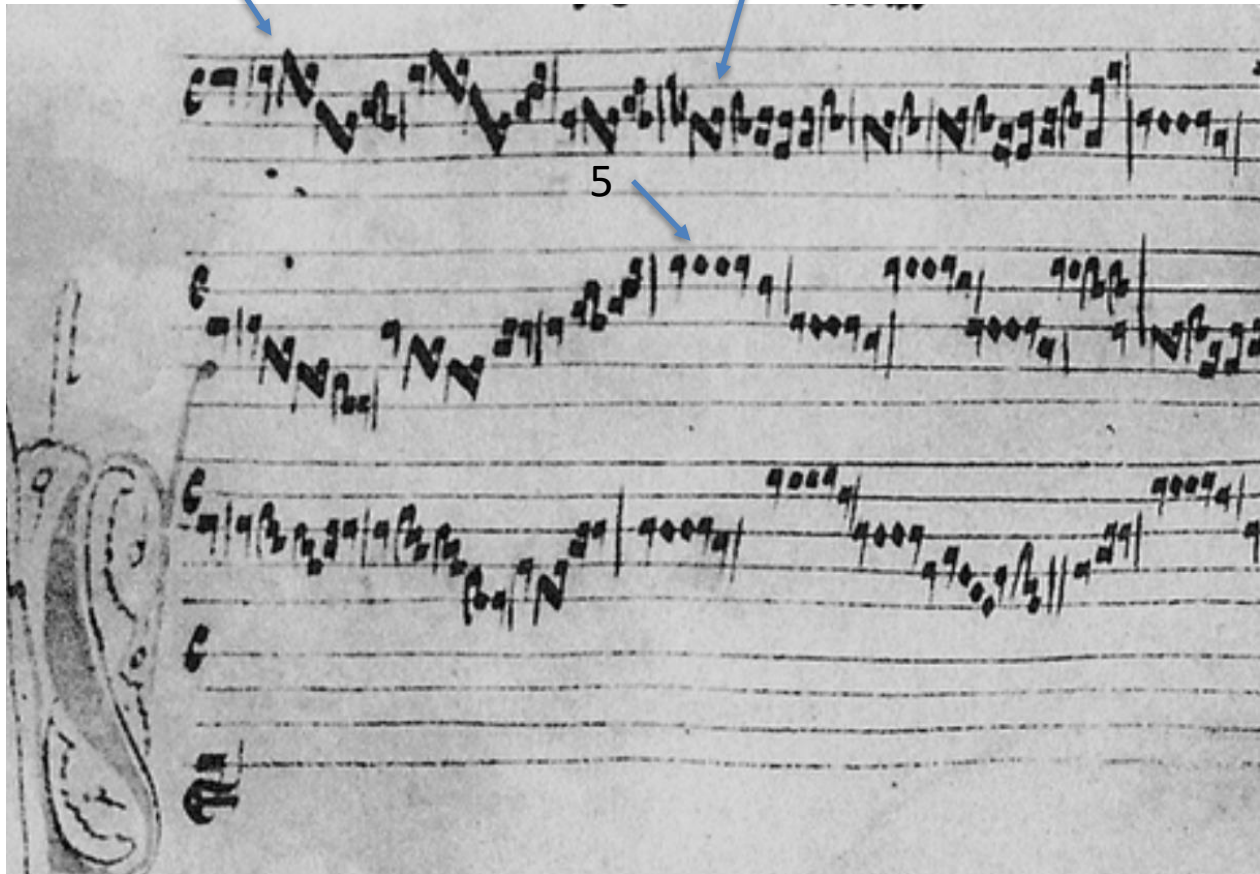
Perotinus Magnus (ca.
1200)

Sederunt principes



Modal notation

3 L I B L L I B L 1 3 3 3 ... 1



Modal notation

Perotinus: Organum quadruplum „Sederunt principes“ Kritische Übertragung

The image shows a musical score for a quadruple organum. It consists of four staves. The top staff is the upper voice, followed by three lower voices. The notation is in a medieval style, using square neumes on a four-line staff. The key signature has one flat (B-flat). The time signature is common time (C). The score is divided into two systems. The first system ends at measure 10, and the second system starts at measure 11 and ends at measure 20. A large letter 'A' is placed above the first staff at the beginning of the second system. The word 'Se-' is written below the first staff at the beginning of the first system. The score ends with a double bar line and a wavy line indicating the end of the piece.

Modal notation



Notre Dame School

Clausula

- for some organum parts, passages were selected from Gregorian chant and set in two voices; zoom-in on a passage of chant, arranged rhythmically and in several voices.
- first a passage of chant is given rhythm and then a voice is added to it; this concerns a melisma or a syllable from the chant;
- becomes a field of experimentation for the Notre Dame period
- space for the motet to develop

Notre Dame School

Motet

- The first motets appear in the Notre Dame repertoire (traces of them can be found in the Aquitanian repertoire: *Stirps iesse*)
- The motet is created by adding a text to the rhythmic and melismatic upper voice (*vox organalis*) of a *clausula*
- has two texts: a chorale text in the lower voice and a new text in the upper voice
- Modal notation can only be represented by ligatures, however, which is why there are rhythmic problems with the text of the melodies.

Notre Dame Schule

Conductus

- = a song that accompanies a liturgical action
- newly composed Latin-language poetry (1-4 voices), usually with serious text
- began during the Aquitanian period around 1100 and flourished from the mid-12th century
- replaced by the motet in the second half of the 13th century
- usually written note against note
- not yet notated rhythmically
- (Andersen's edition indicates rhythms in part, but they are questionable)

Ars antiqua

1250 - 1320

The term Ars Antiqua was coined by Philippe de Vitry to distinguish it from the Ars nova (1320 treatise: 'Ars nov').

Ars antiqua

What changes?

Rhythmic subtleties require new notation:
mensural notation

Franco of Cologne: *Ars cantus mensurabilis*

Notation is no longer in score form, but on individual sheets, because music no longer needs to be visually coordinated.

Ars antiqua

Composers:

Petrus de Cruce (Pierre de la Croix)

Jehan de Lescurriel

Adam de la Halle

Theoreticians:

Johannes de Grocheio

Anonymous IV

Jacobus von Lüttich

Franko von Köln

Ars antiqua

Johannes de Garlandia

active c. 1270-1320, was a lecturer at the University of Paris

Treatises:

1) De plana musica (= chorale)

contains the basics of music theory; division into musica mundana, humana, instrumentalis; explanation of keys, scales, Guidonian hand, Pythagoras,

2) De mensurabilis musica

the first treatise to deal consistently with rhythmic music; describes modes and rhythms of the Notre Dame era (increasingly polyphonic, monophonic music is not notated rhythmically); all later developments are based on this foundation, including our own notation

describes the various genres and compositional techniques of early Ars Antiqua

Ars antiqua

Petrus de Cruce

active around 1290; composer and theorist, one of the most important musicians of the late 13th century. He was highly praised by Jacobus de Liege and Guy de Saint Denis.

Some compositions are included in the Codex Montpellier and others, but are attributed to him later, not certain.

Ars antiqua

Franco of Cologne

Franconian mensural notation, because he describes it

8 manuscripts preserved

Treatise: *Ars cantus mensurabilis*

Innovation: note values are represented by single signs

Ars antiqua

Hieronymus de Moravia

Theorist, died after 1271, apparently active in Paris

Very detailed treatise, a lot of mathematics at the beginning, only towards the end about practical music; monophony and polyphony

He gives 3 typical fiddle tunings and a rebec tuning and describes the ornamentation practices of the singers of his time

However, ornaments mainly revolve around Gregorian chant

Flos harmonicus: rapid vibrato from the main note upwards

Flores longi: semitone vibrato upwards, very slow, only on the last and penultimate syllable

Flores aperti: whole-tone vibrato

Ars antiqua

Jacobus de Liège

c.1260 - after 1330

Speculum musicae, the most comprehensive treatise on music theory,

polemicises against Ars Nova

Ars antiqua

Johannes de Grocheio

active in Paris around 1300

gives practical information in his treatise *De musica*, paints a picture of musical life in Paris at the time, also describes secular music genres: Estampie, Chanson de geste (heroic epics), Trouvères; mentions song genres, but also instrumental music

Writes: People become better through engagement with music; Albert Magnus writes before him: ‘Singing, playing the fiddle, and reciting epics are activities that a man who bears responsibility for a society should occupy himself with’

Grocheio provides a lot of information on the practice of medieval music (including instrumental music)

