



# CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION

## Concise History of Western Music

5th edition

Barbara Russano Hanning



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*Chapter*

3

Polyphony through the  
Thirteenth Century

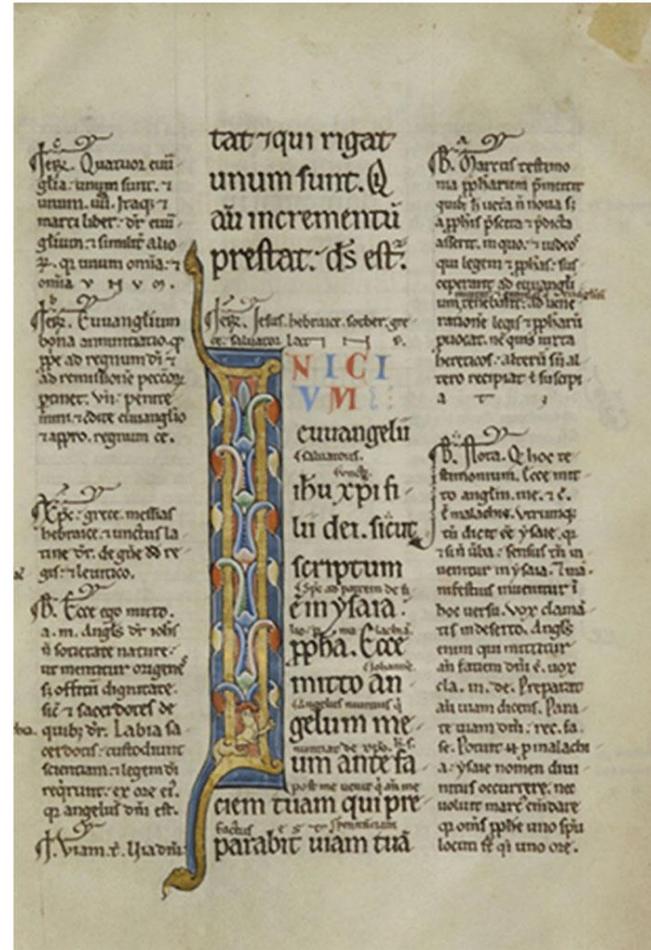


# Prelude

- 1050–1300 economic growth
  - increasing trade and commerce throughout western Europe
  - growing population, modern cities develop
  - cultural revival, music and the arts
    - ancient Greek writings translated into Latin
    - encouraged development of music theory
  - universities founded: Paris, Oxford, and Bologna
  - large Romanesque churches erected
  - donors funded new monasteries, convents
  - Scholasticism



# F03-01





# Prelude (cont'd)

- 1050–1300 economic growth (cont'd)
  - reconcile classical Greek philosophy with Christian doctrine
  - Roger Bacon and St. Thomas Aquinas make contributions
  - mid-twelfth century, Gothic style
- Polyphonic music, Notre Dame Cathedral in Paris
  - polyphony: added voices sing together in independent parts
    - heightened grandeur of chant



# Prelude (cont'd)

- Polyphonic music, Notre Dame Cathedral in Paris (cont'd)
  - written polyphony, inaugurated four concepts in Western music
    - counterpoint: combination of multiple independent lines
    - harmony: regulation of simultaneous sounds
    - centrality of notation
    - composition as distinct from performance
  - monophony remained principal medium
  - polyphonic music grew out of improvisational practice



# Prelude (cont'd)

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- Polyphonic music, Notre Dame Cathedral in Paris (cont'd)
  - development of organum
    - polyphonic elaboration of plainchant
  - new genre, motet
    - breakthrough in rhythmic notation



# Early Organum

- Organum, ninth through eleventh centuries
  - described in anonymous treatise, *Musica enchiriadis*
  - parallel organum
    - chant melody is principal voice
    - organal voice moves in exact parallel motion 4th or 5th below (NAWM 14a)
    - may be further duplicated at octave (NAWM 14b)
  - oblique organum
    - adjustments made to avoid tritones
    - wider variety of intervals, dissonance



# Ex03-01

Principal voice

Organal voice

Tu pa - tris sem - pi - ter - nus es fi - li - us.

The image shows a musical score for two voices. The top staff is labeled 'Principal voice' and the bottom staff is labeled 'Organal voice'. Both staves are in bass clef. The music consists of a single melodic line with ten notes, each accompanied by a chord. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. The lyrics 'Tu pa - tris sem - pi - ter - nus es fi - li - us.' are written below the notes, with hyphens indicating that the syllables are spread across multiple notes.



# Ex03-02

Principal voice

Organal voice

Rex cae - li do - mi - ne ma - ris un - di - so - ni.

