SCHOOL of
NOTRE-DAME
Late 1100-1200s
(Twelfth-Thirteenth centuries)
Composer-Musicians associated with the Cathedral and University of Notre-Dame de Paris
Notre-Dame in 1630, on the Île-de-la-Cité
The cathedral is one of the grandest cathedrals in the Gothic style and took almost a century to complete
• Foundations for the cathedral were laid in 1160
• The first Mass was celebrated in 1183
• The façade was completed in 1250
West Facade
South Side

Flying Buttress
Tympanum
over central door
The School of Nôtre-Dame’s polyphonic decoration of the CHANT paralleled the intricate decoration of the cathedral.
The new repertory was the first as a whole to be composed and read from notation rather than improvised.
SCHOOL of NÔTRE-DAME

- Nôtre-Dame composers important for the development of the Rhythmic Modes
- In the 1200s composers begin to write in rhythmic modes
SCHOOL of NÔTRE-DAME

Described in a thirteenth-century treatise attributed to Johannes de Garlandia
SCHOOL of NÔTRE-DAME

Based on poetry—quantitative meter, i.e. longs and shorts

*LONGA* and *BREVIS*
“Arma virumque cano, Troiae qui primus ab oris
Italianam, fato profugus, Laviniaque venit”

—Opening lines of Virgil’s Aeneid
“Arma virumque cano, Troiae qui primus ab oris Italiam, fato profugus, Laviniaque venit”
SCHOOL of NÔTRE-DAME

- Mode I: Trochee—long short
- Mode II: Iamb—short long
- Mode III: Dactyl—Long, short long
- Mode IV: Anapest—short, long, Long
- Mode V: Spondee—Long, Long, Long
- Mode VI: Pyrrhic—short short short
SCHOOL of NÔTRE-DAME

- Based on a triple-meter system as symbol of perfection
- The basic time unit (a sort of protos chronos) is the tempus, pl. tempora
<table>
<thead>
<tr>
<th>I</th>
<th>Trochee</th>
<th>long-breve</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>Iamb</td>
<td>breve-long</td>
</tr>
<tr>
<td>III</td>
<td>Dactyl</td>
<td>long (3)-breve-long (2)</td>
</tr>
<tr>
<td>IV</td>
<td>Anapest</td>
<td>breve-breve-long (3)</td>
</tr>
<tr>
<td>V</td>
<td>Spondee</td>
<td>long (3)-long (3)</td>
</tr>
<tr>
<td>VI</td>
<td>Pyrrhic</td>
<td>breve-breve-breve</td>
</tr>
</tbody>
</table>
Each rhythmic mode is signaled by a starting and ending group of neumes...
### SCHOOL of NOTRE-DAME

<table>
<thead>
<tr>
<th>Mode</th>
<th>Starting group</th>
<th>Ending group</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mode I</td>
<td><img src="image1" alt="Image" /></td>
<td><img src="image2" alt="Image" /></td>
<td>3 – 2 ( - 2)</td>
</tr>
<tr>
<td>Mode II</td>
<td><img src="image3" alt="Image" /></td>
<td><img src="image4" alt="Image" /></td>
<td>2 – 2 ( - 3)</td>
</tr>
<tr>
<td>Mode III</td>
<td><img src="image5" alt="Image" /></td>
<td><img src="image6" alt="Image" /></td>
<td>1 – 3 ( - 3)</td>
</tr>
<tr>
<td>Mode IV</td>
<td><img src="image7" alt="Image" /></td>
<td><img src="image8" alt="Image" /></td>
<td>3 – 3 ( - 2)</td>
</tr>
<tr>
<td>Mode V</td>
<td><img src="image9" alt="Image" /></td>
<td><img src="image10" alt="Image" /></td>
<td>1 – 1 ( - 1)</td>
</tr>
<tr>
<td>Mode VI</td>
<td><img src="image11" alt="Image" /></td>
<td><img src="image12" alt="Image" /></td>
<td>4 – 4 ( - 3)</td>
</tr>
</tbody>
</table>
Modal rhythm gives the non-metrical neumes of chant rhythmic value
SCHOOL of NÔTRE-DAME

The system also included signs for rests
Phrases of a particular rhythmic mode are organized into a group (ordo)
The *ordo* is number of times a pattern is done uninterrupted.