Ars antiqua

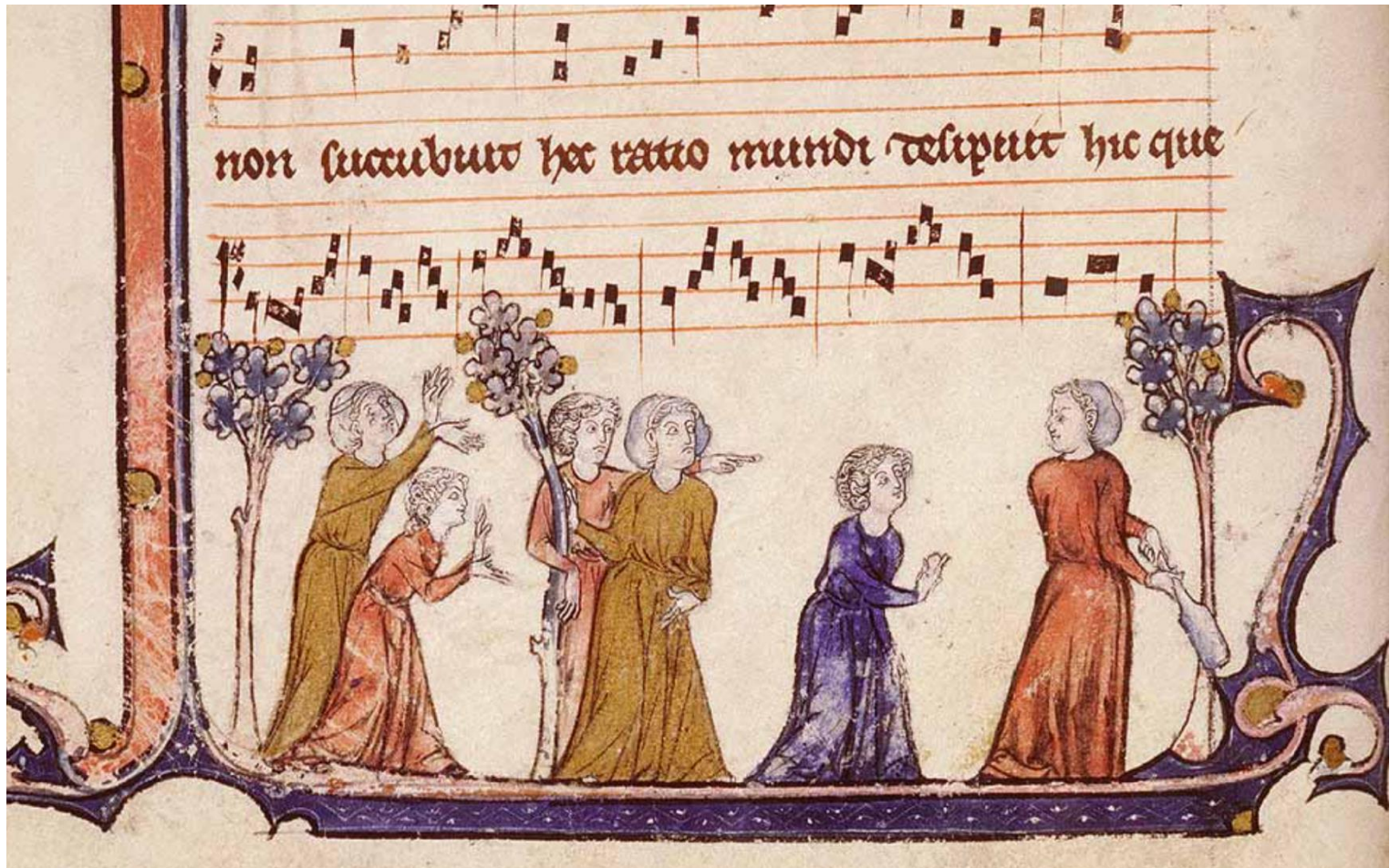
Montpellier Codex

<https://arca.irht.cnrs.fr/ark:/63955/md752f75rt7v>

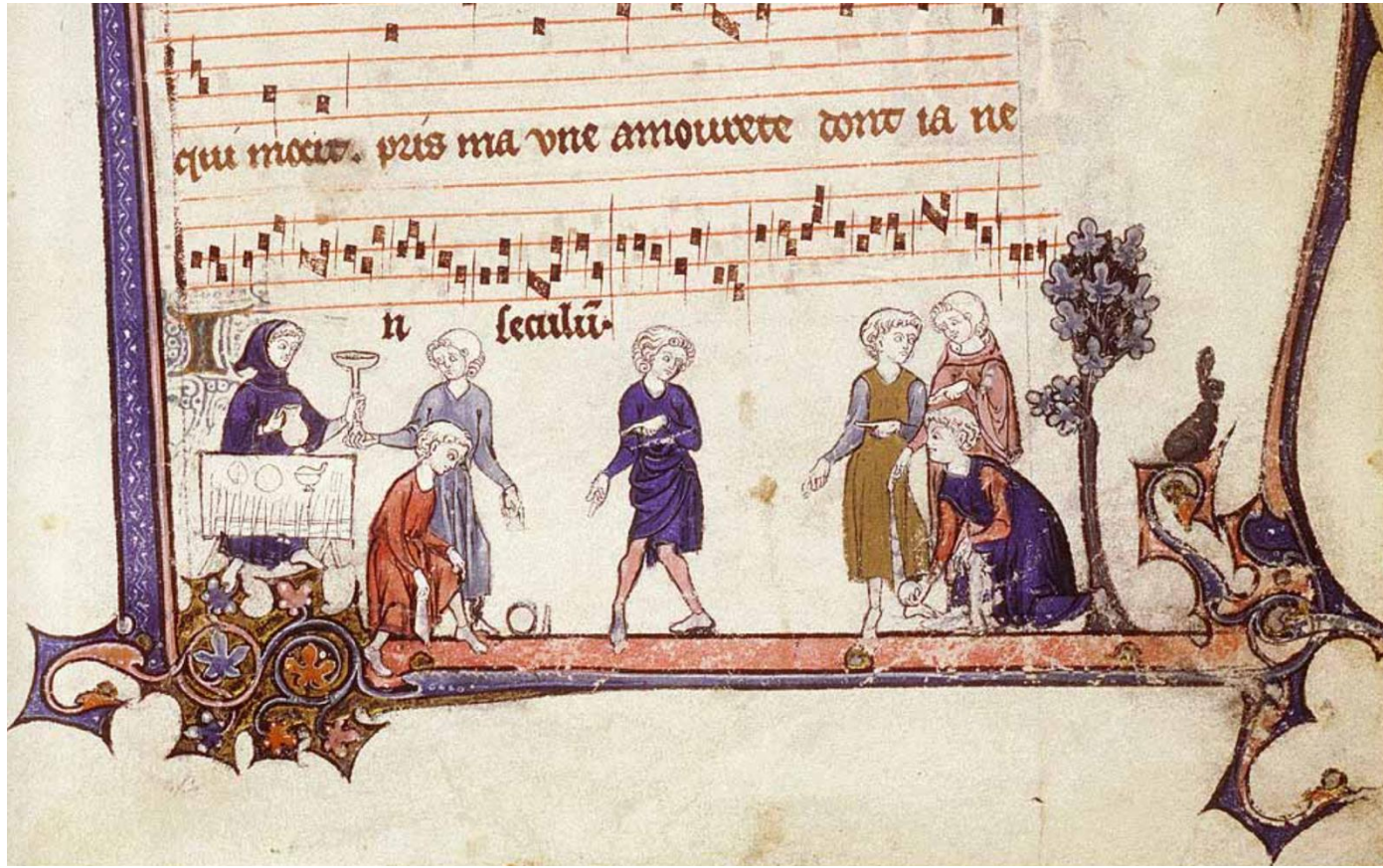
Transcriptions:

- Fascicles 1 und 2: <https://books.google.de/books?id=n5o3tNj4ymgC>
- Fascicles 3,4,5: <https://books.google.de/books?id=xvtiqUUy2gwC>
- Fascicles 6,7,8 https://books.google.de/books?id=pxTDi_tZHEgC
- Text und Translation: <https://books.google.de/books?id=efhyxmlv1UC>

Ars antiqua



Ars antiqua



Ars antiqua

Bamberg Codex

http://digital.bib-bvb.de/view/bvb_mets/viewer.0.6.5.jsp?folder_id=0&dvs=1731530640141~818&pid=5399204&locale=de&usePid1=true&usePid2=true

e ne chant pas par remuonerie ne

par iolere car trop mont auis loqueurs

ne t'ai ne couis iours lonement endure

nonques ne mi vi damours seruir l'aise

si le ma ce met aus trop mal guerredon

ne car nul secours ne nul confort n'ai en

ce que m'a a ma bone e dame

en cui sont nuz iours que mi pen

alent mest puis de

chancer pour celi que i'ai tant a

mee dieus tant mi plait a remu

ner son cors gent et sa face coulon

ee que il ne

la puis oubher nuit ne iour

mais sans l'air ma comuente

et le penser

Opera o cur

m nes

Ars antiqua

Codex Las Huelgas

Codex Turin Biblioteca Reale, Vari 421 [Tu]

Ars antiqua

Motet: the most important genre between 1250 and 1400 - an art form for the educated classes, separate from the liturgy

Created by setting new words to the upper voices

Duplum = voice above the tenor is then called motetus, from mot = French word

Third and fourth voices are called triplum and quadruplum

Ars antiqua

Tenor has few long notes; only a word or a phrase

can also be performed instrumentally

The cantus firmus is usually taken from the Magnus liber organi, but later other liturgical melodies are also used, as well as secular melodies or newly invented ones.

Ars antiqua

Texting:

upper voices often not only have different text but also a different language and completely different content.

Initially, the upper voices comment on the text of the tenor, but later they do not.

Ars antiqua

high degree of intertextuality

pieces in different sources with different texts: you just take a line and use it for a new piece, or you just take text, or just melody

there is a lot of tinkering, there are whole families of pieces (there are studies on motet families/family trees, e.g. researched by Friedrich Ludwig)

Ars antiqua

Notation

Text setting requires a different notation, as no ligatures are used when there is text. Ligatures are only used for multiple notes per syllable

Single notes should be given a specific value

Franco von Köln system is catching on

Ars antiqua

Notation

Three-part time remains the standard

However, the exact length of a note can still only be determined from the context. This is where the difference arises as to whether a note should be two or three beats long.

Ars antiqua

New idea:

an additional symbol above the note is a shortening.

An additional symbol below the note is an extension.

