Music History Lecture Notes
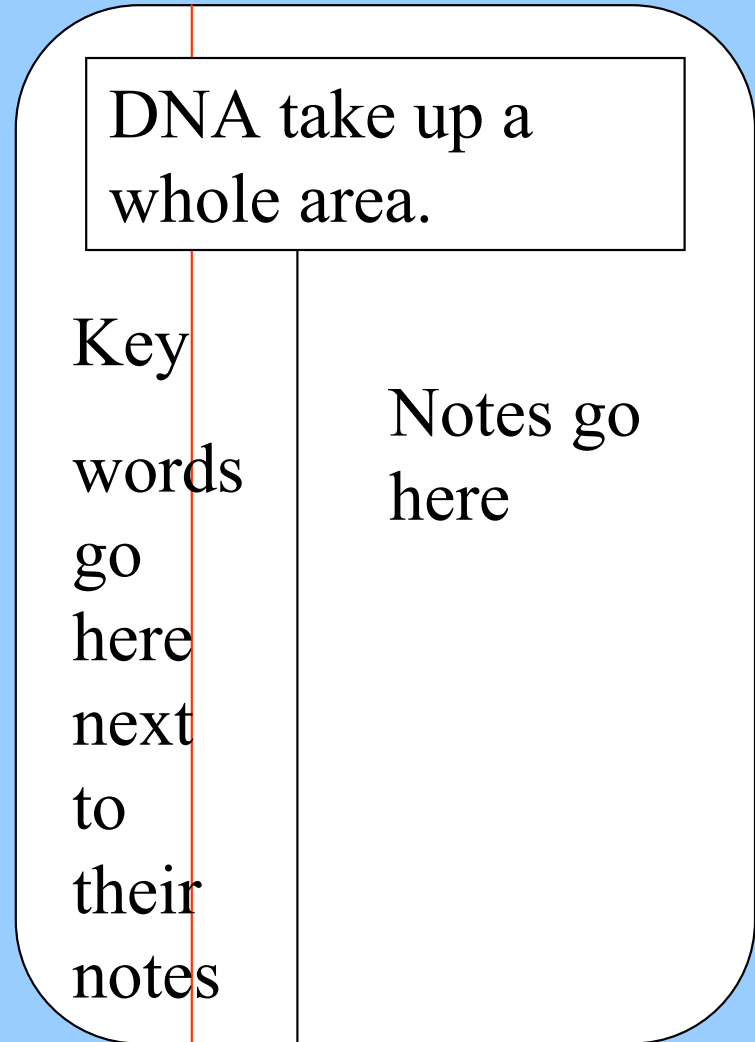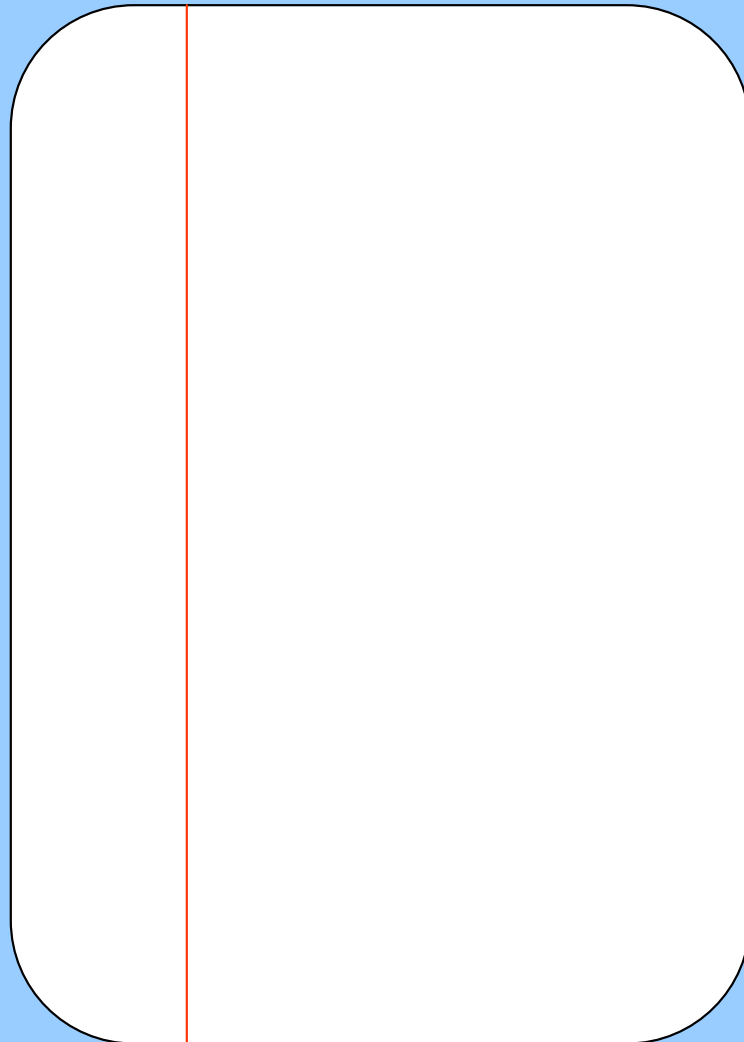# The Middle Ages

64 AD – 1400 AD

This presentation is intended for the use of current students in Mr. Duckworth's Music History course as a study aid. Any other use is strictly forbidden.

This Unit: we all will use Cornell Notes

DNA take up a whole area.

Key words go here next to their notes
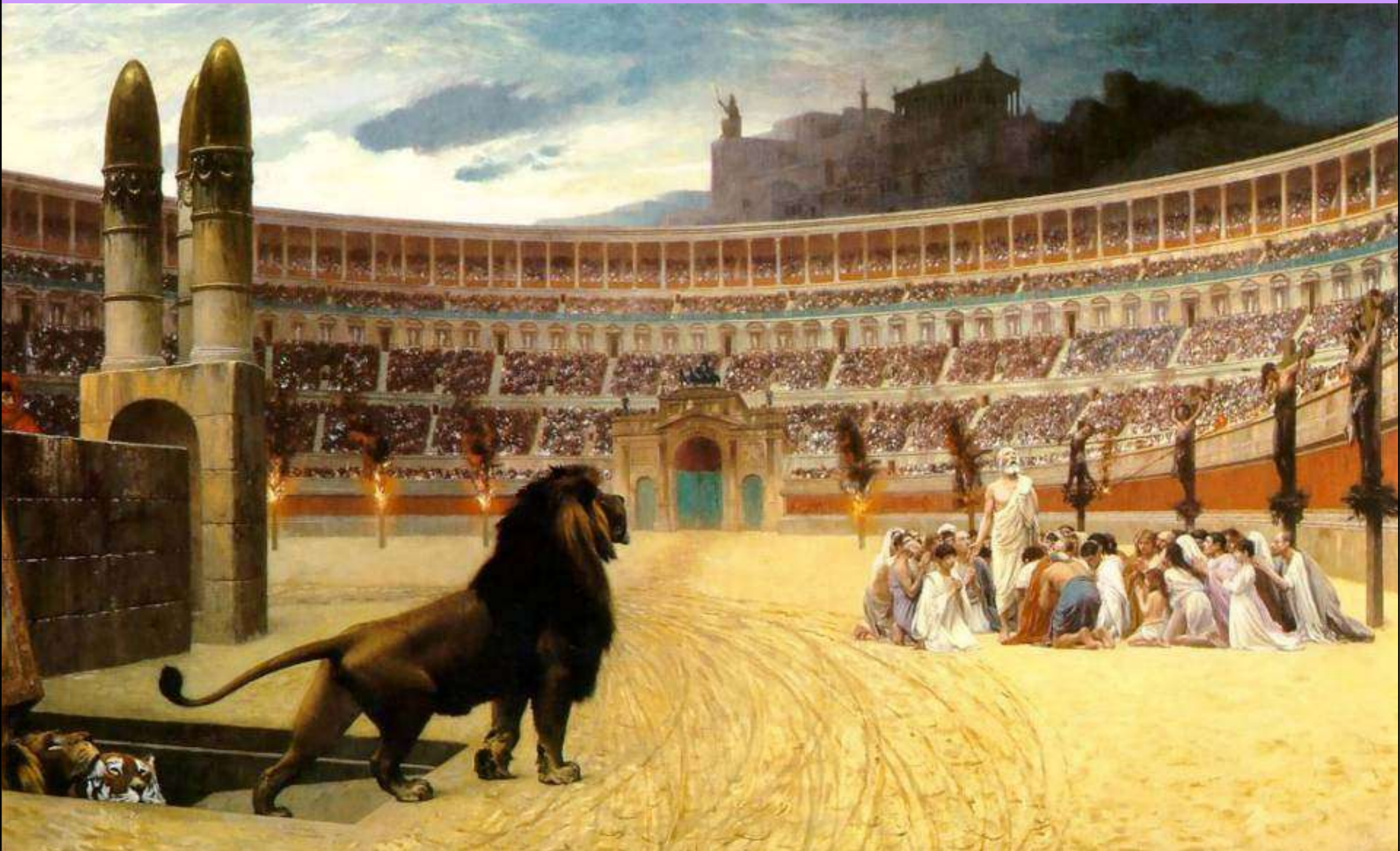
Notes go here

- The Roman Empire was built on the principle that Caesar was a god.

