MOTET

Motets originally consisted of newly written Latin words added to the upper voices of discant clausulae.

The earliest texts were often a textual trope of the clausula.
MOTET

The French word for “word” MOT inspired the name for the genre.
MOTET

The Thirteenth-Century Motet is a polyphonic work with one or more texted voices added to a pre-existing tenor, which is set in a modal rhythm.
MOTET

Motets are identified by a compound title comprising the first words of each voice from highest to lowest.
MOTET

Motets are identified by a compound title comprising the first words of each voice from highest to lowest.

Factume est salutare / Dominus
The motet became the leading polyphonic genre for both sacred and secular music.
MOTET

The Early Motet (to ca. 1250)
MOTET

Based on the discant clausula
MOTET

Based on the discant clausula
The new text tropes the original chant text
Phrasing of original clausula
shapes phrases of added text
MOTET

Sung during the Mass or as independent entertainment
MOTET

Factum est salutare / Dominus
MOTET

These existing motets were reworked

New texts added to duplum

in Latin or French

no longer linked to liturgical context
MOTET

These existing motets were reworked

New texts added to duplum in Latin or French no longer linked to liturgical context

Other voices (triplum) added with texts of their own
MOTET

Early Motets (to ca. 1250)

Double Motet: a motet with two added texts above the tenor

(Double motet = three voices)
MOTET

Early Motets (to ca. 1250)

Triple motet: a motet with three added texts above the tenor

(Triple motet = four voices)
MOTET

The “Additive” Motet

Original duplum discarded and another one (or more) composed.
MOTET

“Original” Motets composed “from scratch”
“Original” Motets composed “from scratch”

Chant tenor from clausula set in modal rhythm
MOTET

“Original” Motets composed “from scratch”

Chant tenor from clausula set in modal rhythm

Duplum / Triplum added above tenor
MOTET on “Dominus” of “Viderunt omnes”
Grad. 5.

Idérunt ómnnes * fines tér-rae

su-tá-re Dé-i nóstri: jubilá-te Dé-o

ómnis tér-ra.

V. Nó-tum fé-cit Dó-

mí-nus sa-lu-

tá-re su-um: ante conspectum génti-um re-

ve-lá-vit * justí-ti-um su-am.

melisma
MOTET

“Factum est salutare / Dominus”

∨

“Fole acostumance / Dominus”

same tenor (2x)
MOTET

“Factum est salutare / Dominus”
∨

“Fole acostumance / Dominus”

same tenor (2x)
new duplum…
MOTET

“Factum est salutare / Dominus”
\lor

“Fole acostumance / Dominus”

same tenor (2x)

new duplum…

with secular text…
MOTET

“Factum est salutare / Dominus”
∨
“Fole acostumance / Dominus”

same tenor (2x)
new duplum…
with secular text…
in French
MOTET

“Super te / Sed fulsit / Dominus”

Tenor “Dominus” (first half 2x)
Duplum / Triplum with texts from Latin poem
MOTET

“Super te / Sed fulsit / Primus Tenor / Dominus”
based on
“Super te / Sed fulsit / Dominus”
MOTET

“Super te / Sed fultit / Primus Tenor / Dominus”
based on
“Super te / Sed fultit / Dominus”

with added untexted “primus tenor”
MOTET

Motets in later thirteenth century
MOTET

Motets in later thirteenth century

By 1250 three voices are typical
MOTET

Motets in later thirteenth century

By 1250 three voices are typical
Upper voices with texts in Latin
or French, or French & Latin
By 1270 the tenor is now called the CANTUS FIRMUS
MOTET

By 1270 the TENOR is now called the

CANTUS FIRMUS

= A pre-existing melody
MOTET

By 1270 the TENOR is now called the CANTUS FIRMUS = A pre-existing melody

Melody predominantly CHANT
FRANCONIAN NOTATION

Franco of Cologne

*Ars Cantus Mensurabilis* (c. 1280)

Innovations in notating RHYTHM
FRANCONIAN NOTATION

Noteshape signifies relative duration
FRANCONIAN NOTATION

Notes shapes are:

<table>
<thead>
<tr>
<th>Long</th>
<th>Breve</th>
<th>Semibreve</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Long Note" /></td>
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FRANCONIAN NOTATION

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+ Double long
FRANCONIAN NOTATION

The tempus (pl. tempora) is the basic unit

LONG = 2 or 3 tempora
BREVE = 2 or 3 tempora
The *tempus* (pl. *tempora*) is the basic unit

- **LONG** = 2 or 3 tempora
- **BREVE** = 2 or 3 tempora

Franconian system included signs for rests
**FRANCONIAN NOTATION**

<table>
<thead>
<tr>
<th>Perfect = 3</th>
<th>Imperfect = 2</th>
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Circle or Broken Circle indicates relationship of the LONG to the BREVE
“Point of Perfection” or its absence indicates relationship of BREVE to SEMIBREVE
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FRANCONIAN MOTETS

Motets written in Franconian Notation

Written in style made possible by Franconian Notation
FRANCONIAN MOTETS

Motets written in Franconian Notation

Written in style made possible by Franconian Notation

Each voice has distinctive rhythm

Rhythm no longer shaped by Modal Rhythm
FRANCONIAN MOTETS

Adam DE LA HALLE
(c. 1240-1288?)