Ars antiqua

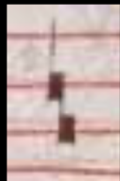
Simplex



relativ "kleine"
Simplex – jetzt:
BREVIS



relativ "lange"
Simplex – jetzt:
LONGA



besonders schnell
(kürzer als eine Brevis):
SEMIBREVEN



((meistens))

Ars antiqua

Long and Brevis can be of different lengths,
depending on where they are placed:
imperfection and alteration

Longior longa = 3 times

Longa recta = 2 times

Brevis (normal) = 1 time

Brevis altera = 2 times

Ars antiqua

Garlandia Notation

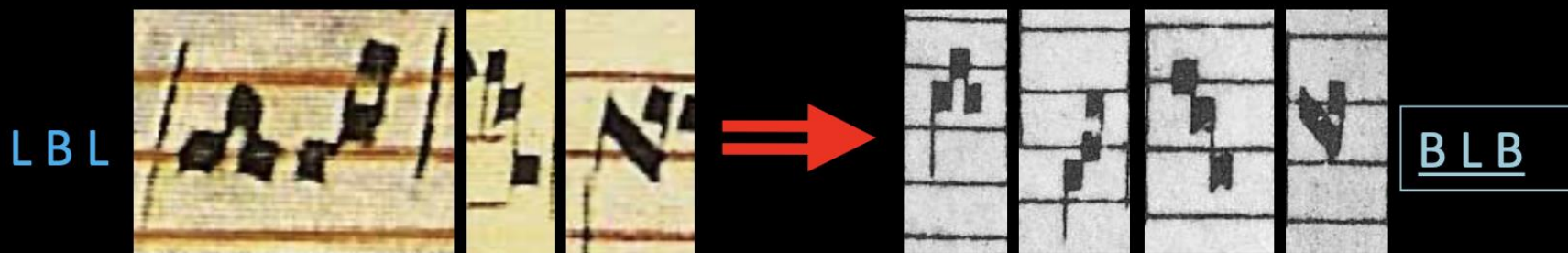
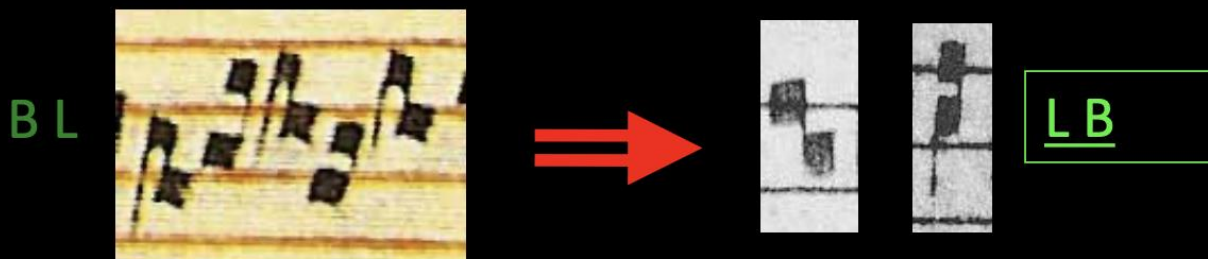
Based on modal notation

Standard ligature forms are read like the first mode: L B



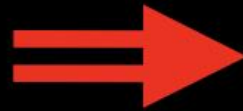
- Standardisierte Ligaturgrundformen werden immer wie im normalen ersten Modus interpretiert.
- **Eine Abweichung von der Standardform (durch die Hinzufügung oder Wegnahme eines Strichs) kehrt den Rhythmus der gesamten Ligatur um.**

(Daraus ergibt sich, daß es bei Garlandia praktisch keine Ligaturen mehr gibt, die länger als eine Ternaria sind – nur Binaria und Ternaria sind eindeutig definiert.)



	Quadrat-N.
Punctum	■
Virga	└
Podatus (Pes)	▢
Clivis (Flexa)	└┐
Scandicus	└┐└
Climacus	└┐└┐
Torculus	└┐└┐└
Porrectus	└┐└┐└┐

LBL



BBB

LBL



BBB

Ars antiqua

Frankonian mensural notation,

like Garlandia, starts from the first mode and defines deviations from the normal ligature form

Franco von Köln

- Standardisierte Ligaturgrundformen werden immer wie im normalen, ersten Modus interpretiert.
- Der erste Ton jeder Ligatur ist rhythmisch definiert über die Bewegungsrichtung (aufsteigende oder absteigende melodische Richtung) und über den Anstrich: mit Hals oder ohne Hals. Die Deutung dieser Formen geht immer als Abweichung von der Ligaturgrundform aus.



B L ==>



B ...



B ...

Ist die Bewegungsrichtung nach dem 1. Ton aufsteigend, dann ist die **Grundform: ohne Hals = Brevis**



L ...

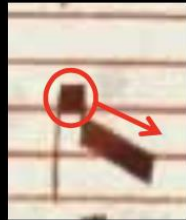


L ...

Ist die Bewegungsrichtung nach dem 1. Ton aufsteigend, dann ist die **veränderte Form: mit Hals = Longa**



B L ==>



B ...

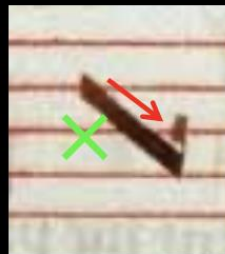


B ...

Ist die Bewegungsrichtung nach dem 1. Ton absteigend, dann ist die **Grundform**: mit Hals = Brevis



L ...



L ...

Ist die Bewegungsrichtung nach dem 1. Ton absteigend, dann ist die **veränderte Form**: ohne Hals = Longa



BL ==>



... L



... L

Ist die Bewegungsrichtung zum letzten Ton aufsteigend, dann ist die **Grundform**: nach links gewendet = Longa



... B



... B

Ist die Bewegungsrichtung zum letzten Ton aufsteigend, dann ist die **veränderte Form**: nach rechts gewendet = Brevis



B L ==>



... L



... L

Ist die Bewegungsrichtung zum letzten Ton absteigend, dann ist die **Grundform**: **quadratisch = Longa**



... B



... B

Ist die Bewegungsrichtung zum letzten Ton absteigend, dann ist die **veränderte Form**: **oblique (schräg) = Brevis**

Uri von Smila

B B



L L



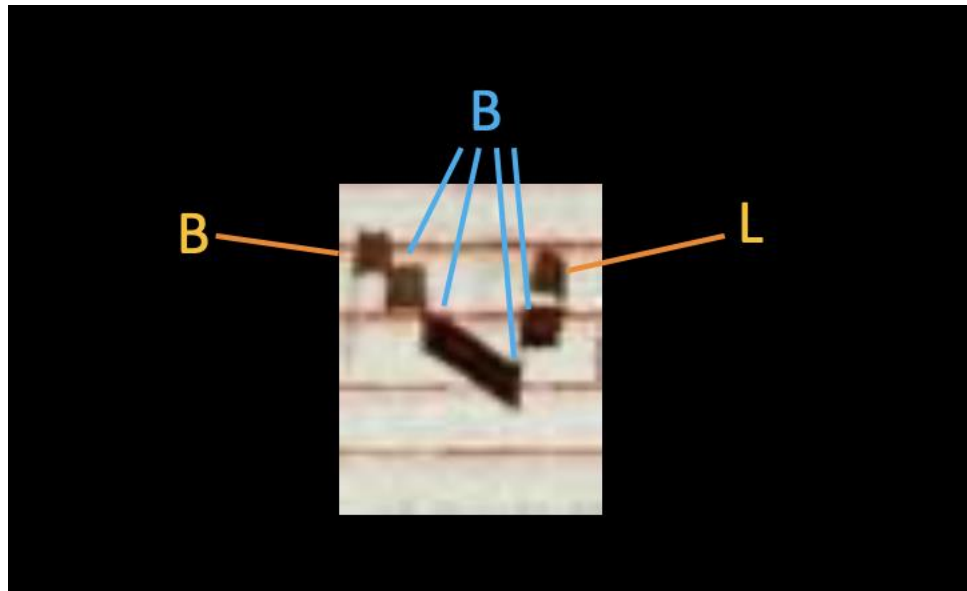
leichter zu merken.

(„smilantische“ Grundformen)

Ars antiqua

Franko of Cologne:

all notes in the middle are breves



Ars antiqua

Franko of Cologne:

A stroke at the beginning of the ligature upwards makes the first two semibreves

Ausnahmen:

- Ein Strich nach oben am Anfang einer Ligatur beeinflusst den Rhythmus der ersten beiden Töne dieser Ligatur: sie werden zu Semibreven (c.o.p. – siehe S. 2-3).

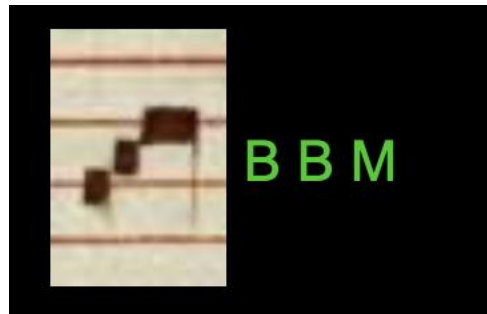


SSBBBB

Ars antiqua

Franko from Cologne:

Maximae are very broad notes



Ars antiqua

Franko von Köln:

Breaks



Semibrevispause
(Strich ist kleiner als ein Zwischenraum)

Brevispause
(Strich geht durch einen Zwischenraum)

Longapause (3zeitig)
(Strich geht durch 3 Zwischenräume)

Die 2zeitige Longapause geht durch 2 Zwischenräume (in diesem Beispiel nicht zu sehen)