- Christianity, with its monotheistic world view, was a threat to the integrity of the Empire.

- The persecution of Christians began in 64 AD by Caesar Nero after the burning of Rome

Despite persecution, the Christian church continues to grow

The Spread of Christianity. Christian churches appeared first in the major cities of the Empire and spread only gradually into the countryside, in part due to the establishment of monasteries.

Rise of the Church - Timeline

- 100-200 AD - Bishops organized, new testament assembled

- 200s - Monasteries begin

- 325 Council of Nicea

300s - Theologians deal with music

- St. Augustine says music is important to the life of the church
- Psalm singing

Fall of Rome - Historical Timeline

- 312 AD Constantine converts to Christianity and allows religious freedom

- 313 - Edict of Milan - political ruler is also church leader of Rome

- 380 Edict of Thessalonica
  - Christianity becomes state religion

- 395 Roman empire splits
  - East in Constantinople
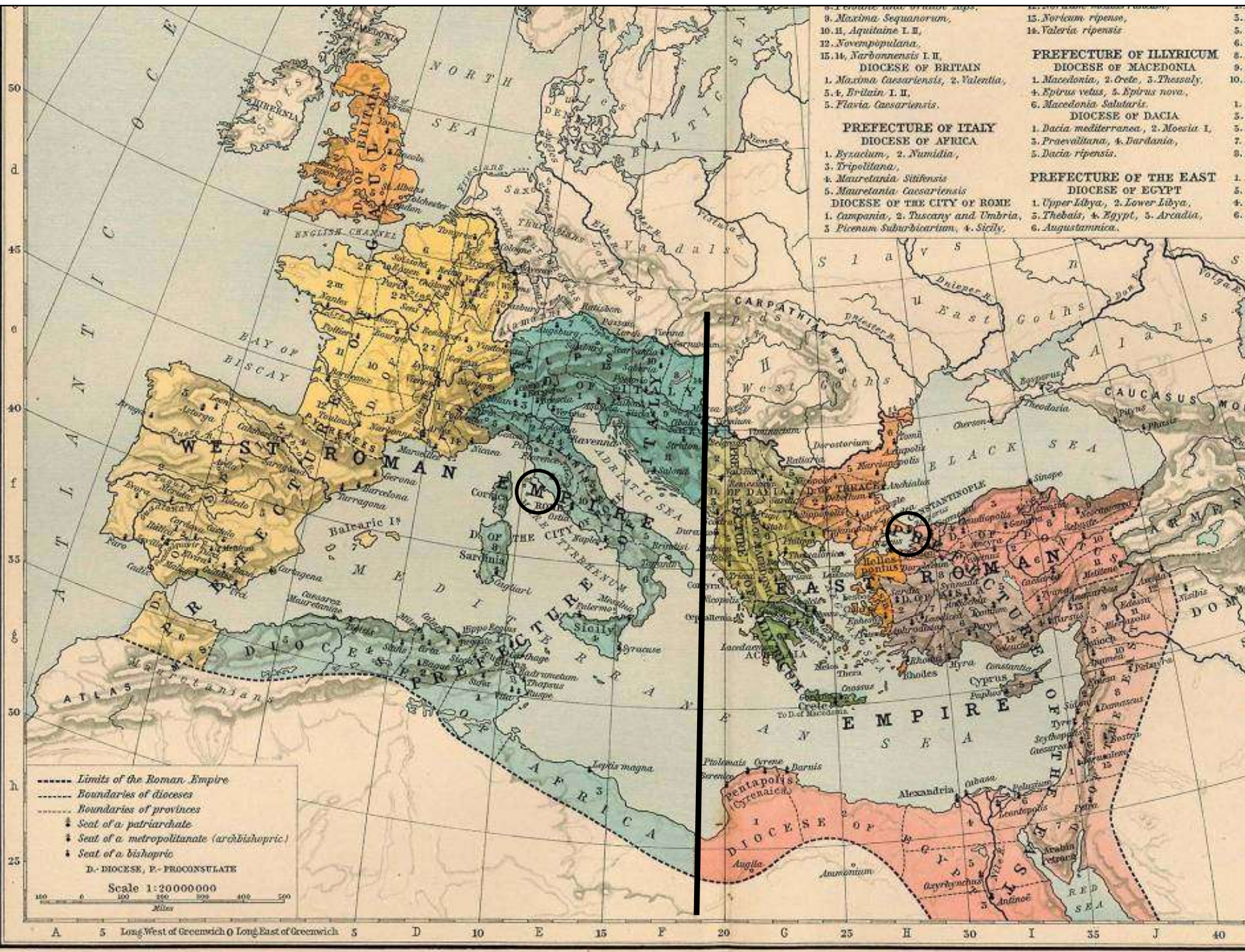 - West in Rome

- 476 Rome falls

The Decline of Rome

395 C.E.

- Roads and temples fall into ruin
- Invaders from the North and East
- The Roman empire fragments
  - Essentially our modern countries
  - 2 central powers
    - Rome
    - Byzantium (Istanbul, Constantinople)

8. *Pessôus lata? oriabic Ayo.*
9. *Maxima Sequanorum,*
10,11. *Aquitaine I. II,*
12. *Novempopulana,*
13,14. *Narbonnensis I. II,*

DIOCESE OF BRITAIN
1. *Maxima Caesariensis,* 2. *Valentia,*
3,4. *Britain I. II,*
5. *Flavia Caesariensis.*

PREFECTURE OF ITALY
DIOCESE OF AFRICA
1. *Byzacium,* 2. *Numidia,*
3. *Tripolitana,*
4. *Mauretania Sitifensis*
5. *Mauretania Caesariensis*

DIOCESE OF THE CITY OF ROME
1. *Campania,* 2. *Tuscany and Umbria,*
3. *Picenum Suburbicarium,* 4. *Sicily,*

12. *Noricum medit.? Pudicus?,*
13. *Noricum ripense,*
14. *Valeria ripensis*

PREFECTURE OF ILLYRICUM
DIOCESE OF MACEDONIA
1. *Macedonia,* 2. *Crete,* 3. *Thessaly,*
4. *Epirus vetus,* 5. *Epirus nova,*
6. *Macedonia Salutaris.*

DIOCESE OF DACIA
1. *Dacia mediterranea,* 2. *Moesia I,*
3. *Praevalitana,* 4. *Dardania,*
5. *Dacia ripensis.*

PREFECTURE OF THE EAST
DIOCESE OF EGYPT
1. *Upper Libya,* 2. *Lower Libya,*
3. *Thebais,* 4. *Egypt,* 5. *Arcadia,*
6. *Augustamnica.*

WEST ROMAN EMPIRE

EAST ROMAN EMPIRE

- - - - - *Limits of the Roman Empire*
- - - - - *Boundaries of dioceses*
- - - - - *Boundaries of provinces*
† *Seat of a patriarchate*
† *Seat of a metropolitanate (archbishopric)*
† *Seat of a bishopric*
D.- DIOCESE, P.- PROCONSULATE