The image shows a musical score for two voices. The top staff is labeled 'Principal voice' and the bottom staff is labeled 'Organal voice'. Both staves are in bass clef with a key signature of one flat (B-flat). The music consists of a single melodic line with lyrics underneath. The lyrics are: 'Rex cae - li do - mi - ne ma - ris un - di - so - ni.' The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, 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# Ex03-03

Soloists

Organal voice

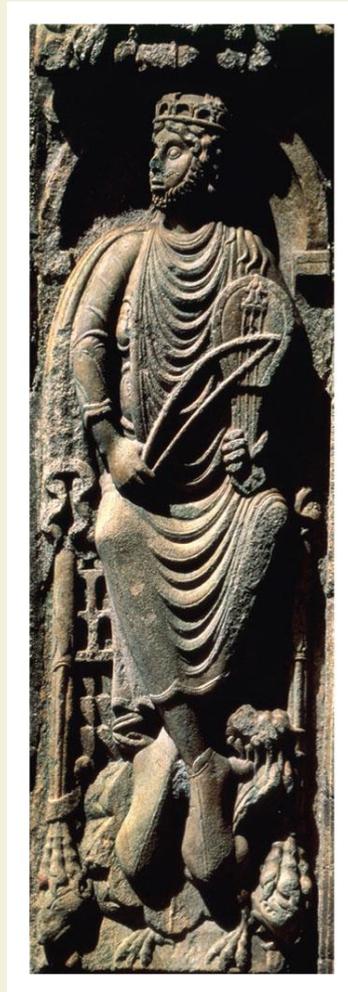
Principal voice (Chant)

Al - le - lu - ia.