Ars antiqua

Franko of Cologne

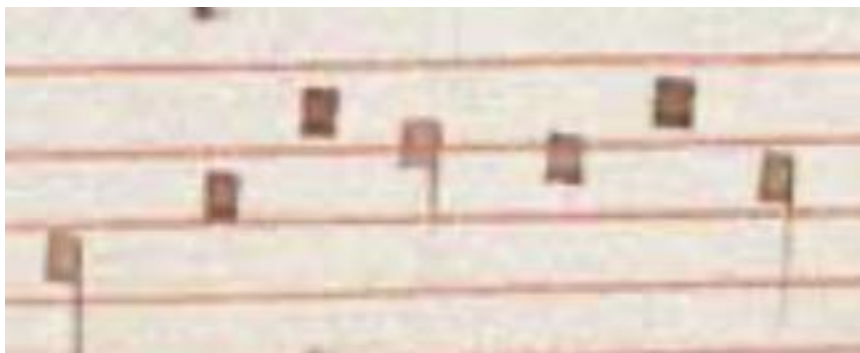
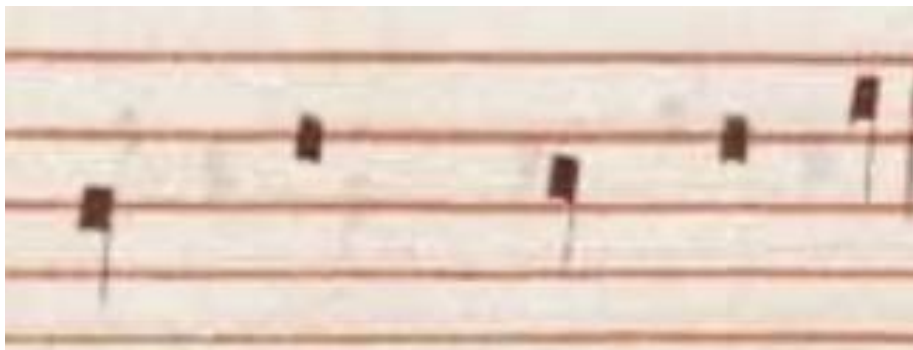
A series of Simplex:

Longa before Longa is perfect (3 times)

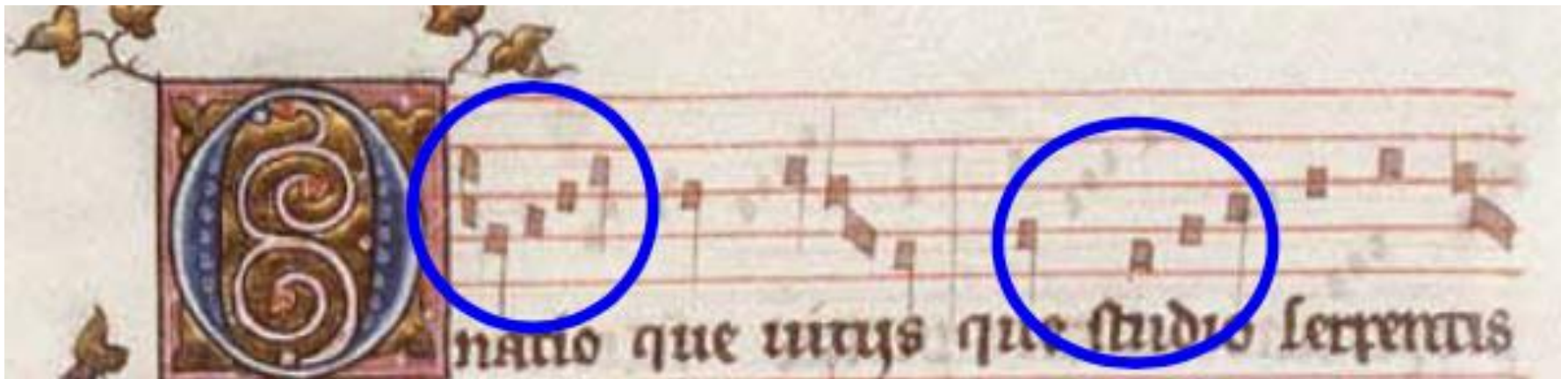
In a sequence Longa-Brevis, the Brevis imperfects the Longa and a Longa recta results

If there are two Breves between Longas, the second Brevis is altered

Ars antiqua



Ars antiqua



Ars antiqua

Maximae are two perfect longas

semibrevis chains are read as groups of two by default

Ars antiqua

☐ = Maxima (Duplex Longa), ☐ = Longa,
■ = Brevis, ◆ = Semibrevis, ◆ = Minima.

Editions

The Montpellier Codex, hrsg. von Hans Tischler, 4 Bände, Madison (Wis.): A-R Editions, 1978-1985.

=> Neuere Edition, in der alle Kompositionen des sogenannten "Codex Montpellier" in Noten und Texten übertragen und übersetzt sind. Die Edition ist nach der Reihenfolge der originalen Handschrift sortiert und die einzelnen Teile sind wie folgt aufgebaut:

part 1 : Critical commentary

part 2 : Fasc. 3, 4, and 5

part 3 : Fasc. 6, 7, and 8

part 4 : Texts and translations

Polyphonies du 13e siècle: le manuscrit H 196 de la Faculté de Médecine de Montpellier, hrsg. von Yvonne Rokseth, Paris: Ed. de l'oiseau lyre, Dyer, 1935-1939.

=> Die alte Standard-Edition zum "Codex Montpellier" mit guten Angaben zu jedem Stück (auch mit Angabe paralleler Quellen). Die einzelnen Bände sind wie folgt aufgeteilt:

T. 1 : Reproduction phototypique du manuscrit

T. 2 : Transcription intégrale du manuscrit, (fasc. 1-5)

T. 3 : Transcription intégrale du manuscrit, (fasc. 6-8)

T. 4 : Etude et commentaires

Editions

Compositions of the Bamberg Manuscript - Bamberg, Staatsbibliothek, Lit. 115 (olim Ed. IV.6.), hrsg. von Gordon A. Anderson, Translation of French Texts by Robyn E. Smith (= Corpus Mensurabilis Musicae [CMM] 75), 1977.

=> DIE neue Standard-Edition des "Bamberg-Codex" mit Übersetzung aller Motettentexte ins Englische.

Cent motets du XIIIe siècle publiés d'après le manuscrit ed. IV.6 de Bamberg, hrsg. von Pierre Aubry, 3 Bände, Paris 1908.

=> Die erste Edition des "Codex Bamberg" - sehr ausführlich in 3 Bänden ediert unter Verwendung der historischen Schlüssel (viele C-Schlüssel), aber mittlerweile veraltet. Die einzelnen Bände sind wie folgt betitelt:

Vol. 1 : Reproduction phototypique du manuscrit original

Vol. 2 : Etudes et commentaires

Vol. 3 : Transcription en notation moderne et mise en partition

Editions

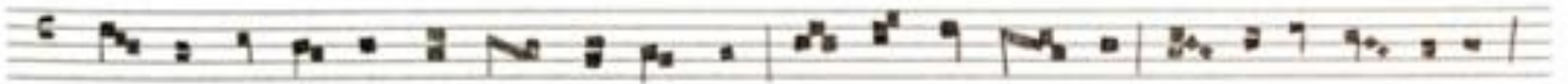
El Codex musical de Las Huelgas (Musica a veus dels segles XIII-XIV), hrsg. von Higinio Anglés, 3 Bände [1: Introduccio; 2: Facsimil; 3: Transcripcio] New York: AMS PRESS, 1977 (= Biblioteca de Catalunya; 6).

=> Die klassische Edition (mit Faksimile) zum sogenannten "Codex Las Huelgas".

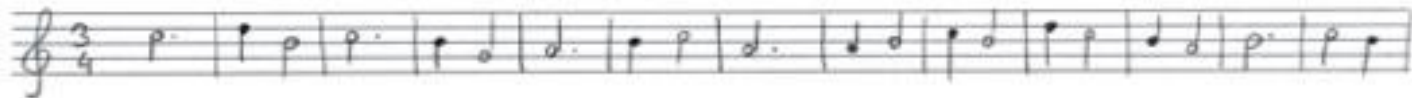
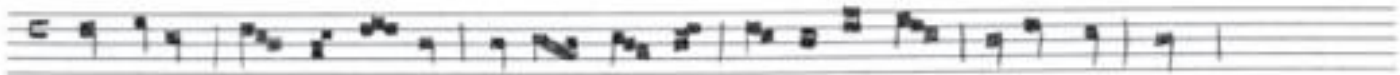
Der Musiktraktat des Johannes de Grocheo, nach den Quellen neu hrsg. mit Übersetzung ins Deutsche und Revisionsbericht von Dr. Ernst Rohloff (= Media Latinitas Musica II), Leipzig 1943.

=> Eine Edition des für uns besonders wichtigen Musiktraktats "De Musica" des Theoretikers Johannes de Grocheo. Die Edition enthält den lateinischen Originaltext und eine (etwas antiquierte) deutsche Übersetzung. Aus dieser Edition stammten die Lesungen, die am Theorietag von Block V vorgetragen wurden (v.a. seine einleitende Philosophie [nicht einfach die historischen Autoritäten zu übernehmen, sondern zu prüfen, was jeder genau sagt und nur das anzunehmen, was sinnvoll erscheint, sowie sein Wunsch die Musik der Stadt Paris für seine Schüler zu beschreiben und jede Gattung auf ihren Wert für die Gesellschaft zu überprüfen], seine Aussagen über die musikalischen Gattungen [z.B. "cantus coronatus" = Minnesang, Instrumentalmusik etc.], über die Instrumente [höchstes Lob der Fidel] und über die Mehrstimmigkeit [v.a. die Motette]).