Scale 1:20000000

Long. West of Greenwich ○ Long. East of Greenwich

An Age of Struggle

- The splitting of the Roman empire spurred 90 years of war
- By 476 C. E. Roman emperors no longer have power (figure heads) "The Fall of Rome"
- The Pope takes over Rome's mission of civilizing and unifying the empire (world)
  - Church at times the only unifying force
- Western Music = Church Music = Art (written) Music

Dark Ages

- 500-1000 C.E.
- As Rome falls much knowledge is destroyed
  - Libraries burned
  - Art is plundered
- A time of ignorance
  - the Masses are uneducated
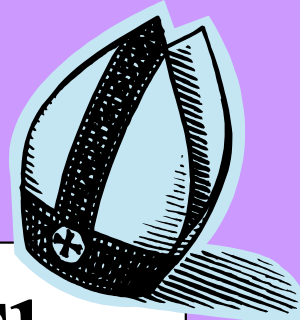 - Only the church and royalty have any teaching

The Powers That Be

- All power flowed from the King
  - Feudalism – King grants land in return for service
- With approval of the Roman Catholic Church
- Church and State were bound to clash

The King — Approval — The Pope

The King — Power — Control — The People

The Middle Ages
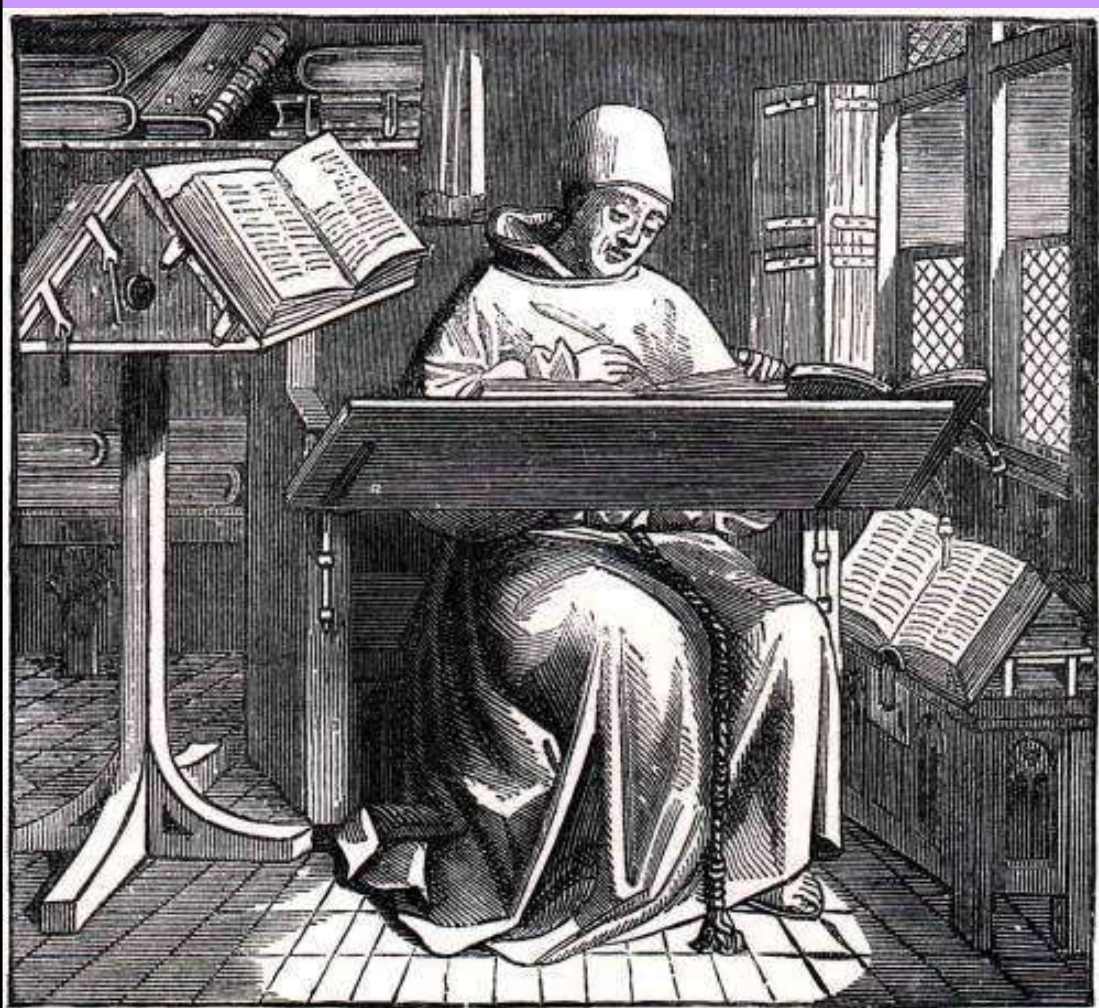
SCRIPTORIUM MONK AT WORK. (From *Lacroix*.)

The rise of Monasteries

– Monks & Nuns preserve learning

– Copying books and music

Desire to enhance the church service - Supports the arts and music

Ergo, music of this era is largely religious

The Late Middle Ages

- 1000-1400
- Building of the great Cathedrals and Universities
- Cities emerge as centers of culture
- The townspeople or Bourgeoisie expand roles in civic life