Intervals: 8 5 5 8 4 4 5 5 5 3 1 3 4 3 1 1

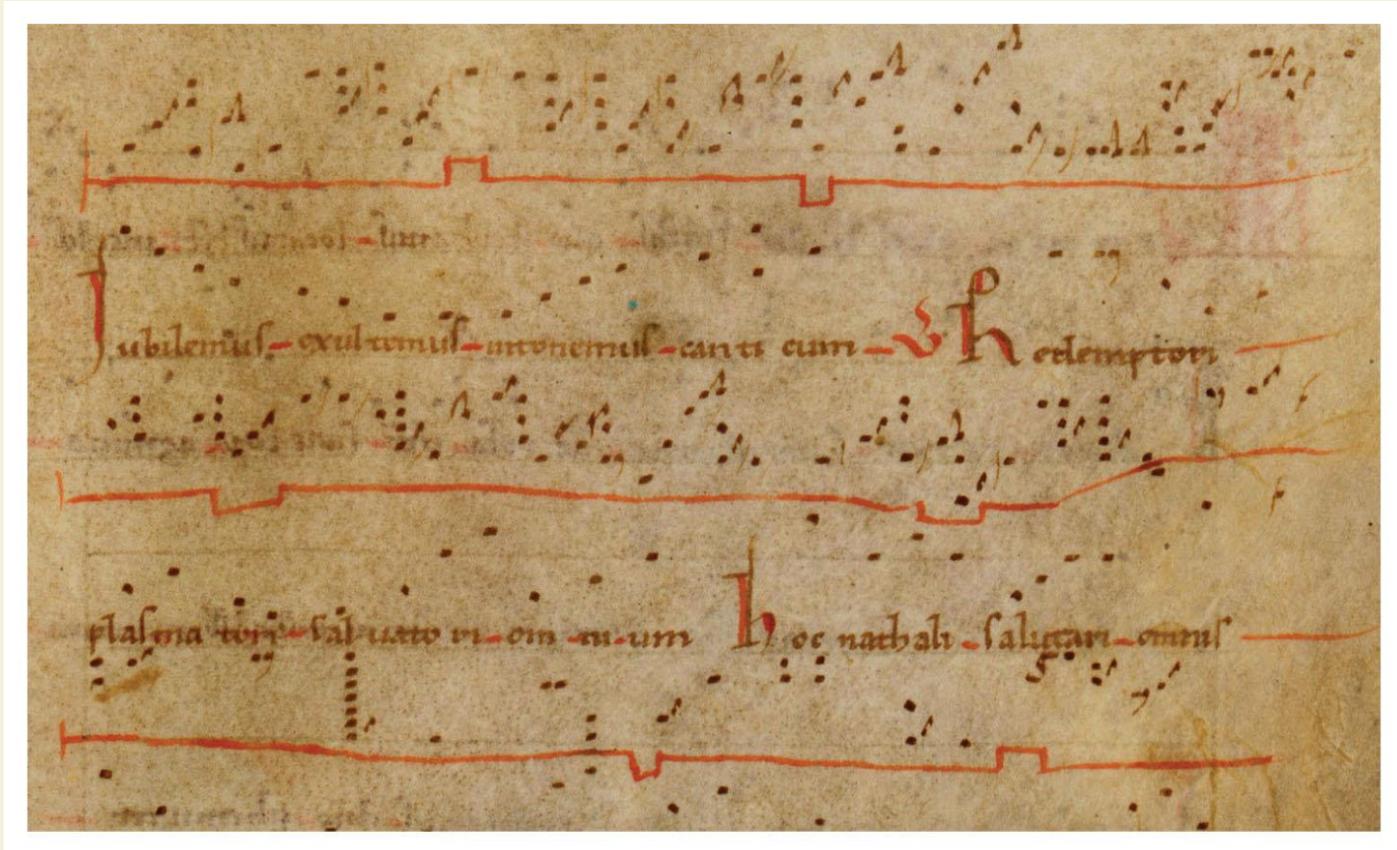


# F03-02





# F03-03





# Ex03-04

*a. Verse 2*

*To the redeemer, savior of all.*

*b. Verse 4*

*Praise God and eternally applaud.*



# Early Organum (cont'd)

- Organum, ninth through eleventh centuries (cont'd)
  - contrary and oblique motion
    - predominated in eleventh century
    - voices grew more independent
    - parts often cross
    - organal voice above chant
    - consonant intervals: unison, octave, 4th, and 5th
  - eleventh-century polyphony
    - troped plainchant sections of Mass Ordinary (Kyrie and Gloria)
    - parts of Mass Proper (Tracts and Sequences)



# Early Organum (cont'd)

- Organum, ninth through eleventh centuries (cont'd)
  - responsories of the Office and Mass (Graduals and Alleluias)
  - trained singers improvised solo portions, alternated with monophonic chant by full choir
- *Alleluia Justus ut palma* (NAWM 15)
  - instructions preserved in *Ad organum faciendum* (On making organum, ca. 1100)
  - new style of organum, more rhythmic and melodic independence



# Early Organum (cont'd)

## ■ twelfth-century organum

- Aquitanian organum: free and florid
  - developed in Aquitaine, southwestern France
- organum, organum duplum (“double organum”), or organum purum (“pure organum”)
  - lower voice (existing chant or original melody) sustains long notes
  - chant became elongated into series of single-note “drones”
  - lower voice called tenor, Latin *tenere* (“to hold”)
  - upper voice sings decorative phrases of varying lengths
  - upper voice moved independently



# Early Organum (cont'd)

- twelfth-century organum (cont'd)
  - *discantus* (discant) style
    - movement is primarily note against note
  - Leoninus praised as best singer or composer of organum, *optimus organista*
  - Perotinus praised as best maker of discants, *discantor*
  - *Jubilemus, exultemus* (NAWM 16), 2-voice Aquitanian organum
    - florid organum, melismas of three to fifteen notes
    - discant passages: one to three notes
    - contrary motion more common



# Early Organum (cont'd)

## ■ twelfth-century organum (cont'd)

- most note groups begin on perfect consonance
- phrases end on octaves or unisons, heighten sense of closure
- both styles: lower voice holds principal melody, tenor

## ■ Notation

- score notation, one part above the other
- phrases marked off by short vertical strokes
- polyphonic complexities create need for rhythmic notation
- rhythmic modes devised in northern France