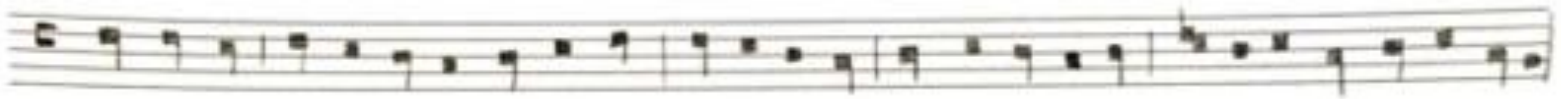
Exercises



Exercises



Exercises



Music example

Plus bele que flor - Quant revient - L'autrier - Flos

4-part motet from the Codex Montpellier



Modus und Solmisation

Modes

Dorian

Phrygian

Lydian

Mixolydian

authentic or plagal

which notes are important is what counts, not ambitus

mode as colour, can change during the piece (colour fields), *Musica enchiriadis* (9th century) already mentions Dorian-Phrygian-Lydian-Mixolydian

Modus	Ältere Benennung	Jüngere Benennung	Skalen- ausschnitt	Finalis	Tenor
I	Protus authenticus	dorisch	d-d	d	a
II	Protus plagalis	hypodorisch	a-a	d	f
III	Deuterus authenticus	phrygisch	e-e	e	(h)c
IV	Deuterus plagalis	hypophrygisch	h-h	e	(g)a
V	Tritus authenticus	lydisch	f-f	f	c
VI	Tritus plagalis	hypolydisch	c-c	f	a
VII	Tetrardus authenticus	mixolydisch	g-g	g	d
VIII	Tetrardus plagalis	hypomixolydisch	d-d	g	(h)c

1. Ton (Protus)
Dorisch



2. Ton
Hypodorisch



3. Ton (Deuterus)
Phrygisch



4. Ton
Hypophrygisch



5. Ton (Tritus)
Lydisch



6. Ton
Hypolydisch



7. Ton (Tetrardus)
Mixolydisch



8. Ton
Hypo-
mixolydisch



* in der obenstehenden Tabelle bezeichnet den Reperkussions- oder Rezitationston.

(Finalis = Ganze Note, Repercussa = rhombische Note, dazu der Ambitus, die »Lizenzen«, d. h. mögliche Erweiterungen, in Klammern):

The image displays eight numbered musical examples arranged in two rows of four. Each example consists of a single staff with a treble clef. The notes are connected by stems and flags, representing a specific rhythmic pattern. Examples 1, 2, 3, and 4 are in the key of C major, while examples 5, 6, 7, and 8 are in the key of F major. Various notes are enclosed in parentheses, indicating possible extensions or 'Lizenzen' of the original pattern.

Als Beispiele für die »gerüstbildende« Funktion der Repercussionen vorgeführt seien überdies die mittelalterlichen Memorierformeln des 1. und des 2. Modus²⁴:

The image shows two lines of musical notation, each on a single staff with a treble clef. The first line contains the Latin phrase "Pri - - - mum quae - ri - te re - gnum De - i." with a long horizontal line above the notes. The second line contains the Latin phrase "Se - - - cun - dum au - - - tem si - mi - le est hu - - - ic." also with a long horizontal line above the notes. The notes are connected by stems and flags, and the spaces between notes are filled with hyphens to indicate the rhythm.

VI. Memorierformeln der acht Modi (nach Johannes
Affligemensis, De musica cum tonario, Kap. 11)

Pri - - mum quae - ri - te re - gnum De - i.
Se - cun - dum au - tem si - mi - le est hu - ic.
Ter - ti - a di - es est quod haec fa - cta sunt.
Quar - ta vi - gi - li - a ve - nit ad e - os.*
Quin - que pru - den - tes in - tra - ve - runt ad nu - pti - as.
Sex - ta ho - - ra . se - dit su - per pu - te - um.
Se - ptem sunt spi - ri - tus an - te thro - num De - i.
O - cto sunt be - a - ti - tu - di - nes.

Pri - - - mum quae - ri - te re - gnum De - i.
 Se - cun - dum au - tem si - mi - le est hu - ic.
 Ter - ti - a di - es est quod haec fa - cta sunt.
 Quar - ta vi - gi - li - a ve - nit ad e - os.*
 Quin - que pru - den - tes in - tra - ve - runt ad nu - pti - as.
 Sex - ta ho - - - ra se - dit su - per pu - te - um.
 Se - ptem sunt spi - ri - tus an - te thro - num De - i.
 O - cto sunt be - a - ti - tu - di - nes.

1. 3. 5. 7.
 2. 4. 6. 8.

CLAVES
diuiduntur in

Geminatas siue
excellētes, quia
duplicatis lite-
ris scribuntur,
& sunt 5.

Minores & a-
cutas, quia pu-
sillis literis scri-
buntur, et sunt
7.

Maiores & ca-
pitales, quia ca-
pitalibus &
grandiusculis
literis notātur,
& sunt 5.

ee					la
dd	-----	-----	-----	-----	la sol
cc					sol fa
bb	-----	-----	-----	-----	fa mi
aa					la mi re
g	-----	-----	-----	-----	sol re ut
f					fa ut
e	-----	-----	-----	-----	la mi
d					la sol re
c	-----	-----	-----	-----	sol fa ut
b					fa mi
a	-----	-----	-----	-----	la mi re
G					sol re ut
F	-----	-----	-----	-----	fa ut
E					la mi
D	-----	-----	-----	-----	sol re
C					fa ut
B	-----	-----	-----	-----	mi
A					re
A	-----	-----	-----	-----	ut

Hexachord

- Origin of the name: hex = six and chordè = strings: six strings
- Structure: 2 whole tones, half tone, 2 whole tones
- Lowest note in the system: gammut
- Notes are labelled with tone letters (clavis, littera) and syllables (voces, syllabae).
- Tone letters indicate the pitch of the tone, while syllables indicate its quality (order within the hexachord)
- first described by Guido of Arezzo, but not invented by him

Hexachord

Division into pitch ranges:

note graves from Γ to G (today G to g)

note acute from a to g (today a to g')

note superacute from aa to bia to ee (today a' to e'')

Hexachords occur on the following pitches:

c (naturale)

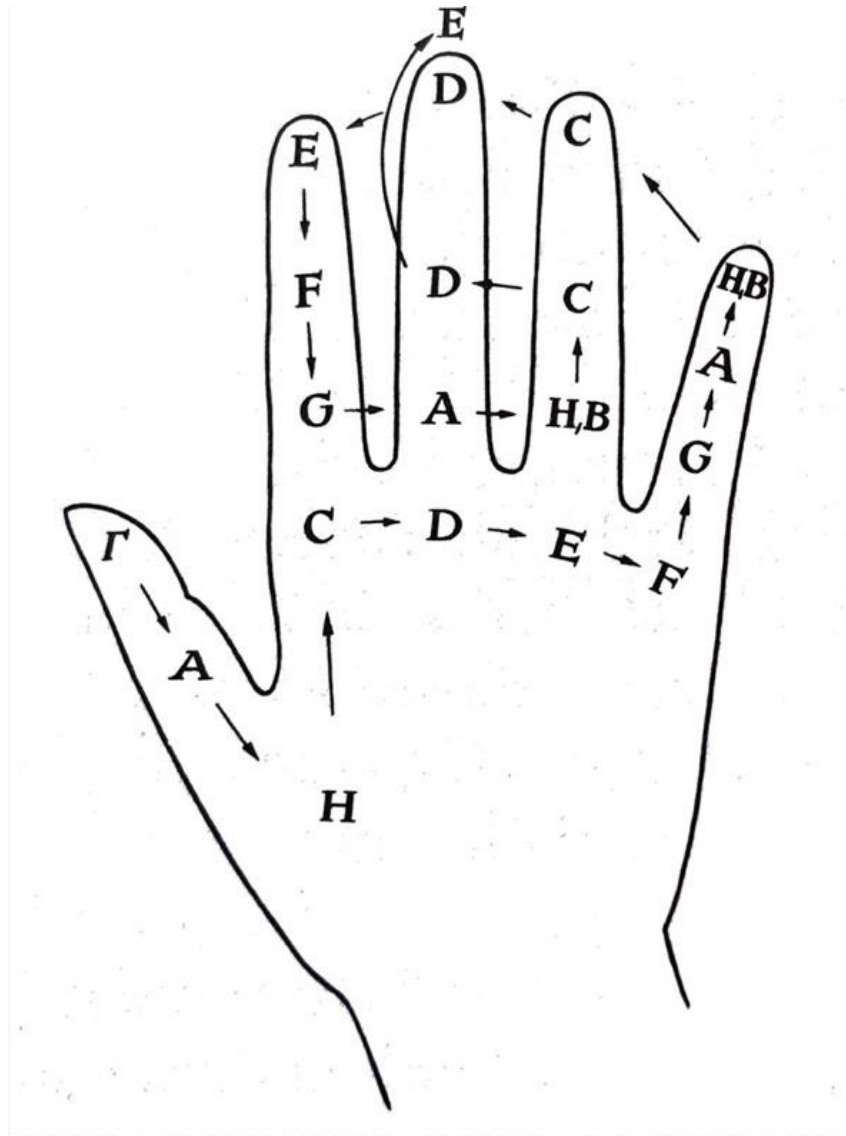
f (molle) with b quadratum

g (durum) with rotundum

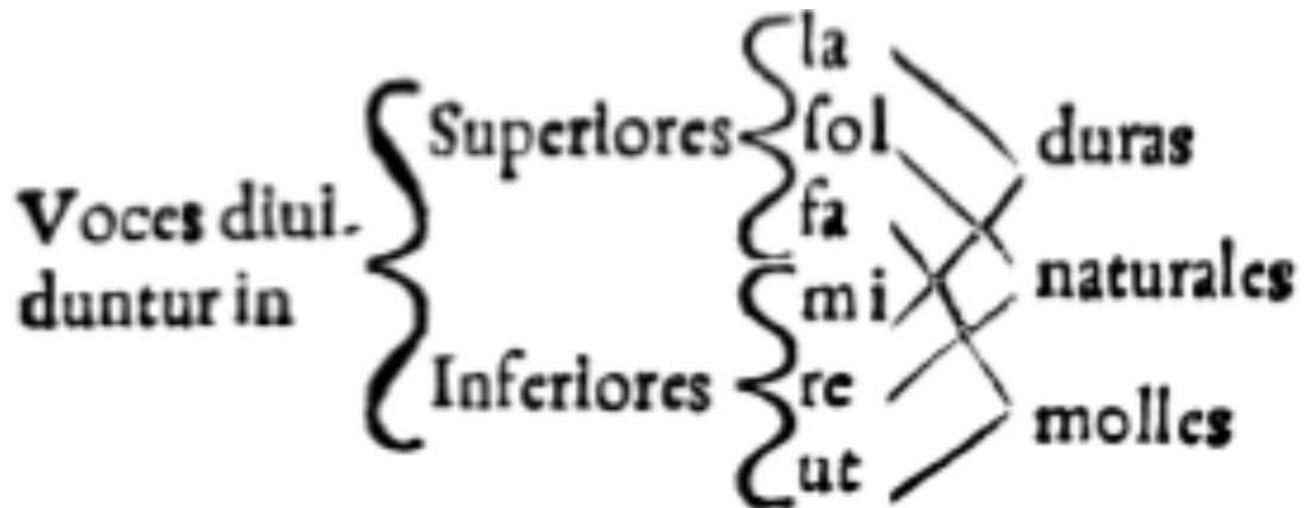
= musica recta

Deviations from the notes occurring in it lead to musica ficta

'fa sopra la' only occurs in 16th century music, but in earlier music when descending rather b and when ascending then h