Notre Dame

The Age of Knighthood
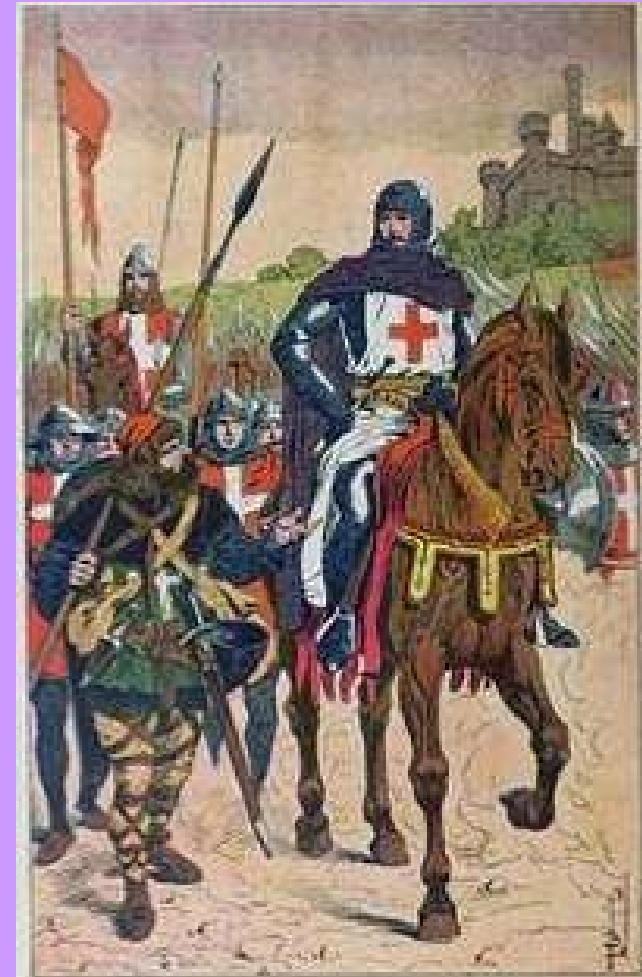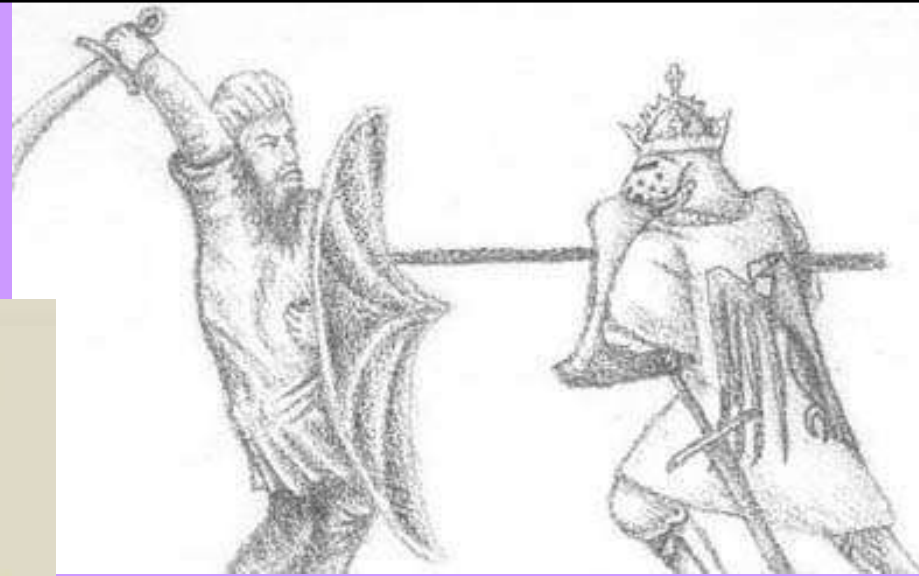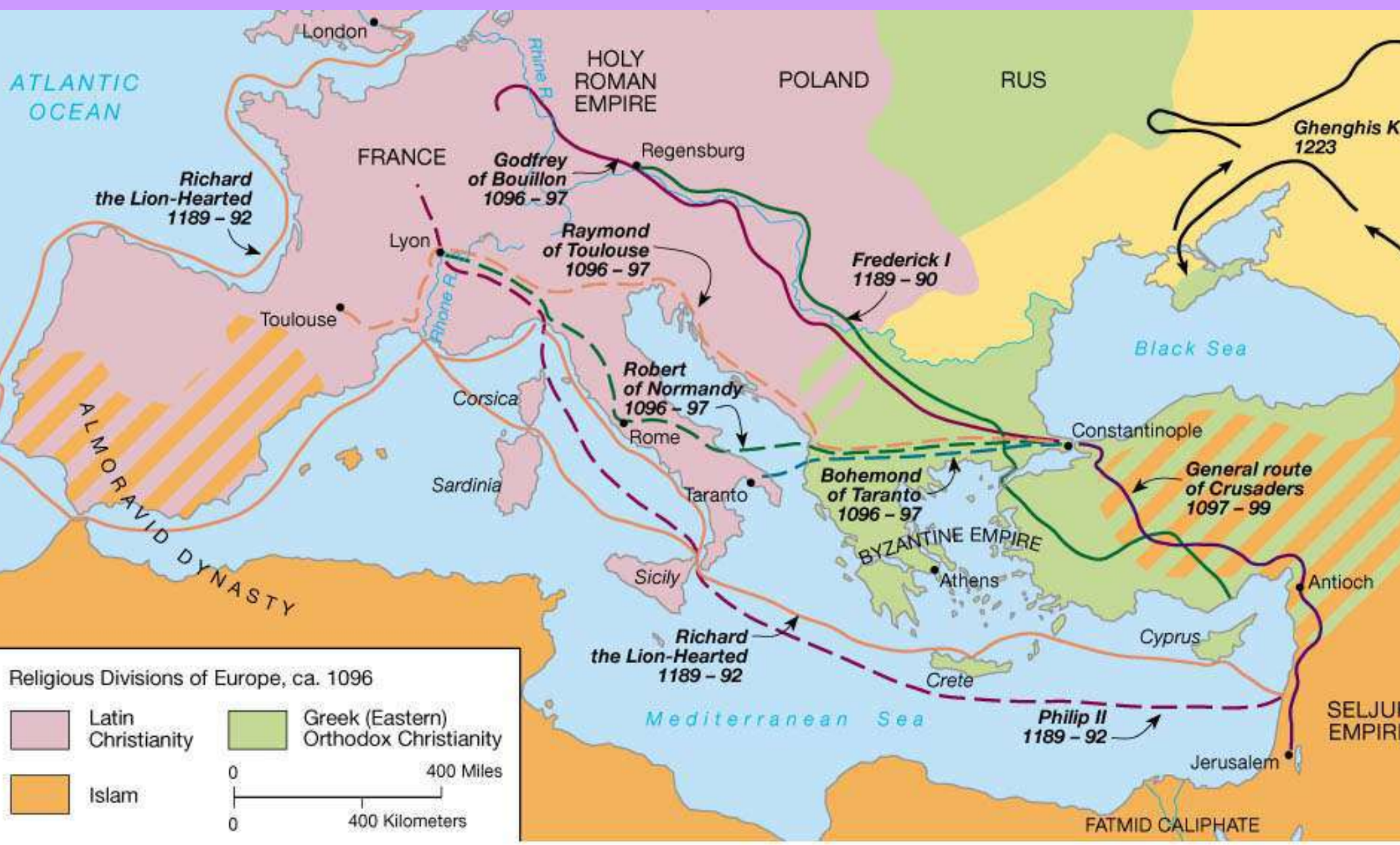
- The Crusades
    - deep-set religious beliefs
    - A quest to conquer the Holy Land
    - The first crusade (1096-1099) started out from Constantinople.

London

ATLANTIC
OCEAN

HOLY
ROMAN
EMPIRE

POLAND

RUS

Ghenghis Kl
1223

FRANCE

*Godfrey
of Bouillon
1096 – 97*

Regensburg

*Richard
the Lion-Hearted
1189 – 92*

Lyon

*Raymond
of Toulouse
1096 – 97*

*Frederick I
1189 – 90*

Black Sea

Toulouse

Rhine R.

Rhone R.

Corsica

*Robert
of Normandy
1096 – 97*

Constantinople

ALMORAVID DYNASTY

Rome

Sardinia

Taranto

*Bohemond
of Taranto
1096 – 97*

BYZANTINE EMPIRE

*General route
of Crusaders
1097 – 99*

Antioch

Sicily

Athens

Cyprus

SELJUK
EMPIRE

*Richard
the Lion-Hearted
1189 – 92*

Crete

Mediterranean Sea

*Philip II
1189 – 92*

Jerusalem

FATMID CALIPHATE

Religious Divisions of Europe, ca. 1096

Latin
Christianity

Greek (Eastern)
Orthodox Christianity

Islam

0   400 Miles

0   400 Kilometers

Age of Chivalry

- Male dominated society
- Concept of Romantic love
  - Knight in shining armor and the damsel in distress

Medieval Art

- Many literary classics are written
  - Dante's "Divine Comedy"

  - Chaucer's "Canterbury Tales"

The Squyers tale

Now beginneth the squyers tale

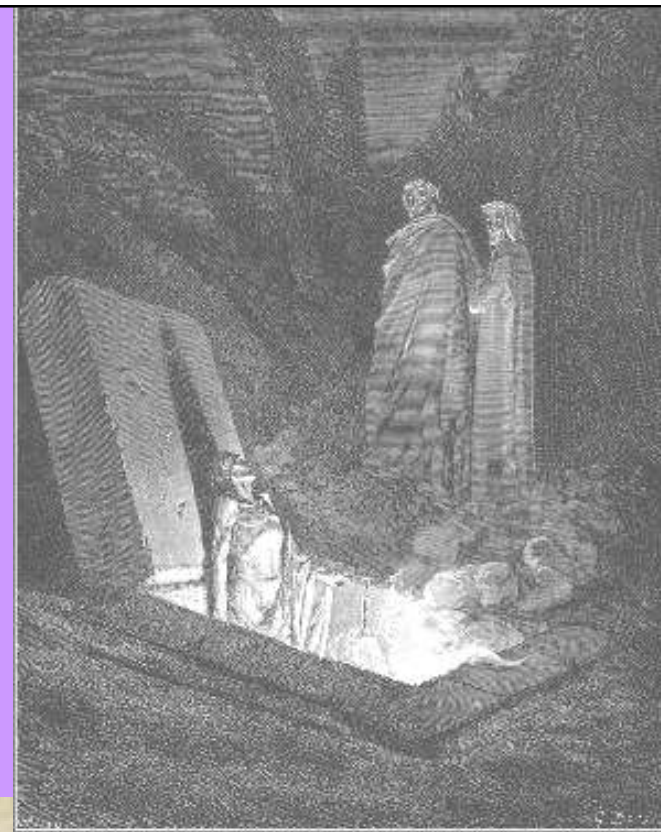rendū.in pecudbz.ūn mutandum.

Explicium capitula.