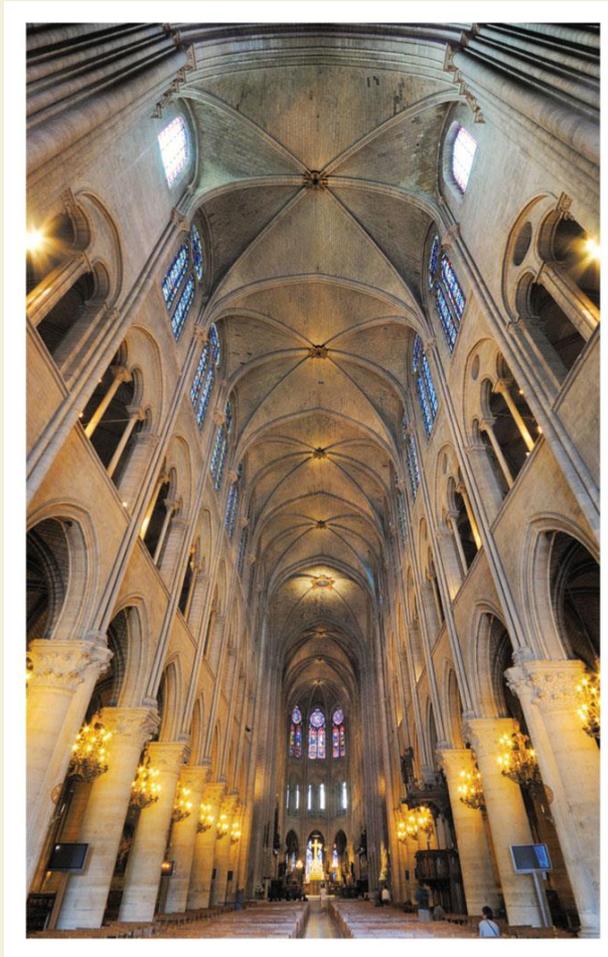


# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century

- Parisian polyphony even more ornate style
  - creators associated with Cathedral of Notre Dame
    - Leoninus (fl. 1150s–ca. 1201), priest and poet-musician
    - Perotinus (fl. 1200–1230), probably trained as singer under Leoninus
    - both may have studied at University of Paris
  - repertory sung for more than a century
  - primarily composed in writing and read from notation



# F03-04





# Ex03-05

The image displays a musical score for two staves. The top staff is labeled "Vi -" and the bottom staff is labeled "de -". Both staves show a sequence of notes with various articulations like slurs and accents.



# Ex03-06

A musical score for two systems, each with a treble and bass staff. The first system has a treble staff with a melodic line starting on a whole note 'Do' (C4), followed by eighth notes, a quarter note with a flat (Bb), and a quarter rest. The bass staff has a whole note 'Do' (C4) followed by dotted half notes. The second system continues the melodic line in the treble staff with eighth notes and a quarter rest, and the bass staff continues with dotted half notes. A dashed line in the treble staff of the second system indicates a slur over a group of notes.

Do -

Do -



# F03-05

SOLOISTS	CHORUS	SOLOISTS	SOLOISTS		CHORUS
Organum	Plainchant	Organum	Discant	Organum	Plainchant
Viderunt omnes	fines terra . . .	℣. Notum fecit	Do-[melisma]	minus salutare, etc.	justitiam suam



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

---

- *Magnus Liber Organi* (“great book of polyphony”)
  - compilation attributed to Leoninus
  - collection of 2-voice settings of solo portions of responsorial chants
    - Graduals and Alleluias of the Mass, and Office responsories
  - different settings for same passages of chant
  - includes organa for two, three, and four voices



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

---

- *Magnus Liber Organi* (“great book of polyphony”) (cont'd)
  - musicians freely altered and added to the collection
- *Viderunt omnes* (NAWM 17), by Leoninus, Gradual for Christmas Day
  - responsorial chant: polyphonic music performed by soloists, choir sings in unison



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

---

- *Viderunt omnes* (NAWM 17), by Leoninus, Gradual for Christmas Day (cont'd)
  - plainchant, organum, and discant heard side by side
  - opening section on “Viderunt”
    - chant melody in tenor, series of drones
    - upper voice sings expansive melismas
    - notations suggests free, unmeasured rhythm



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

---

- *Viderunt omnes* (NAWM 17), by Leoninus, Gradual for Christmas Day (cont'd)
  - improvisational practice suggested by use of dissonances
- discant passage on “Dominus”
  - long melisma in original chant
  - created piece of manageable size



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

---

- Clausula: self-contained section of an organum
  - discant style, more consonant than organa, short phrases, more lively pacing
  - substitute clausulae: new clausulae replace original setting of setting of chant
  - manuscript includes ten clausulae for “Dominus” from *Viderunt omnes* (NAWM 18)
  - repetition and structure:



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

---

- **Clausula:** self-contained section of an organum (cont'd)
  - tenor repeats rhythmic motive
  - some clausulae tenors repeat melody
  - repetitions create coherence; becomes significant in thirteenth and fourteenth century
- **Perotinus “the Great”**
  - Perotinus and his contemporaries created 3- and 4-voice organa



# F03-06

1. LB   
2. BL 

3. LBB   
4. BBL 

5. LL   
6. BBBB 



# F03-07





# Ex03-07

a.