Hexachord



Hexachord

- *duras* (hard): *mi, la*
- *naturales* (natural): *re, sol*
- *molles* (soft): *ut, fa*

Mutation



ut re mi fa sol la ut re mi fa sol la

The first staff shows a scale starting on C (middle C) and ascending to La (the line above the staff). The first measure contains the notes C, D, E, F, G, A. The second measure contains the notes B, C, D, E, F, G, A. The notes are quarter notes.

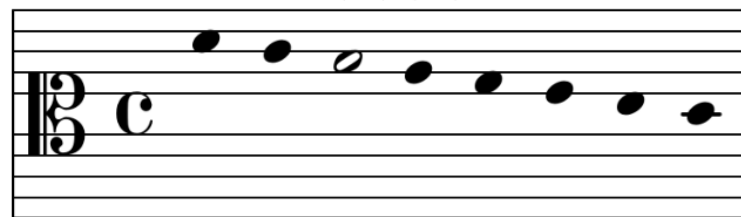
(ut) re mi fa



ut re mi fa sol (la)

The second staff shows a scale starting on C and ascending to La. The notes are C, D, E, F, G, A. The note A has a fermata symbol above it. The notes are quarter notes.

fa mi (re) (ut)



la sol fa mi re ut

The third staff shows a scale starting on La and descending to C. The notes are G, F, E, D, C, B, A. The notes are quarter notes.

Mutation

The ideal place to make the mutation is between

naturale - durum

naturale - molle

rather than between durum - molle

(chromatic modulation)

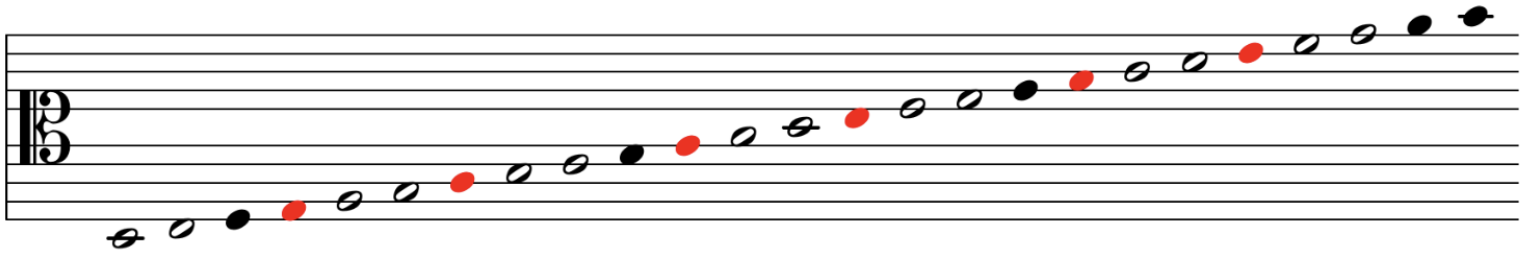
Mutation

upwards to the re of the next hexachord, rather not
already at ut

downwards as fast as possible, also on the la

Glarean 1516: syllables hard with hard and soft with soft
are best for mutation

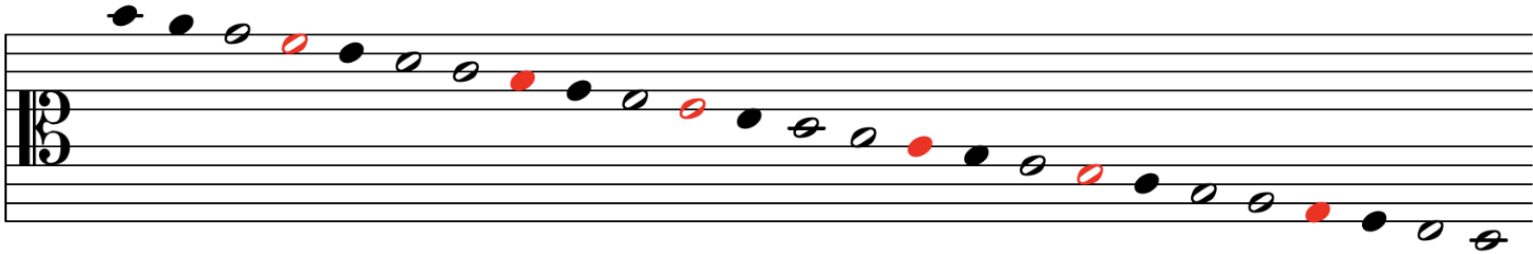
Mutation



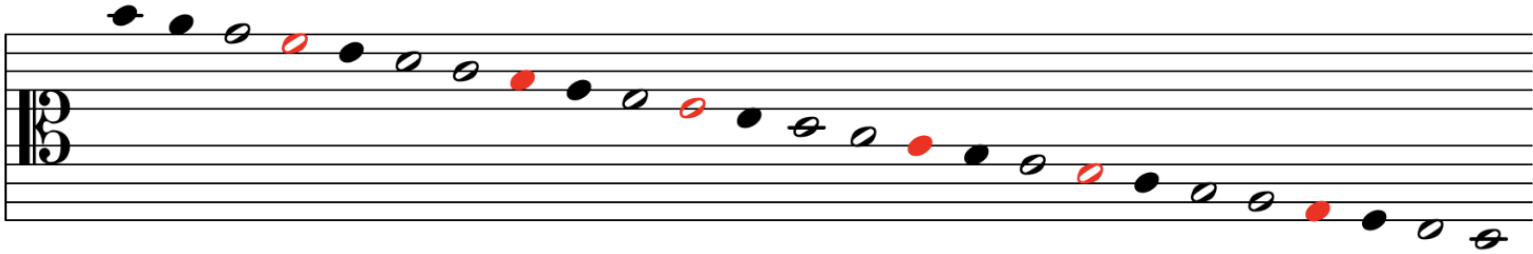
Mutation

mi fa sol re mi fa re mi fa sol re mi fa re mi fa sol re mi fa re mi fa sol la

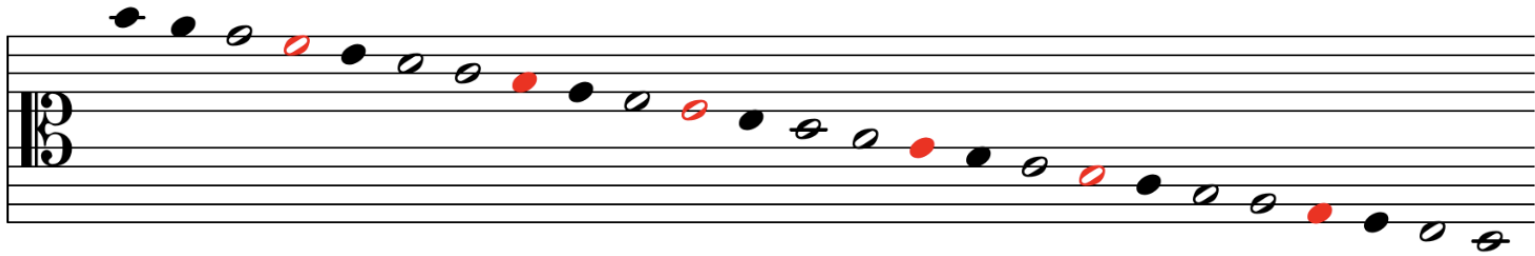
Mutation



Mutation

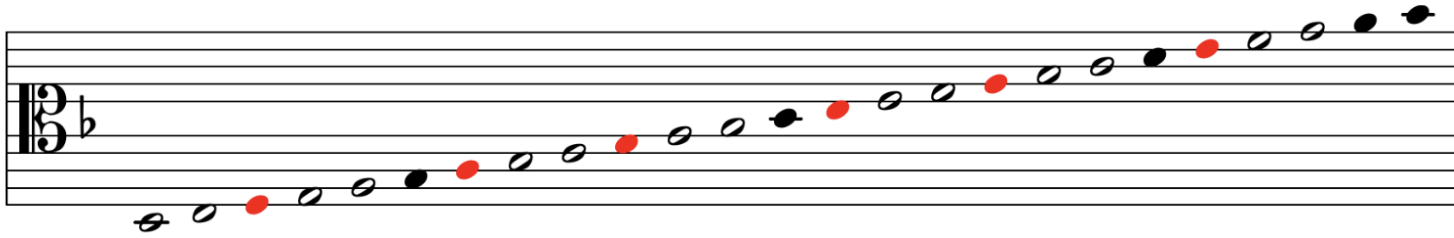


Mutation



la sol fa la sol fa mi la sol fa la sol fa mi la sol fa la sol fa mi la sol fa mi

