Chapter 5
Polyphony through the Thirteenth Century

1. (84) Explain these terms: a) St. Francis, St. Dominic, St. Clare [see timeline, pp.100-101]; b) Romanesque (11th-early 12th c.); c) Gothic (mid-12th cent.); d) St. Anselm, St. Thomas Aquinas; e) Scholasticism; f) fresco, tracery; g) musical gloss.
a) founders of new religious orders; b) rounded arch and Roman basilica; c) high vaults, pointed arches, slender columns, stained-glass; d) scholasticism; e) reconcile classical philosophy of Aristotle et al. with Christian doctrine; f) painting on wet plaster, ornamental work with branching lines; g) a gloss is an explanation; thus the added voices in polyphony interpret/explain/add to the meaning of the chant text that serves as the structure/foundation of the composition

2. Define *polyphony*. It was equated to monophonic _____ and _____ commentary on scripture.
Two or more voices singing together in independent parts; trope and Scholastic

3. (85) What are the four precepts (= laws) that distinguish Western music?
Counterpoint, harmony, notation, composition

4. Summarize what you understand about the paragraph "Polyphony began as a manner…."
How we get from monophony to polyphony is not known. What we have is the finished product (manuscript evidence), but we know nothing of the oral tradition, its reception, its evolution, which are the research/testing/development stages.

5. A predecessor of polyphony is what?
Melody with accompanying drone

6. Which treatise first describes polyphony?
Musica enchiriadis and Scolica enchiriadis

7. The first type of polyphony is called _____. It flourished from the _____ through _____ centuries.
Organum, 9th, 13th

8. Polyphony where the voices move in the same direction is called _____ organum. The voice with the chant, called the _____ voice, is on _____, and the newly-composed voice, called _____, is on _____.
Parallel; principal, top, organal, bottom

9. (86) Which voice can be doubled?
Either

10. What was the problem encountered with parallel organum? What was the rule? What is the term for the new style?
Tritone; when chant has an e, the organal voice can't go below c; when the chant has a b, the organal voice can't go below g; mixed parallel and oblique organum

11. The next treatise is _____ by _____.
Micrologus (c. 1025-28); Guido of Arezzo

12. The _____ _____ (TQ: Why is it called that?) contains ____ organa, which proves that organum could be:
Winchester Troper; Winchester, England; 178; performed (improvised) and composed; the pieces must be tropes

13. (87) T/F. The newer style of polyphony always displaced the previous style. Explain.
False. Parallel organum is mentioned by Jacques de Liege in 1330.

14. (88) What's the next kind of organum? TQ: Transliterate the alternative name and to get what English word with which you are familiar?
Free organum, note-against-note organum; punctus contra punctum = counterpoint

15. What's the name of the next treatise c. 1100? Where's the chant voice now?
Ad organum faciendum (On Making Organum); on the bottom

16. What pitches are considered consonant? Describe the cadence. TQ: What does it mean that "the organal voice is more disjunct"?
P1, P4, P5, P8; 3d or 6th to unison/octave
The melody moves/skips around more than the chant, which is stepwise.

17. Who sings organum? TQ: What do the other singers sing?
Soloists; monophonic chant

18. What pieces were set polyphonically? TQ: What was the original performance practice?
Graduals, alleluias, office responsories, troped sections of the ordinary; responsorial

19. (89) The next style is _____ polyphony (also called St. Martial, florid, and melismatic). The sources are:
Aquitanian; three mss. and the Codex Calixtinus taken in 1173 to the Cathedral of Santiago de Compostela

20. What pieces were set?
Sequences, Benedicamus Domino, responsorial chant, and versus [rhyming, scanning, accentual Latin poem], which are the earliest known polyphony not based on chant.