De ma dame vient / Dieus comment porroie /
Omnes
Tenor “Omnes” > Gradual *Viderunt Omnes*
(4) x 3

“Omnes” is eleven pitches
Arranged into 3 sections, each with a different rhythm
“Omnes” repeated 4 times in each section
FRANCONIAN MOTETS

Tenor “Omnès” > Gradual Viderunt Omnes
(4) x 3

Duplum (Motetus) > Dieux, comment porroie
FRANCONIAN MOTETS

Tenor “Omnes” > Gradual *Viderunt Omnes* (4) x 3

Duplum (Motetus) > *Dieux, comment porroie* quotes from de la Halle

Triplum > *De ma dame vient* quotes from other songs
FRANCONIAN MOTETS

Each voice has its own pace

Duplum = woman’s point of view

Triplum = man’s point of view

Parts are independent
FRANCONIAN NOTATION

With Franconian notation
score notation not needed

voices written in parts on one page
rather than score format
FRANCONIAN MOTETS

Harmony allows thirds and other dissonances

P4 now being treated like a dissonance

Cadences still demand “perfect” consonances

Cadence patterns developing
English culture was tied to that of France after the Norman Conquest in 1066
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Norman Conquest (1066) depicted in the Bayeux Tapestry
English culture was tied to that of France after the Norman Conquest in 1066.

William the Conqueror

Norman Conquest (1066) depicted in the Bayeux Tapestry
Although English musicians adopted the French language and culture of the Court, English musicians already had a distinct musical style.
English improvised partsinging documented as early as 1200

English Style included prominent “imperfect consonances”

Emphasis on harmonic thirds and triads including the final sonority
ROTA

Voice-exchange evolved into elaborate techniques
ROTA

Voice-exchange evolved into elaborate techniques

The RONDELLIUS

two or three phrases are heard simultaneously,
with each voice singing each one in turn
ROTA

Rondellus

Triplum: a b c
Duplum: c a b
Tenor: b c a
ROTA

A ROTA is a perpetual canon or round at the unison
ROTA

Sumer is icumen in
ROTA

*Sumer is icumen in*

Two voices sing a voice-exchange *pes* (Latin for “foot” or “ground”).
Two voices sing a voice-exchange *pes* (Latin for “foot” or “ground”).

Four upper voices in canon producing alternating triadic sonorities of F–A–C and G–B-flat–D
POLYPHONY

By 1300, “composition” meant creating polyphony, not monophony.
POLYPHONY

Writing down music of multiple parts in coordinating vertical sonorities to create a sense of direction that would be a hallmark of Western tradition and set it apart from other musical traditions.
FOURTEENTH CENTURY

Difficult conditions in Europe
FOURTEENTH CENTURY

Difficult conditions in Europe

“Mini Ice Age”
Floods
FOURTEENTH CENTURY

Difficult conditions in Europe

The BLACK DEATH
FOURTEENTH CENTURY

Difficult conditions in Europe

THE BLACK DEATH
FOURTEENTH CENTURY

BUBONIC PLAGUE
killed one third of the Europe’s population
1347-1350
FOURTEENTH CENTURY

BUBONIC PLAGUE
killed one third of the Europe’s population
1347-1350

Victims died within days
Survivors fled urban areas
FOURTEENTH CENTURY

GREAT SCHISM
1378-1417

King Philip IV of France
French Pope in Avignon

Corrupt clergy bureaucracy
FOURTEENTH CENTURY

Gregory XI dies—No Roman candidate

Cardinals elect Urban VI—and regret it

Cardinals elect Clement VII
who moves the Papacy to Avignon, France
creating a Pope and Anti-Pope
Gregory XI

Urban VI  Clement VII

↓  ↓
FOURTEENTH CENTURY

SCIENCE & SECULARISM

William of Ockham (c.1285-1349)
Knowledge from experience and the senses

Eyeglasses, Mechanical clocks, Magnetic compass
FOURTEENTH CENTURY

William of Ockham
The Florentine painter GIOTTO achieved more naturalistic representation and a sense of depth and symmetry.
Giotto, Arena Chapel, Padua
FOURTEENTH CENTURY

LITERATURE

Increased literacy led to
more literature in the vernacular.

Dante Alighieri and Giovanni Boccacio in Italian
Geoffrey Chaucer in English
Dante Alighieri

Geoffrey Chaucer