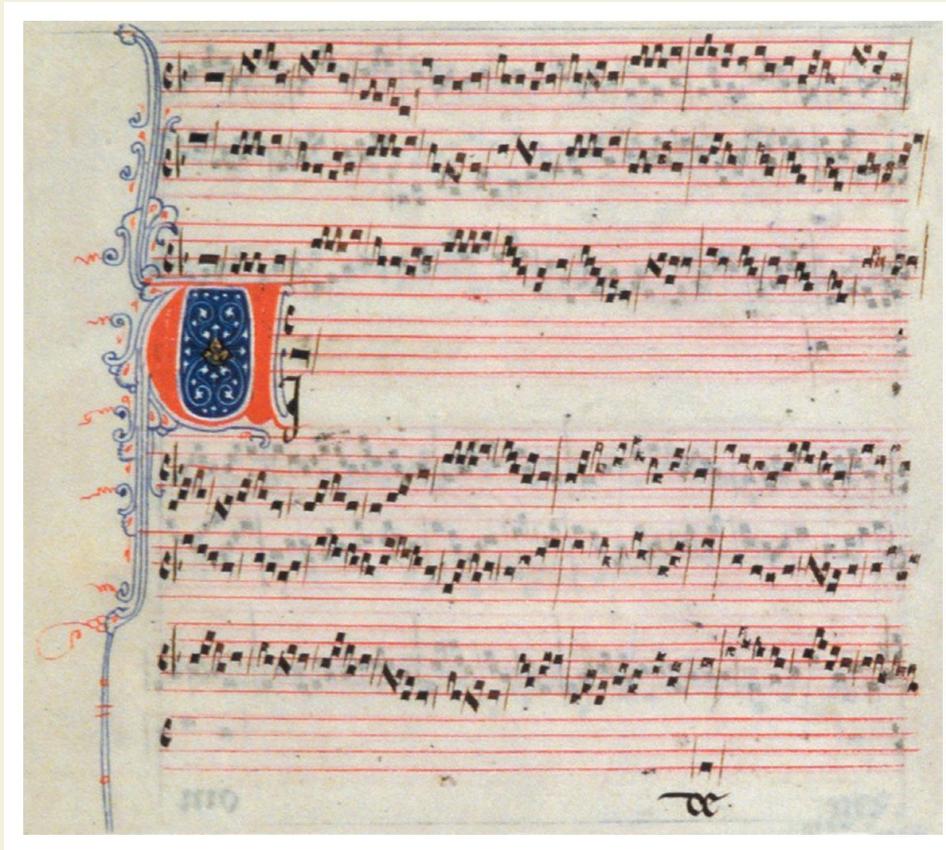
Musical notation for exercise a, showing a treble and bass staff. The treble staff begins with a treble clef and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. A bracket is placed above the first two notes of the treble staff. The text "[Do -" is written below the treble staff, and "Do -" is written below the bass staff.

b.

Musical notation for exercise b, showing a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (Bb). The bass staff begins with a bass clef and a key signature of one flat (Bb). The notation includes eighth notes, quarter notes, and rests, with some notes beamed together. A bracket is placed above the first two notes of the treble staff. The text "[Do -" is written below the treble staff, and "Do -" is written below the bass staff.



# F03-08





# Ex03-08

Quadruplum

Triplum

Duplum

Tenor

Vi -



# Notre Dame Polyphony: Late Twelfth and Early Thirteenth Century (cont'd)

## ■ Perotinus “the Great” (cont'd)

- organum duplum, triplum (3-voice organum), quadruplum
- voices above named duplum (second voice), triplum, quadruplum
- *Viderunt omnes* (1198) (NAWM 19), 4-voice organum
  - upper voices use modal rhythm
  - long, unmeasured notes in tenor
  - discant passage on “Dominus,” longest section



# The Motet

- New genre, early thirteenth century
  - originated from troped repertory of clausuale
  - clausula became separate piece
    - independent composition in melismatic polyphony
  - Latin or French words added to upper voice
  - borrowed chant material in tenor
    - tenor known as cantus firmus
  - some motets intended for nonliturgical use
    - upper voices have vernacular texts
    - tenor may have been played on instruments
    - compound titles indicate first words of each voice



# The Motet (cont'd)

---

## ■ Early motets

- *Factum est salutare/Dominus* (NAWM 21a)
  - based on substitute clausula from *Magnus liber organi*
  - text is trope on original chant text
  - elaborated meaning: words drawn from a psalm referring back to original chant
  - ingenious composite artwork, multiple layers of borrowing and meaning

## ■ Versatility of motets

- became genre independent of church performance
- tenor lost its connection to the liturgy



# F03-09





# Ex03-09

Duplum

1. Fa - ctum est sa - lu - ta - re 2. con - spec - tu no - tum gen - ti - um.

Tenor

DOMINUS



# Ex03-10

Duplum

1. Fole a - cos - tu - man - ce 2. me fait que je chant;

Tenor

DOMINUS



# Ex03-11

Triplum  
8 1. Su - per te, Ie - ru - sa - lem, 2. de ma - tre vir - gi - ne 3. or - tus est in

Duplum  
8 1. Sed ful - sit vir - gi - ni - tas 2. de sanc - to fla - mi - ne: 3. Er - go pi - e

Tenor  
8 DO(MINUS)



