

## CHANT 2

1. Office of Sext
2. Preamble: Music in the Greek (and Roman) World
  - a. Music Philosophy
    - i. Pythagoras and the Five Hammers
      1. [ **Pythagoras's beliefs** ]
      2. [ **Tetractys of the decad** ]
      3. [ **Ratios** ]
      4. [ **Problems with Ratios** ]
      5. [ **6:8:9:12; arithmetic and harmonic means make P5 and P4** ]
      6. [ **Creation of tone by fractional subtraction [ = division ]** ]
      7. [ **Creation of semitone by subtracting 2x WT from P4 (=256/243) ]**
    - ii. Music in Plato's *Republic*
      1. [ **Effect of Music** ]
      2. [ **What was banned? Why?** ]
    - iii. (Ridiculous? Can music have such an effect? Can it be dangerous?)
    - iv. [ **2 Live Crew, *As Nasty as They Want to Be*, "Me So Horny"; Richard Cheese version also** ]
    - v. 7 Liberal arts (Boethius)
      1. Trivium: Logic, grammar, rhetoric
      2. Quadrivium: Arithmetic (multitude), music (relations of multitudes), geometry (magnitude), astronomy (relations of magnitudes)
  - b. Music Theory
    - i. Tetrachordally based – four notes in a perfect fifth
    - ii. Greater Perfect System
    - iii. Three genera: Diatonic, Chromatic, Enharmonic
    - iv. Modes with the same name as church modes, but different interpretation
  - c. Surviving Music
    - i. Few fragments despite (over-)developed pitch notation system
    - ii. Dubious rhythmic interpretation
    - iii. [ **Performance is much more about reconstruction than following the notes; mostly done by classicists, not musicologists** ]
    - iv. [ **Discussion of Fragments of Track 1** ]
3. Origins of chant
  - a. old: Doves, Spirits, and Gregory the Great (pontificate: 590–604)
  - b. new: Hebrew cantillation distilled by Charlemagne (*ca.* 800) and the Carolingian "Renaissance"
4. Cycles of the Year
  - a. Fixed and Mobile Cycles
  - b. Proper of the Time
    - i. Two anchor points: Christmas and Easter
    - ii. Each governs periods of the year:

1. Christmas: Advent, Christmas→Epiphany, Sundays after Epiphany
2. Easter: Septuagesima, Lent, Passiontide (2 Sundays before Easter), Pascal time, Sundays after Pentecost (50 days after Easter)
- iii. Where are we? Implications?
- c. Proper of the Saints
  - i. Fixed days of the year
  - ii. Ranked in solemnity to solve conflicts with Proper of the Time
  - iii. Differ according to local tradition
- d. Why do these matter?
  - i. Determine the prayers to be used
  - ii. Determine the chants to be sung
  - iii. Determine the solemnity of the melodies to be sung
5. Mass vs. Office
  - a. Celebrated in cathedrals, churches, and monasteries on either a daily or, in small places, weekly basis
  - b. Office is observed throughout the day at monasteries and also in larger secular churches (secular churches? what?)
  - c. Office revolves around the singing of the Psalms, a tradition inherited from Jewish rites. In one week, all 150 Psalms are sung.
6. Reading Modern Chant notation
  - a. Emphasis on Modern [ **history of Solesmes as editors** ]
  - b. Rhythm?
  - c. Liquescentia, quilisma, oriscus

This week's is a light assignment—but you'll want to do the listenings many times until you are able to distinguish among the various chants and discuss how they function in the Mass or Office.

MIT OpenCourseWare  
<http://ocw.mit.edu>

21M.220 Early Music  
Fall 2010

For information about citing these materials or our Terms of Use, visit: <http://ocw.mit.edu/terms>.