Incipit liber uaiecra. quem
uos leuiticum dicimus.

oca
uit
autē
moy
sen et
locu
tus ē
ei do
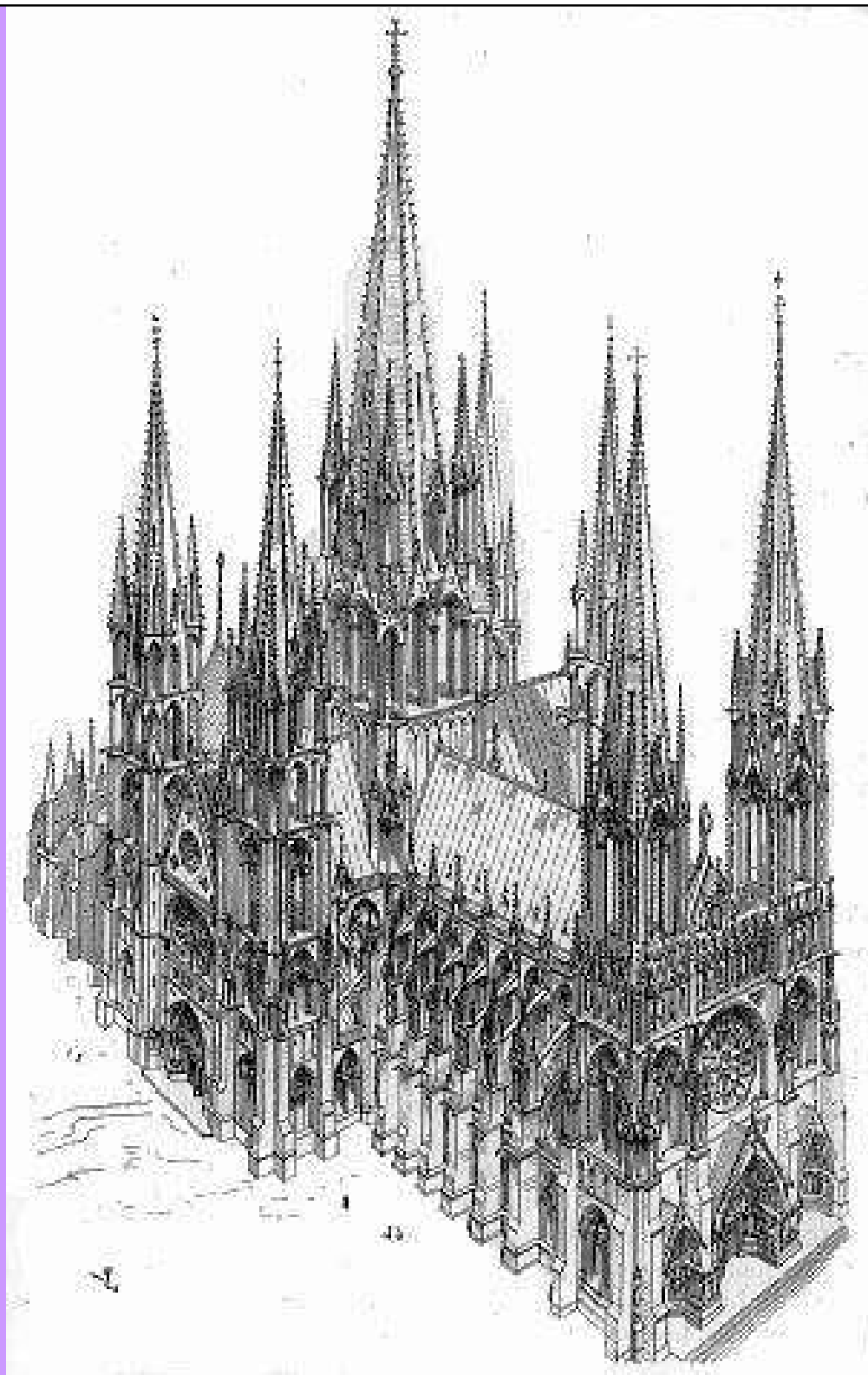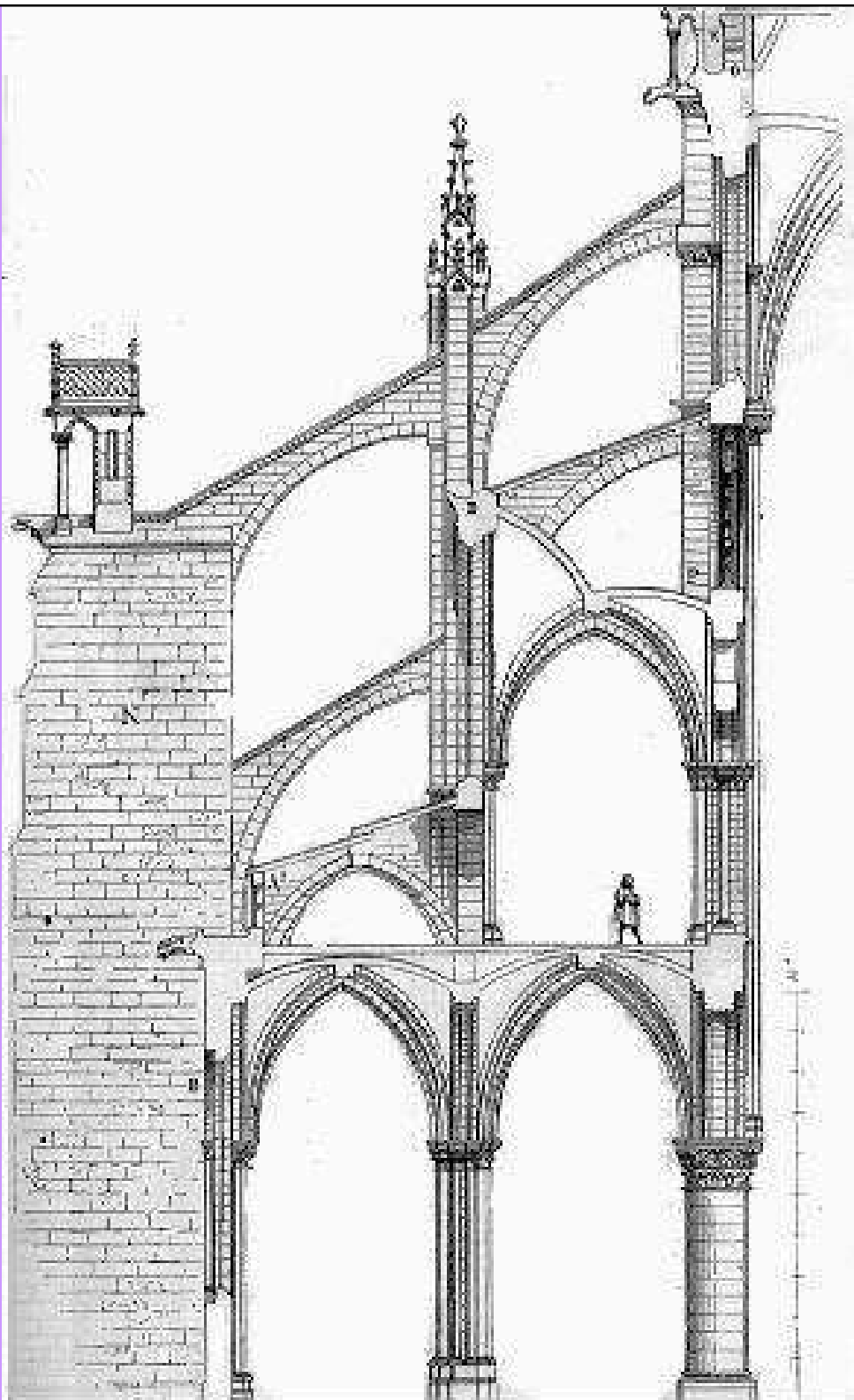
Music of the Church

- Establish a new identity by rejecting the past
- Avoid directly imitating Judaic services or liturgies
- Avoid anything associated with Pagan ritual
- Platonic Principle: Beautiful things exist to remind us of divine and perfect beauty
- No more music for enjoyment
  – Drama   -Festivals   -Competitions

Music was a servant of the church

- Opens the mind to religious teachings
- Aids in memorization
- Embodies the sense of community and esthetic sensibility