# F03-10





# Ex03-12

3.11

Triplum  
8 1. Su - per te, Ie - ru - sa - lem, 2. de ma - tre vir - gi -

Duplum  
8 1. Sed ful - sit vir - gi - ni - tas 2. de san - cto fla - mi

3.10 Duplum  
8 1. Fole a - cos - tu - man - ce 2. me fet que ge chant; etc.

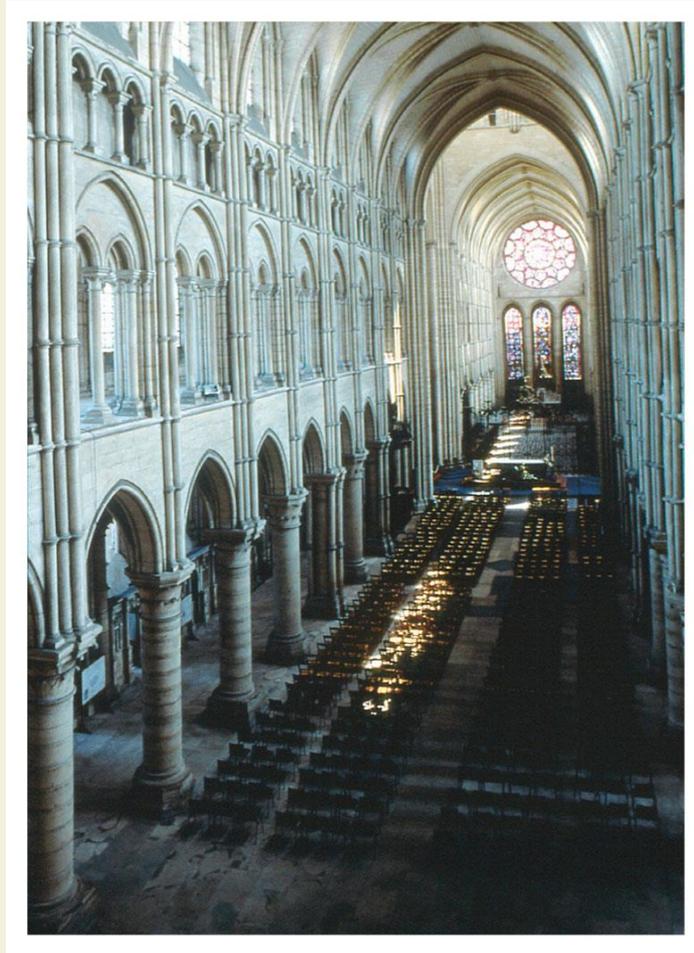
3.9

Duplum  
8 1. Fa - ctum est sa - lu - ta - re 2. con - spec - tu no - tum gen - ti - um.

Tenor  
8 DOMINUS



# F03-11





# The Motet (cont'd)

---

## ■ Versatility of motets (cont'd)

- composers reworked existing motets
  - different text for duplum in Latin or French
    - not necessarily linked to chant text, often secular topic
  - added a third voice to those already present
  - gave additional parts texts of their own: double or triple motet
  - deleted original duplum, wrote one or more new voices
- motets from scratch using Notre Dame clausula
  - new rhythmic pattern, new voices added above it



# The Motet (cont'd)

## ■ Versatility of motets (cont'd)

- *Fole acostumance/Dominus* (NAWM 21b)
  - tenor same as *Factum est salutare/Dominus*, stated twice
  - substitutes new, more quickly moving duplum
  - doubled length, faster motion accommodate longer secular French poem
  - intended for entertainment
- *Super te/Sed fulsit virginitas/Dominus* (NAWM 21c)
  - unchanged tenor from a clausula
    - first half of chant melisma on “Dominus” with different modal rhythmic pattern



# The Motet (cont'd)

---

## ■ Versatility of motets (cont'd)

- two upper voices: first and second halves of Latin poem on birth of Christ
  - upper parts rarely rest together, or with tenor
  - music moves forward in unbroken stream

## • Franconian motet

- each upper voice has distinctive rhythm
- no longer conform to rhythmic modes
- more rhythmic freedom and variety among and within voices
- triplum bears a longer text, faster-moving melody, many short notes
- layered texture



# The Motet (cont'd)

---

## ■ Versatility of motets (cont'd)

- *De ma dame vient/Dieus, comment porroie/Omnes*, by Adam de la Halle (ca. 1240–1288?) (NAWM 22), Franconian motet
  - upper voices differ in rhythm, reinforce contrast of texts
  - triplum lover's complaints
  - duplum: woman's thoughts of him
  - slow-moving tenor: repeats melody of "omnes" from Gradual *Viderunt omnes* twelve times