Mutation



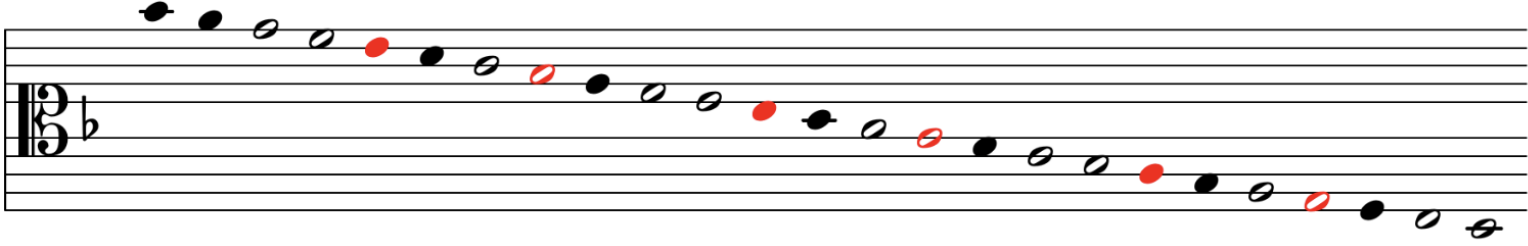
Mutation



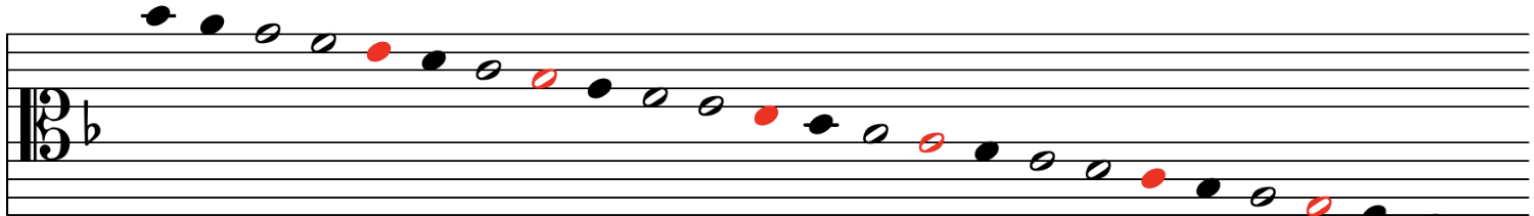
A musical staff in 3/8 time with a key signature of one flat (B-flat). The staff contains a scale of notes: mi, fa, re, mi, fa, sol, re, mi, fa, re, mi, fa, sol, re, mi, fa, re, mi, fa, sol, re, mi, fa, sol, la. The notes are represented by half notes. The notes 're' and 'sol' are highlighted in red, while the other notes are black. The staff is divided into two systems by a brace on the left.

mi fa re mi fa sol re mi fa re mi fa sol re mi fa re mi fa sol re mi fa sol la

Mutation



Mutation



la sol fa mi la sol fa la sol fa mi la sol fa la sol fa mi la sol fa la sol fa mi

Mutation

- For jumps: if possible, mutation with the same syllables re – re, or sol – sol etc.

Musical notation

ornamental neumes

e.g. plica, quilisma

performance indications

Letter from Notker to Lantpert explaining the signs:

higher: o/l/s (l comes from levare, to raise)

same: e/simul

lower: i/a (i usually without dot) comes from iusum; use: lower than you think

fast: c (celeriter)

slow: t (tenere)

sweet/rit.: x (expectare)

	St. Gallen	Metz	Nordfrz.	Benevent	Aquitan.	Quadrat-N.	Hufnagel-N.
Akzent-Neumen (Auf- u. Abbewegung)	Punctum	·(↘)	·~	-	~	·	▪
	Virga	/ /	∩	∩	∩	∩	∩
	Podatus (Pes)	∩ ∩	∩ ∩	∩	∩	∩	∩
	Clivis (Flexa)	∩	∩ ∩	∩	∩ ∩	∩ ∩	∩ ∩
	Scandicus	∩ ∩	∩ ∩	∩	∩	∩	∩
	Climacus	∩ ∩	∩ ∩	∩ (β)	∩	∩	∩
	Torculus	∩ ∩	∩	∩	∩	∩	∩
	Porrectus	∩	∩	∩	∩ ∩	∩	∩

D Die acht Grundneumen in verschiedenen Schreibweisen

	St. Gallen	heutiger Choralschrift
Akzent-N.	Pes subbipunctis	∩ ∩
	Torculus resupinus	∩ ∩
	Porrectus flexus	∩ ∩
Haken-N.	Epiphonus	∩
	Cephalicus	∩
	Ancus	∩ ∩

	St. Gallen	heutiger Choralschrift
Haken-Neumen (Vortragsweise)	Strophicus	∩ ∩ ∩ ∩
	Oriscus	∩ ∩
	Pressus	∩ ∩
	Trigon	∩ ∩ ∩
	Salicus	∩ ∩
	Quilisma	∩ ∩

E Häufige Neumen in St. Galler und heutiger Choralschrift (Quadratnotation)

	Quadrat-N.
Punctum	■
Virga	└
Podatus (Pes)	▢
Clivis (Flexa)	└┐
Scandicus	└┐└
Climacus	└┐└┐
Torculus	└┐└┐└
Porrectus	└┐└┐└┐

Practical examples

Cf. Is. 40, 5

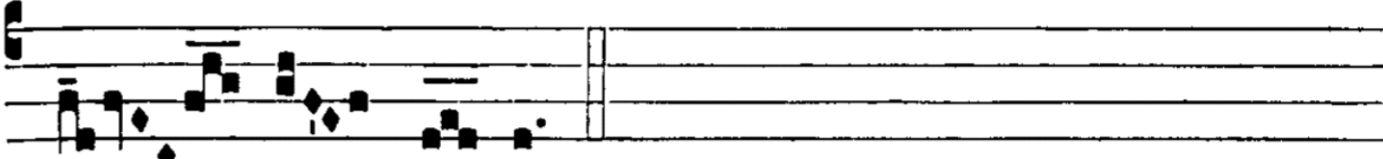
CO. I



R E- ve- lá- bi- tur * gló- ri- a Dó- mi- ni :



et vi- dé- bit o- mnis ca- ro sa- lu- tá- re



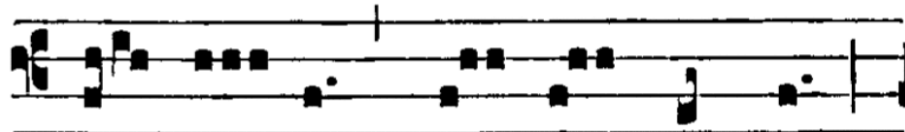
De- i no- stri.

Ps. 23*, 1. 2. 3. 4. 5. 6. 7. 8

Antiphona ad introitum II

Ps. 2, 7. V. 1. 2. 8

D



O- MI- NUS * dí- xit ad me :



Fí- li- us me- us es tu, e-



go hó- di- e gé- nu- i te. *Ps. Qua-re fremu- é-*



runt gentes : et pópu- li me- di- tá- ti sunt in- á- ni- a? *Ant.*

Ps. 84, 7-8

OF. III

D E- us * tu con- vér- tens vi- vi- fi- cá-
bis nos, et plebs tu- a lae-

Graduale Romanum Vaticana s. 20

IN. IV

P Ro- pe es tu Dómi- ne, *

The image shows a musical score for the Graduale Romanum. It features a four-line staff with square neumes. The text 'Ro-pe es tu Dómi-ne, *' is written below the staff. A large, bold letter 'P' is positioned to the left of the text. Above the staff, the text 'IN. IV' is written. The notation includes various rhythmic values and a final cadence with a double bar line and a fermata-like symbol.

Graduale Romanum Vaticana s. 24

Is. 60, 6. V. 1


GR. V

O


omnes * de Sa- ba vé-
ni- ent, au- rum et thus de-fe-réntes, et laudem Dómi-no
annun- ti- ántes. V. Surge,

Ps. 14, 1. 2 a

CO. VI



D Omi-ne,* quis ha-bi-tá-bit in tabernácu-lo tu- o?



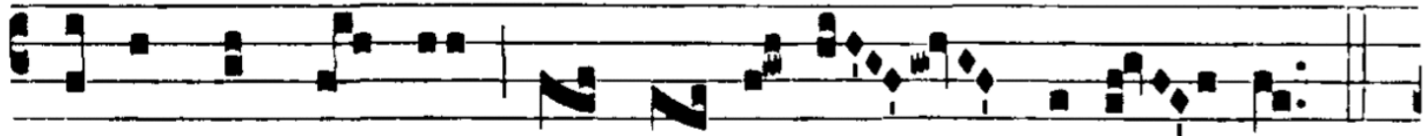
aut quis requi- é-scet in monte sancto tu- o? Qui

Ps. 26, 14 et 1

IN. VII

E

Xspécta Dó- minum, * vi-rí-li-ter age : et confor-

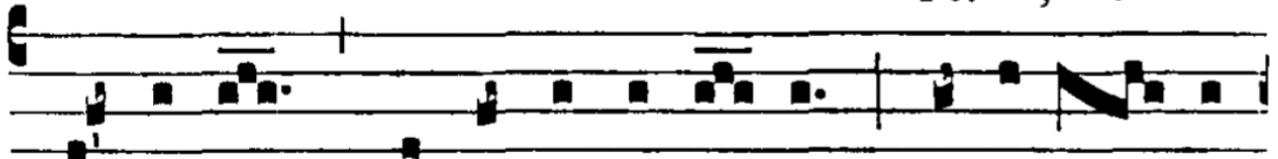


té-tur cor tu- um, et sú-s-ti- ne Dómi- num.