The Mass

- Primary source of music
- Title from service's end
  - Ite, missa est
  - (Go, the congregation is dismissed)
- A series of prayers, lessons and readings
- Organization codified at Council of Trent (1545-1563)
  - unmodified until 1962 at 2nd Vatican Council
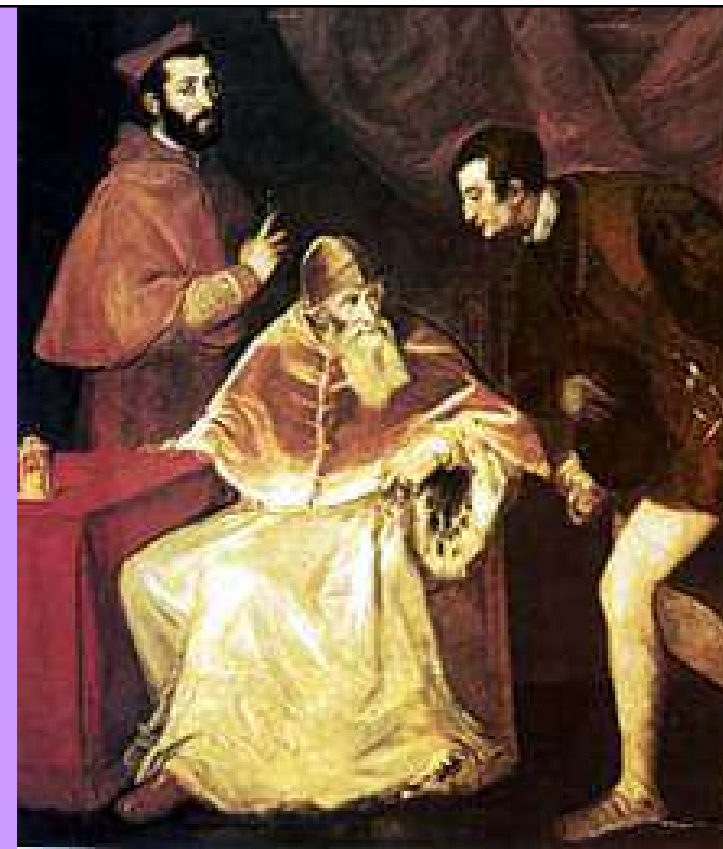
Mass Structure

- Two main sections
  - Ordinary - Invariable
  - Proper - Changes with the season
- High Mass - Sung
- Low Mass - Spoken

The Order of the Mass

- Introit (P)
- Kyrie, Gloria (O)
- Collect, Epistle, Gradual, Allelulia (or Tract), Gospel (P)
- Credo (O)
- Offertory, Secret, Preface (P)
- Sanctus (O)
- Canon (P)
- Agnus Dei (O)
- Communion, Post Communion (P)
- Ite, missa est (O)

The Offices

- Daily services – the daily source of music
- Codified by the Rule of St. Benedict
- Each office consists of
  - prayers
  - canticles
  - antiphons (vary with the season)
  - responses
  - hymns
  - readings

The Order of the Offices

- *Matins (before sun-up 3 a.m.)
- *Lauds (at sun-rise)
- Prime (6 a.m.)
- Terce (9 a.m.)
- Sext (Noon)
- Nones (3 p.m.)
- *Vespers (sunset)
- Compline (immediately after Vespers)

Sacred Singing

- The melodies for singing sacred texts
  - Chant
  - Plainchant
  - Gregorian Chant
- Little is known because none of this was written down until much later
  - 1880 Benedictine Monks of Solemnes (France) publish copies of Gregorian chant in modern notation
- Originally memorized (aural tradition)
- Always done in Latin
  - Until 1962 (2nd Vatican Council)

The Legend of St. Gregory

- A dove perched upon his shoulder and whispered all of the chants into his ear.

- His scribe wrote down all that was chanted and sent copies to all of the churches in Europe

Plainchant Notation

- Pitch is relative
  - no way to determine intended pitch, only intended contour

- symbols called neumes

  - a dot doubles the value
  - neumes tied together
  - dash slightly lengthen
  - read in groups from left to right

- In large books that everyone stood around

The Neumes
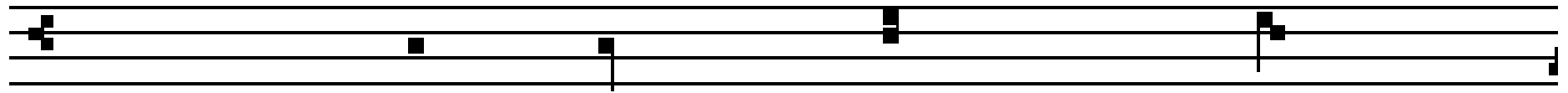
Punctum   Virga   Podatus   Clivis
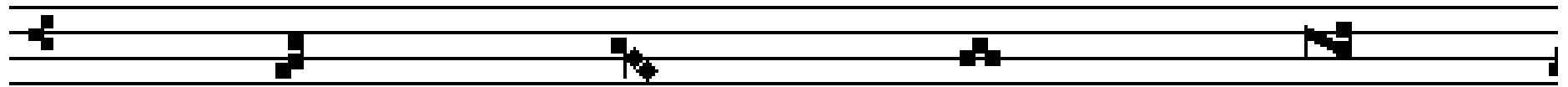
Scandicus   Climacus   Torculus   Porrectus
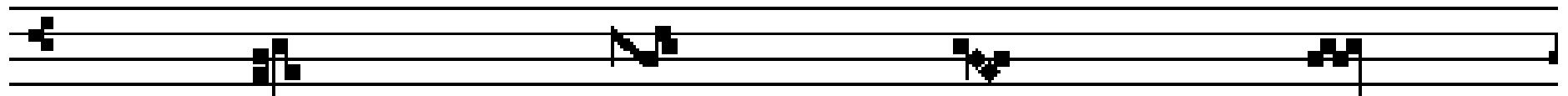
Scandicus flexus   Porrectus flexus   Climacus resupinus   Torculus resupinus
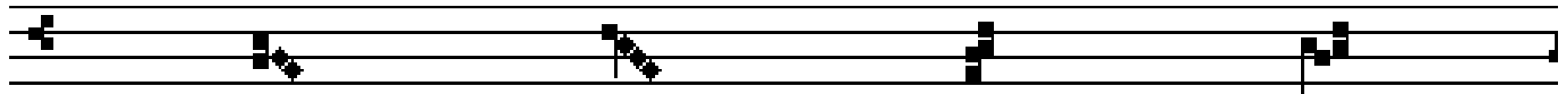
Pes subtripunctis   Virga subtripunctis   Virga praetipunctis   Porrectus resupinus
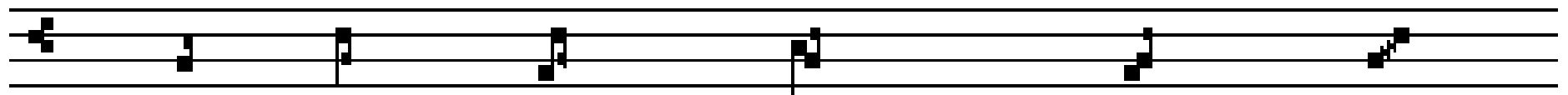
Epiphonus   Cephalicus   Pinnosa   Porrectus liquescens   Scandicus liquescens   Quilisma

Plainchant Performance Styles

- Antiphonal
  - Before and After (Canticles)
  - Most numerous (1,250)
- Responsorial
  - Solo and Choir
- Direct
  - Choir and Choir
- Psalm tone - long sections of a psalm on a single pitch

The Life of A Monk

- A simple life
- Communal living - group can overcome individual weakness
- Day spent in prayerful meditation or working for the common good
  - Farming, artistry, copying manuscripts, cooking and care
- Monasteries only sources of learning and education

Liturgical Dramas

- Basically an opera on church themes
  - sets
  - props
  - costumes
- Most common at Easter and Christmas
- Popular stories include Daniel and Herod

Hildegard von Bingen

- 1098-1171 C.E.
- 10th child of wealthy parents
  - given to the church as a tithe
- Took vows at age 15
- Has visions
  - could find hidden things
  - see the future
- Uncanonized saint
- Claimed to fully understand the meaning of the scriptures

Hildegard the Musician

- First important woman composer
- Wrote original religious poetry and music

Ordo Virtutum

- 1152 founded a convent in Rupertsburg (near Bingen)
  - Composed "Ordo virtutum" (a play of virtues)
    - a morality play
    - characters personify virtues, the soul and the devil
    - uses original chant melodies

Hildegard: *The Play of the Virtues (Ordo virtutum), Scene 4*

- *Date of work:* Mid-12th century
- *Genre:* Religious drama (morality play) with music
- *Principal characters:*

-Anima, a soul

-The Devil

-The sixteen Virtues (Humility, Knowledge of God, World Rejection, Charity, Celestial Love, Modesty, Hope, Patience, Obedience, Innocence, Discretion, Faith, Discipline, Chastity, Victory, Compassion)

-Hildegard

-Church Elders and Prophets

DEVIL

- Quae es, aut unde venis? Tu amplexata es me, et ego foras eduxi te. Sed nunc in reversione tua confundis me—ego autem pugna mea deiciam te!