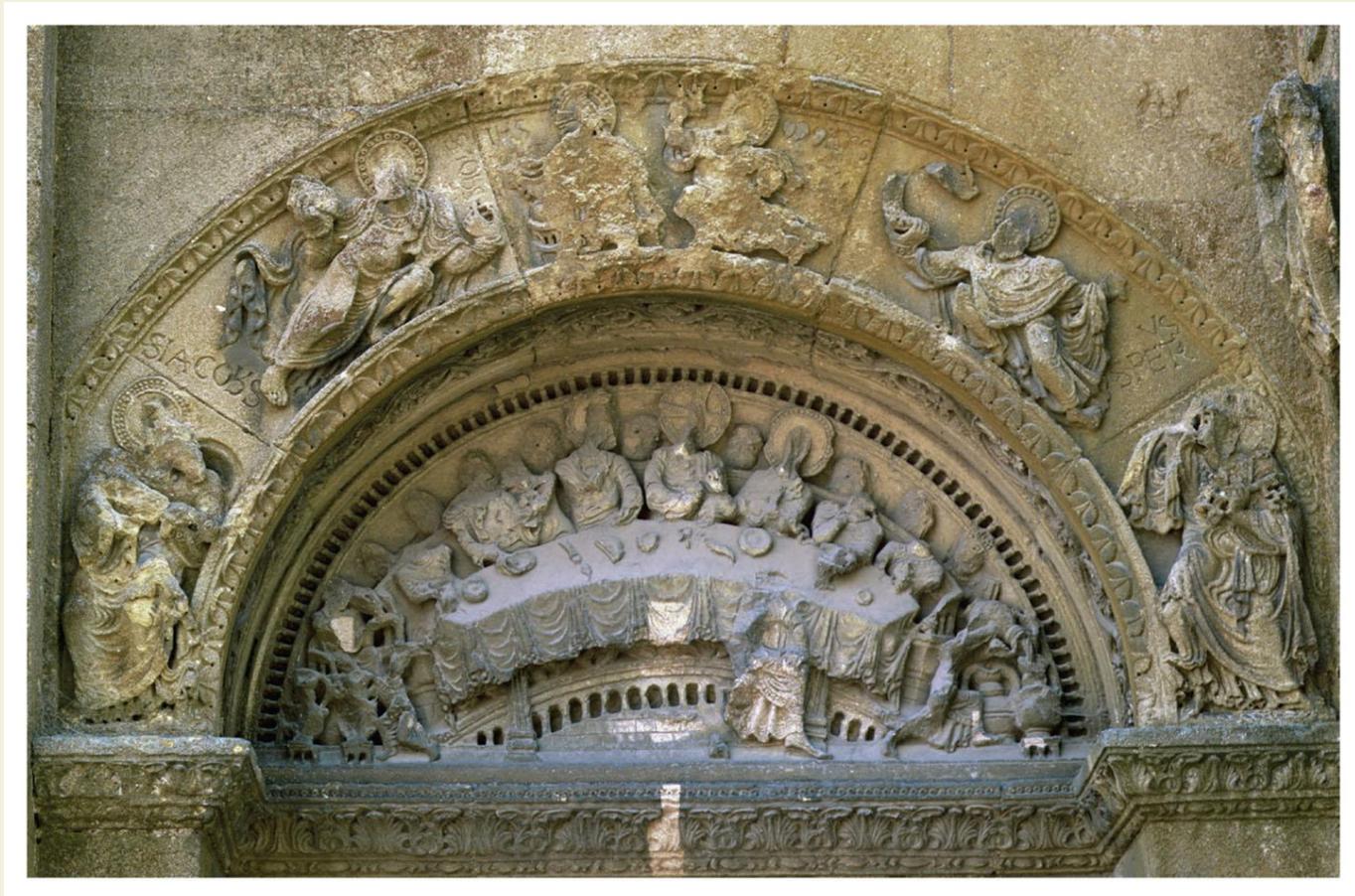


# The Polyphonic Conductus

- Notre Dame composers and others in France and England
  - 2- to 4-voice settings of rhymed, metrical, strophic Latin poems
    - sacred or serious topic
  - *Ave virgo virginum* (NAWM 20)
  - differs from Notre Dame polyphony
    - tenor: newly composed
    - all voices sing text together in same rhythm
      - conductus style: nearly homorhythmic quality
    - mostly syllabic text setting