21. Describe the two different styles. What's the name for the chant voice at this time? Why is it called that?
1-3 notes in upper voice (discant), and many notes (organum); tenor; it is held

22. (90) What is score notation?
Voices written above one another

23. (91) Apse, choir, transept, nave, façade
Projecting part, semicircle, vaulted; part of the chancel between sanctuary and nave; cross; main part, long narrow hall; outside

24. Have we lost oral composition by now? What is the name of the next style and what is its main feature?
No; Notre Dame; rhythm

25. (92) Who is the theorist?
Johannes de Garlandia

26. How did they indicate different lengths of notes? What are the two notes?
Ligatures instead of note shapes like we do now; longa (long), breves (short)

27. How many rhythmic modes were there? What is the basic pulse called? How would you know which mode to use?
6; tempus (tempora), by the ligatures

28. (93) What do the brackets over the notes in Example 5.5b mean?
Ligatures

29. What are the two benefits of the rhythmic modes?
1. Preserved the repertory, aided memory, helped in learning new pieces, and transmission to other European centers; 2. Gave shape to the music and thus easier to memorize and recall (confer poetry to prose)

30. Which English theorist about 1275 describes Notre Dame polyphony? TQ: What were his parents thinking about when they named their son?
Anonymous IV; see p. 94 (SR)

31. What are the names of the Notre Dame composers?
Léonin, Pérotin

32. What was the first name's greatest contribution? Is he the sole author? What did it contain? How has it come down to us today?
TQ: How many pieces would that be? TQ: Would this help us to understand the definitive performance practice of the time?
Magnus liber organi (great book of polyphony); no, probably not; graduals, alleluias, office responsories for the church year; Wolfenbüttel X 2 and Florence; 1,000?; no, it was his interpretation but others altered it

33. (94) SR: Define organista, quadrupla, colores, and tripla.
Singer or composer of organum, four-voice organa, melodic formulas, three-voice organa

34. (95) What are the three styles in Viderunt omnes?
Plainchant, organum, and discant

35. What is the name of the upper voice?
Duplum

36. (96) In discant style the tenor is in mode ___ and the discant voice is in mode ___. How would the composer know when to use discant style?
5; 1; when there's a melisma in the original chant

37. Are we totally reliant on notation yet as the definitive repertoire?
NO!

38. (97) What is a clausula? Substitute clausula?
Section; a section that is changed for another

39. What does Example 5.8 illustrate? TQ: What would you do to make it more convincing?
One chant, two compositions; line up the chant notes

40. (98) What's the term for two-voice organum? Three? Four?
Organum duplum; triplum, quadruplum

41. Could you explain voice exchange? The proper term is Stimmtausch.

42. (100) How does conductus differ from organum?
Newly composed tenor; all voices sing the text together in essentially the same rhythm; syllabic; cauda (pl. caudae)

43. How do we get a motet?
Add words to the upper voice of a clausula

44. (101) Why is the motet a kind of trope?
The new text glosses the chant text

45. The motet started off sacred but soon became _____.
Secular

46. What, then, were the possibilities for reworking a motet?
Duplum text in Latin or French and not related to the chant; adding a third or fourth voice; give text to the third and fourth voice (double, triple); delete duplum, write a new one

47. (103) Name the two manuscripts.
Montpellier codex, Worcester fragments

48. What is the 1270 term for a preexisting melody?
Cantus firmus

49. (104) Who wrote the *Ars cantus mensurabilis*?
Franco of Cologne; the art of measurable music; 1280

50. What are the notes and what are their symbols?
Double long, long, breve, semibreve

51. The _____ is the tempus. It is transcribed as a _____
note. Three tempora make a _____.
Breve; quarter; perfection

52. TQ: What's the name of the new score layout?
Choirbook

53. Describe a Franconian motet.
The top voice moves faster than the middle voice, which
moves faster than the tenor

54. Describe a Petronian motet.
Like a Franconian motet except the top voice moves really fast
and you should look for quintuplets, etc.

55. (107) Could you write a modal cadence? Do one ending
on G.
f to g; c to d; a to g

56. What are English characteristics?
3ds and 6ths in parallel motion; improvised; four-voice
textures

57. (108) What is a rondellus?
An English motet with voice exchange

58. What is a rota? Pes?
A round ("Row, row, row your boat"); an ostinato bass

23.

27.
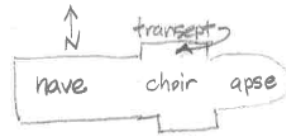
LB	trochaic	apple, picture
BL	iambic	describe, include
LBB	dactylic	annotate
BBL	anapest	unabridged, comprehend
LL	spondaic	enough
BBB	tribrachic	tribachic