- Who are you? Where are you coming from? You were in my embrace, and I led you out. Yet now you are going back, defying me—but I will fight you and bring you down!

-Spoken rather than sung

ANIMA

- Ego omnes vias tuas malas esse cognovi, et ideo fugi a te; modo autem, o illusor, pugno contra te. Inde tu, o regina Humilitas, tuo medicamine adiuva me.

- I knew that all your ways were wicked, so I fled you; but now, you deceiver, I'll fight you face to face. Queen Humility, come with your medicine, give me aid.

-Sung in neumatic, conjunct style; climaxes on words "regina Humilitas"; with instrumental accompaniment.

HUMILITY *(to Victory)*

- O Victoria, quae istum in caelo superasti, curre cum militibus tuis, et omnes ligate diabolum hunc.

- Victory, who once conquered this creature in the heavens, run now, with all your warriors, and all of you, bind this devil.

-Line opens with two rising leaps; more animated style.

VICTORY *(to the Virtues)*

- O fortissimi et gloriosissimi milites, venite et adiuvate me istum fallacem vincere.

- Bravest and most glorious warriors, come, help me vanquish this deceitful one!

-Middle range, forceful delivery, with organ accompaniment.

VIRTUES

- O dulcissima bellatrix, in torrente fonte qui absorbuit, lupum rapacem! O gloriosa coronata, nos libenter militamus tecum contra illusorem hunc.

- O sweetest warrior, in the scorching torrent that swallowed up the voracious wolf! O glorious, crowned one, we'll gladly fight against that deceiver, at your side.

-Chorus sings conjunct line, simpler style.

HUMILITY

- Ligate ergo istum, o virtutes praeclarae!

- Bind him, then, you shining virtues!

-More neumatic style, with short melismas.

VIRTUES

- O regina nostra, tibi parebimus, et praecepta tua in omnibus adimplebimus.

- Queen of us all, we obey— we'll carry out your orders in all things.

-Chorus, nearly syllabic

VICTORY

- Gaudate, o socii, quia antiquus serpens ligatus est.

- Rejoice, comrades; the old snake is bound.

-High range, more dramatic and melismatic; accompanied by bells.

VIRTUES

- Laus tibi Christe, rex angelorum!

- Praise be to you, Christ, king of angels!

*-Chorus, with melismatic ending on "angelorum."*

The Evolution of Chant

- Chant - Monophony
- Organum (before 900 C.E.) - Homophony
  - doubling at 4th, 5th or Octave
  - lit. organized
  - appears to have started during the 800s
  - could have started by accident or by philosophers
  - Forces a notation system - beginning of composition

Organum Evolution

- Florid Organum (1000 C.E.) - Early Polyphony
  - lower voice has long notes (tenor)
  - upper (solo) sings phrases of varying lengths against it
- Discantus
  - Both parts move note against note

THE ORGANUM "FAMILY TREE"
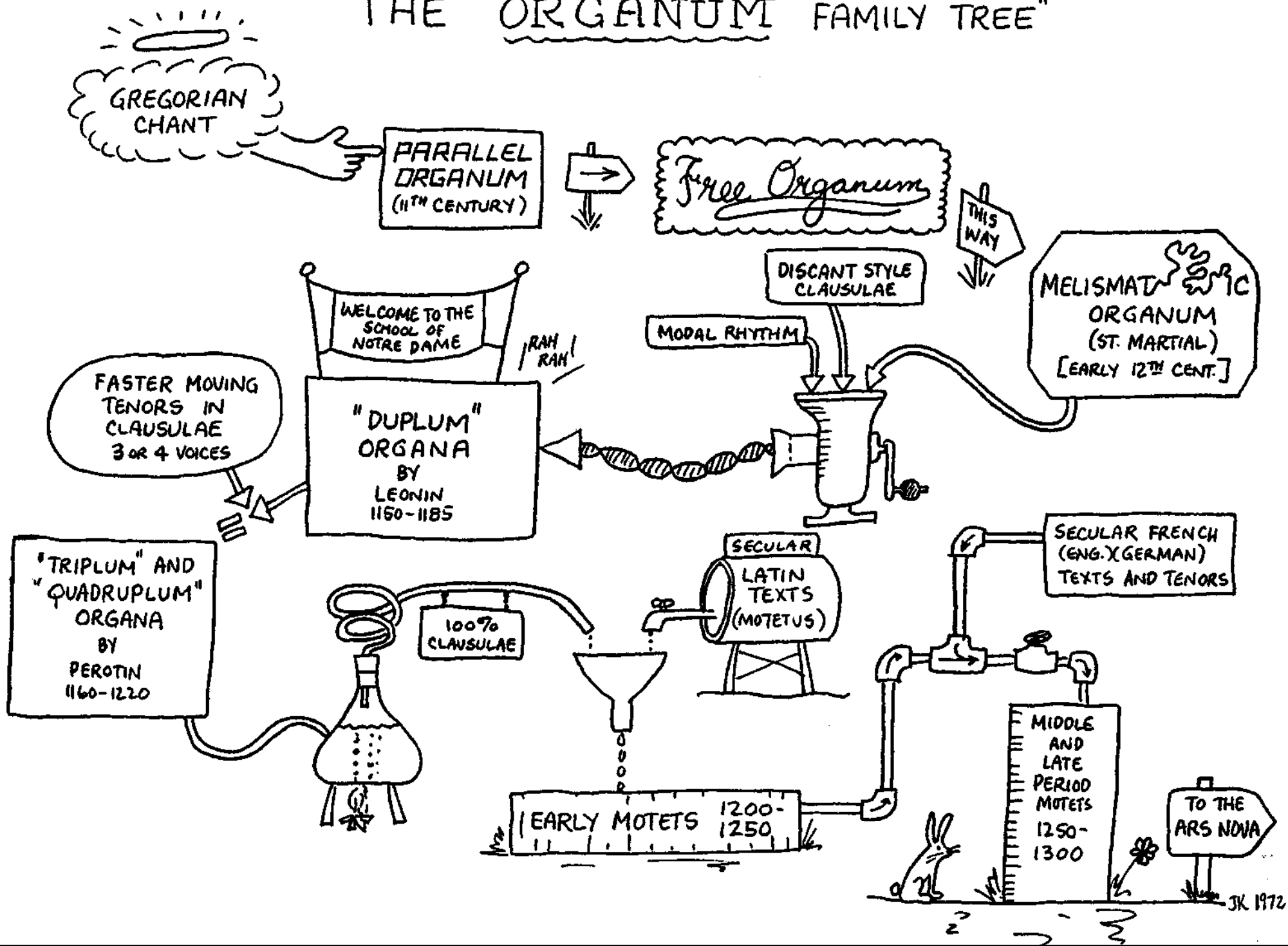
Improved notation

- Common use of lines
- Vertical (score) alignment
- Lines to indicate phrase endings
- Rhythmic Modes

The Notre Dame School

- Center of polyphony 12-13th centuries
- Two masters of early polyphony
  - Leonin - Late 1100s
    - master of 2 part organum (Duplum)
    - Collected in Magnus Liber Organi
  - Perotin - Early 1200s
    - Preferred measured rhythm over long tenors (Discant)
    - Used 3 voices (Triplum) and even 4

The Medieval Musical Mind

- Since they believe the chants were divinely inspired, when composers created a new musical work, they would take a Gregorian chant and use it as the base (bottom line) of a new composition