Ps. 21, 20. 22 et 2

IN. VIII

D



O-mi-ne, * ne longe fá-ci-as auxí-li-um



tu-um a me,

Repetitorium Musica figurata

Ps. 84, 13

O-mi- nus * da- bit be- nigni-tá- tem : et

ter- ra no-stra da- bit fructum su- um.

Ps. 84, 2. 3. 4. 5. 7. 8. 10. 11. 12

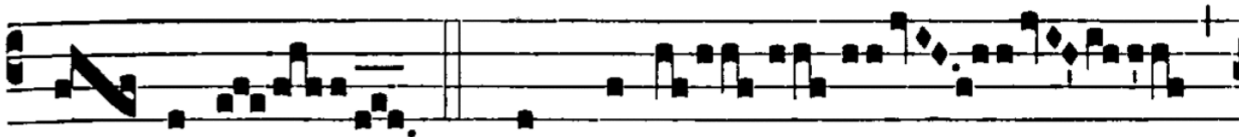
Ps. 49, 2. 3. ♯. 5



X Si- on *spé- ci- es de- có- ris

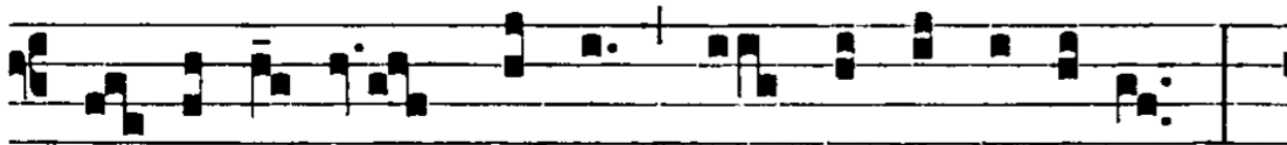


e-ius : De- us ma-ni- fé- ste vé-

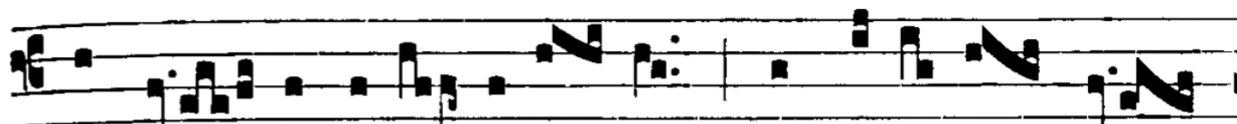


ni- et. ♯. Congre-gá-

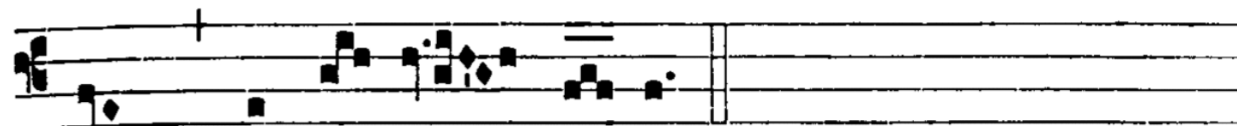
Bar. 5, 5; 4, 36



E- rú-sa- lem * surge, et sta in excélsio :



et vi- de iu-cun-di-tá- tem, quae vé-ni- et ti-



bi a De- o tu- o.

Graduale Romanum Vaticana s. 21

L- le- lú- ia.

Graduale Romanum Vaticana s. 36

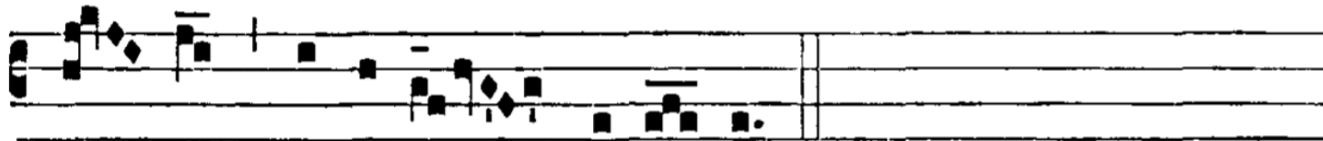
Mt. 2, 20



Olle * pú- e- rum et ma- trem e- ius, et va- de

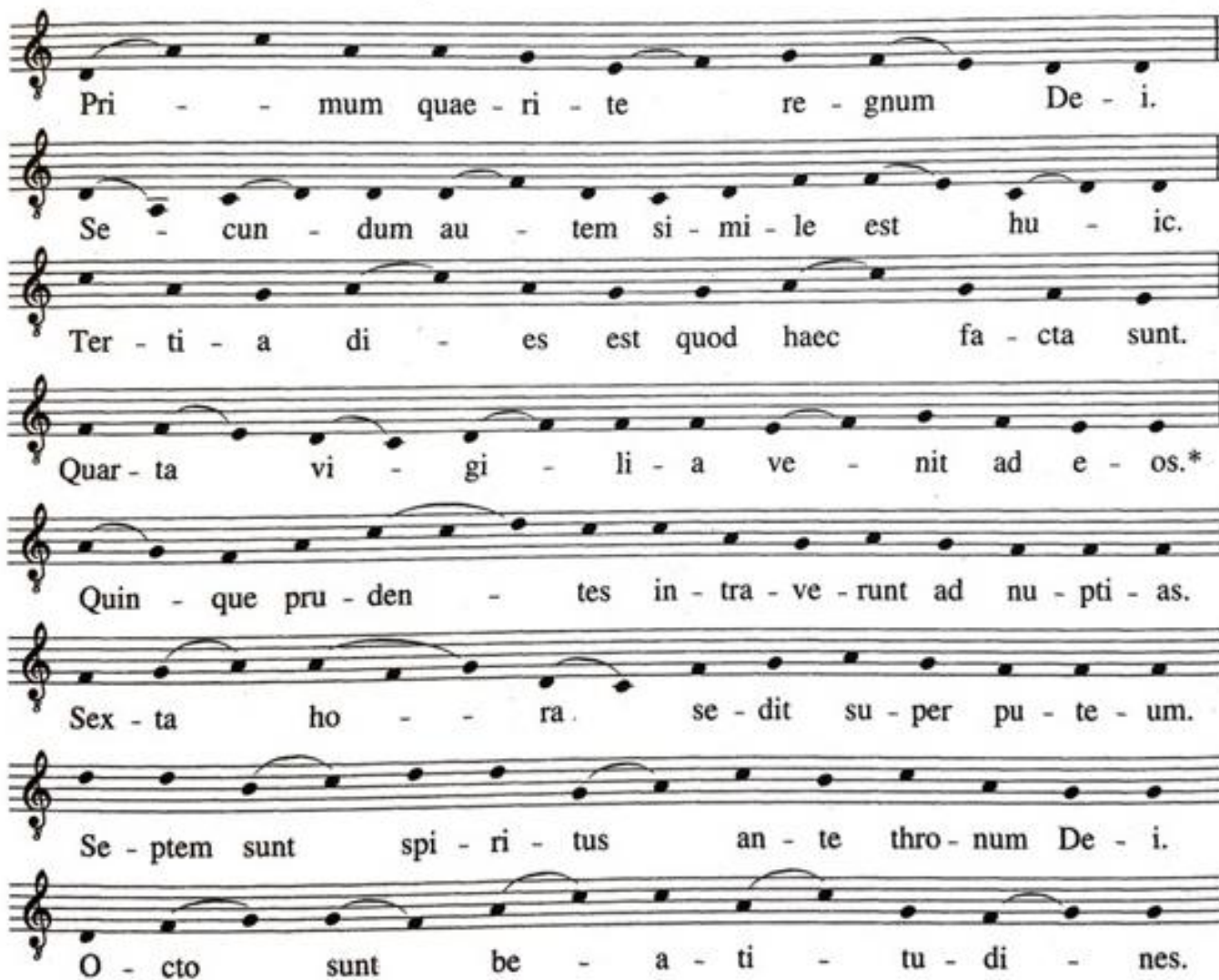


in terram Isra- el : de- fúnc- ti sunt e- nim, qui quae-



ré- bant á- nimam pú- e- ri.

Practical examples



Pri - - mum quae - ri - te re - gnum De - i.

Se - cun - dum au - tem si - mi - le est hu - ic.

Ter - ti - a di - es est quod haec fa - cta sunt.

Quar - ta vi - gi - li - a ve - nit ad e - os.*

Quin - que pru - den - tes in - tra - ve - runt ad nu - pti - as.

Sex - ta ho - - ra . se - dit su - per pu - te - um.

Se - ptem sunt spi - ri - tus an - te thro - num De - i.

O - cto sunt be - a - ti - tu - di - nes.

Practical examples

re la fa la la sol mi fa sol fa mi re re
Pri - - mum quae - ri - te re - gnum De - i.
re re ut re re ra fa re ut re fa la mi ut re re
Se - cun - dum au - tem si - mi - le est hu - ic.
fa re ut re la re ut re fa sol fa ut
Ter - ti - a di - es est quod haec fa - cta sunt.
la fa mi re ut re la fa fa mi fa sol fa mi mi
Quar - ta vi - gi - li - a ve - nit ad e - os.*
la sol fa fa sol la re sol la sol la
Quin - que pru - den - tes in - tra - ve - runt ad nu - pti - as.
fa sol la la fa sol re ut la sol la sol la
Sex - ta ho - - ra se - dit su - per pu - te - um.
sol mi fa sol ut re fa mi la re ut
Se - ptem sunt spi - ri - tus an - te thro - num De - i,
re la sol fa la fa re fa sol fa sol
O - cto sunt be - a - ti - tu - di - nes.