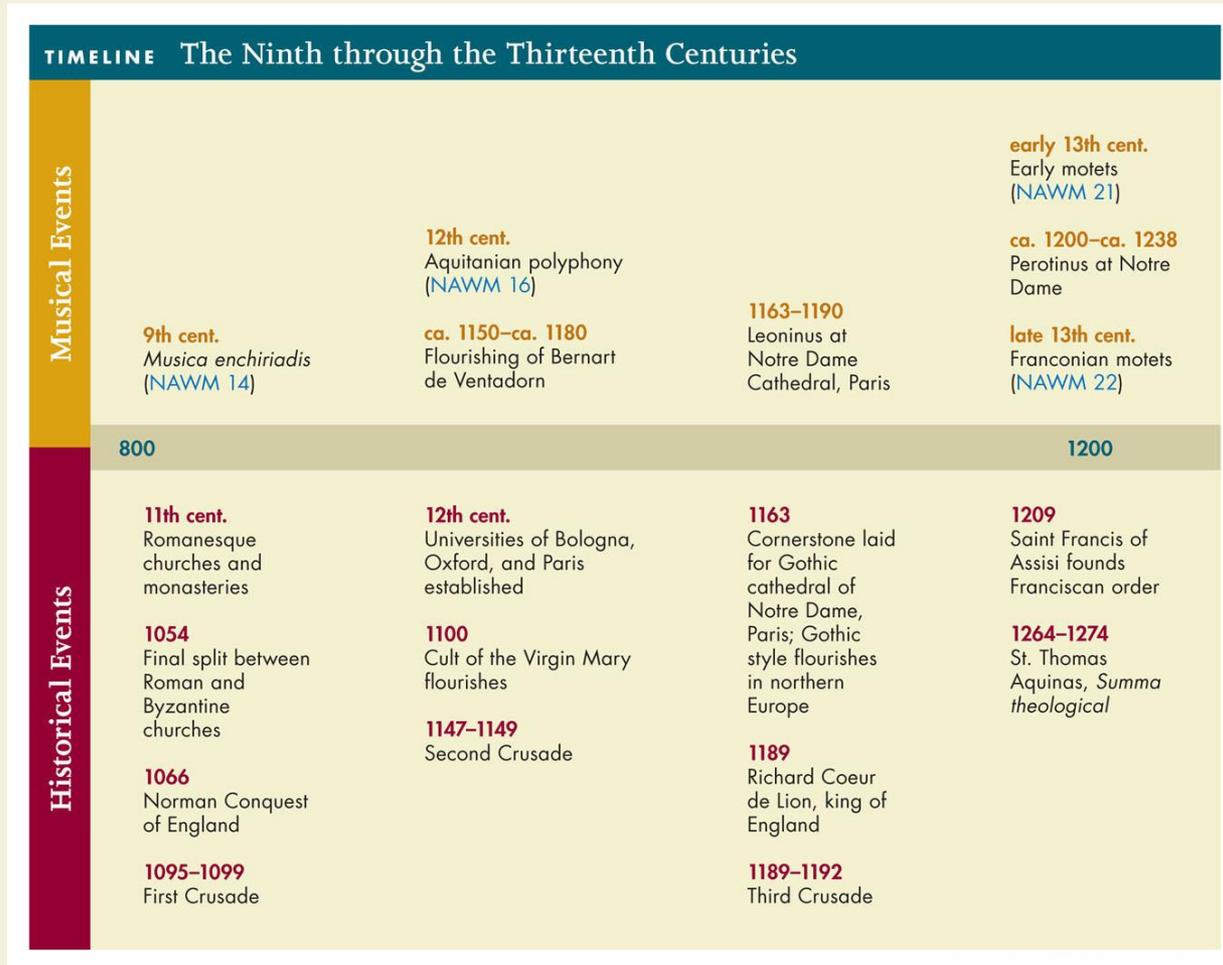


# F03-12





# TIMELINE





# The Polyphonic Conductus (cont'd)

---

- Notre Dame composers and others in France and England (cont'd)
  - caudae (“tails”): melismatic passages at beginning, end, before important cadences



# Postlude

---

- Rise of polyphony parallels development of monophonic song
  - began as manner of performance
  - practice of oral composition
  - developed into written tradition
  - reconstruction from treatises and notated examples
- Notre Dame repertory
  - expanded through troping
    - combinations of new melodies and texts added to or layered above monophonic lines



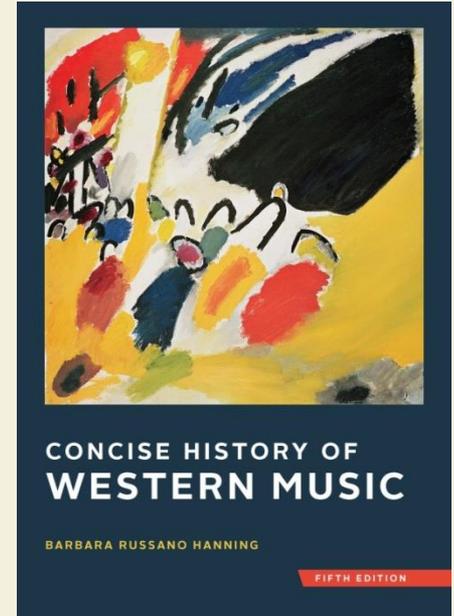
# Postlude (cont'd)

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- Notre Dame repertory (cont'd)
  - organum and motet genres established by late twelfth century
    - musicians elaborated on chant tenors



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