- Even in secular pieces (motets) the melody of a chant would be borrowed but the words would be replaced or played on instruments.
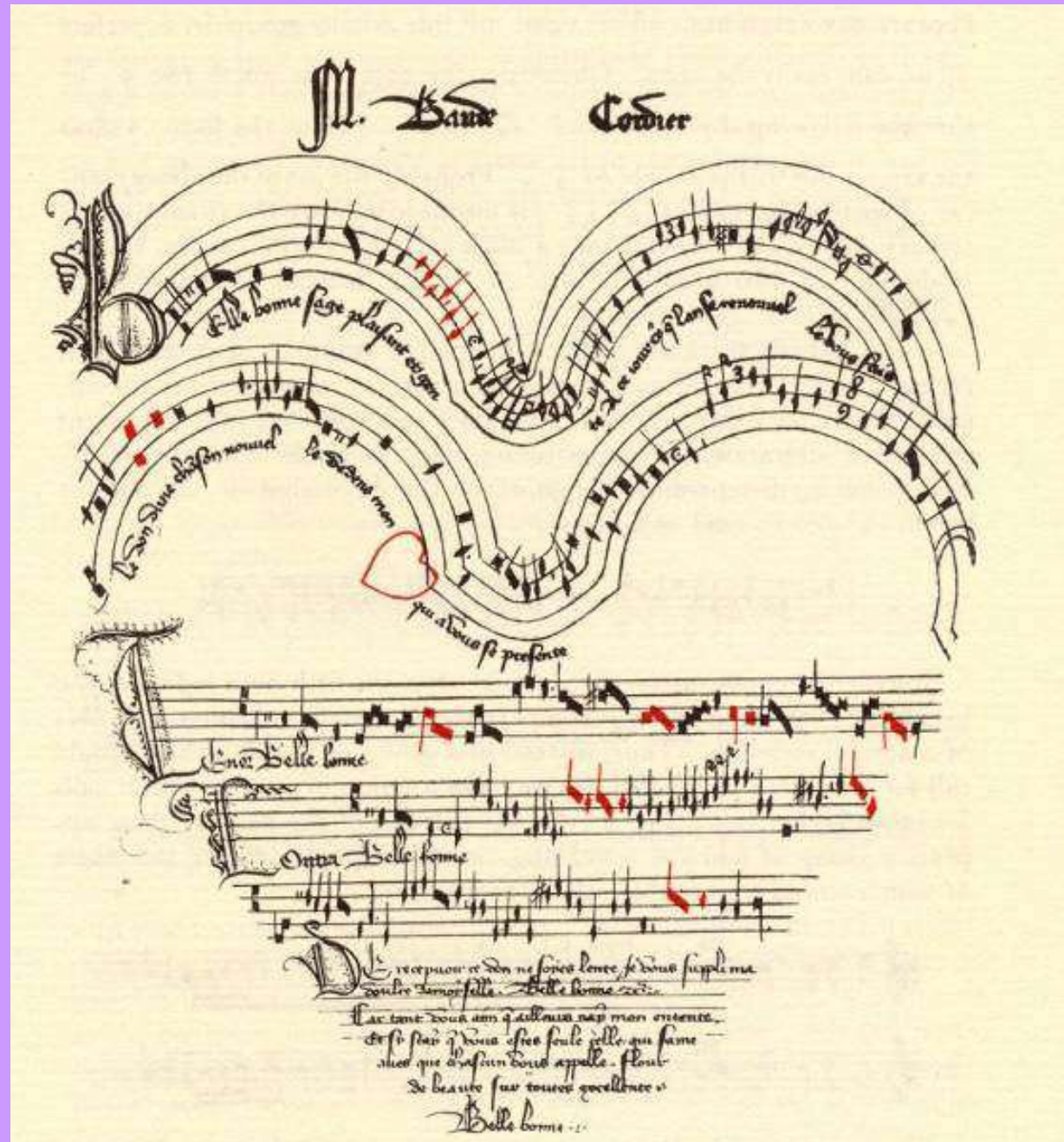
Goliards

- Goliards' (student) songs
    - Vagabond way of life
    - lewd texts
    - impermanence of love
    - beauty of spring
    - cruelty of fate
    - carpe diem ideal

Ars Subtilior

A movement in composition where the appearance of the written music is more important than the sound.

A part of the Ars Nova or in Italy, the Trecento (1300s)

Medieval Instruments:

Harp

Plucked

Vielle

5 Strings, Bowed

Psaltery

Bowed, Plucked or Struck with Hammers
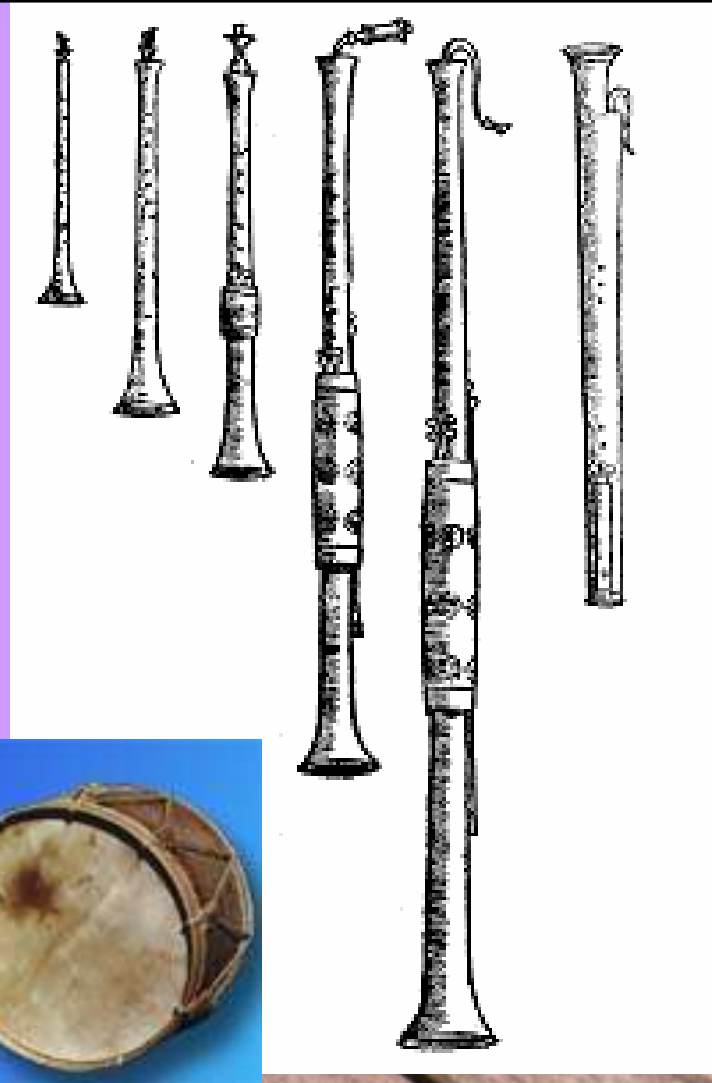
Medieval Instruments

- Hurdy-Gurdy
  - 5 strings and a crank
  - Confusingly, sometimes called a Vielle

- Organistrum
  - 3 strings and a crank
  - Requires 2 people

Medieval Instruments

- Shawms & Bagpipes
  - capped reed instruments
- Recorders
- Drums
  - Tambourines
  - Tablas

Medieval Organs

Church Organ

- Portative - like an accordion
- Positive - sits on a table, assistant works the bellows

People	Concepts	Listening Examples
Caesar	All Power Flows From the King	Cest fut in Mai
Constantine		Chant
Hildegard	Cathedrals as City Centers	Discantus
Leonin	Chant Chivalry	Florid Organum
Monks	Council of Nicea	Perotin
Nero	Dark Ages	Ordo Virtutum
Nuns	Edict of Milan	Organum
Perotin	Edict of Thessalonica	Royal Estampie
Pope	Fall of Rome	
St. Gregory	Monasteries	
	Monodies (Goliard Songs)	
Places	Music as a servant of religions	
Byzantium	Organum	
Constantine	Platonic Principle	
Istanbul	The Mass	
Notre Dame	The Offices	
Rome		