The end of an *ordo* is signaled by a rest.
A treatise from about 1285 by an author known as Anonymous IV names two musicians associated with creating Notre-Dame polyphony.
SCHOOL of NÔTRE-DAME

LEONINUS (1150–ca. 1201)
Canon at Nôtre-Dame affiliated with a nearby monastery of St. Victor
Anonymous IV credits Leoninus with compiling a “great book of polyphony” used at Nôtre-Dame.
MAGNUS
LIBER
ORGANI

“The Great Book of Organum”
MAGNUS LIBER ORGANI

- The “great book” no longer exists.
- Its contents survive in several later manuscripts.
MAGNUS LIBER ORGANI

The MLO contained two-voice organum settings of the solo sections in responsorial chants for great feast days.
MAGNUS LIBER ORGANI

Leoninusa (1150–ca. 1201)
MAGNUS LIBER ORGANI

Organum in the style of Leoninus

Only the solo portions of responsorial chant set polyphonically.

The choir sang the remaining portions in unison.
MAGNUS LIBER ORGANI

Organum in the style of Leoninus

Responsorial Chant

<table>
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<th>Polyphonic Soloists</th>
<th>Monophonic Choral response</th>
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MAGNUS LIBER ORGANI

Organum in the style of Leoninus

Polyphonic sections features two types of polyphony: discant and organum purum
The tenor sustains the chant melody in long notes.

The duplum, sings expansive melismas, moving mostly stepwise.
Cadences arrive on an octave, fifth, or unison, and are followed by a rest.

Dissonances sometimes occur and are even prolonged by the *duplum*.
MAGNUS LIBER ORGANI

ORGANUM PURUM

The notation doesn’t suggest any rhythmic mode, but some performers and scholars have tried to apply the rhythmic modes to this style.
Discant style is generally composed on the long melismas of source chant.

Tenor and Duplum move in modal rhythm
DISCANT

Discant style is generally composed on the long melismas of source chant.

Tenor and Duplum move in modal rhythm
MAGNUS LIBER ORGANI

LEONIUS, Viderunt Omnes

Organum duplum
setting of gradual
Idérunt ó-mnes * fines tér-rae sal-
lutá-re Dé-i nóstri: jubilá-te Dé-o
ó-mnis tér-ra.  

V. Nótum fécit Dó-

mínus salu-
tá-re sú-

um: ante conspéc-tum génti-um re-

ve-lá-vit * justi-

ti-am sú-am.
MAGNUS LIBER ORGANI

CLAUSULA

Clausula (pl. clausulae) = “Phrase”

Sections of discant polyphony
A clausula was a self-contained section of an organum that closed with a cadence.
MAGNUS LIBER ORGANI

CLAUSULA

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Clausula

Clausula
Substitute clausulae replaced one polyphonic setting of a segment of chant with another—
a substitute...
The tenor repeats a short rhythmic motive based on a rhythmic mode.

The tenor may also repeat the melody.
Clasulae on “Dominus”
PEROTINUS edited the Magnus Liber Organi and according to Anonymous IV “made many better clausulae.”
PEROTINUS
(late 1100s-early 1200s)

Building on the work of Leoninus, Perotinus and his contemporaries created organa for three or even four voices
PEROTINUS

Organum duplum = 2-voice
Organum triplum = 3-voice
Organum quadruplum = 4-voice
PEROTINUS

Voice names in ascending score order from the tenor

QUADRUPLUM
TRIPLUM
DUPLUM
TENOR
PEROTINUS

- All upper voices use rhythmic modes, enabling exact coordination among them.
- They move in similar ranges, crossing repeatedly
PEROTINUS

Viderunt omnes

Organum quadruplum
setting of gradual
Anonymous IV attributes this work to Perotinus

And an 1198 letter from bishop of Paris requests a four-voice organum for the Feast of the Lord’s circumcision (January 1).
PEROTINUS

Begins with purum style
The tenor sustains very long notes.
The upper voices move in modal rhythm.

Passages in discant style (tenor moving quickly) alternate with sections of purum style (tenor moving slowly)
PEROTINUS

• Repeated phrases, with restated phrases at different pitch levels
• Voice exchange (trading places)
• Complementary phrases
• Dissonances precede consonances
• Each section uses distinct techniques.
PEROTINUS

- Organum at Nôtre-Dame performed from memory
- Upper parts (Duplum, Triplum, Quadruplum) performed 1-voice per part
- Tenor = 2-3 voices
Perotinus, *Viderunt omnes* (organum quadruplum)
Pieces to Know

- Leoninus, *Viderunt omnes* [organum duplum]
- Anonymous, *Dominus* [clausula no. 26]
- Anonymous, *Dominus* [clausula no. 29]
- Perotinus, *Viderunt omnes* [organum quadruplum]
Terms to Know

- School of Nôtre-Dame
- Rhythmic Modes
- Longa, Brevis
- Tempus (pl. tempora)
- Ordo
- Anonymous IV
- Magnus Liber Organi
- Discant
- Organum purum
- Clausula
- Substitute clausula