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978-1-107-03966-7 - The Monstrous New Art: Divided Forms in the Late Medieval Motet

Anna Zayaruznaya

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The Monstrous New Art

Late medieval motet texts are brimming with chimeras, centaurs, and other strange creatures. In *The Monstrous New Art*, Anna Zayaruznaya explores the musical ramifications of this menagerie in the works of composers Guillaume de Machaut, Philippe de Vitry, and their contemporaries. Aligning the larger forms of motets with the broad sacred and secular themes of their texts, Zayaruznaya shows how monstrous or hybrid exempla are musically sculpted by rhythmic and textural means. These divisive musical procedures point to the contradictory aspects not only of explicitly monstrous bodies, but of such apparently unified entities as the body politic, the courtly lady, and the Trinity. Zayaruznaya casts a new light on medieval modes of musical representation, with profound implications for broader disciplinary narratives about the history of text–music relations, the emergence of musical unity, and the ontology of the musical work.

ANNA ZAYARUZNAYA is an assistant professor in the Department of Music at Yale University. Her research brings the history of musical forms and notation into dialogue with medieval literature, iconography, and the history of ideas. Her work has appeared in the leading journals of her field, including the *Journal of the American Musicological Society* and the *Journal of Musicology*. Her study of musical voice-crossings used to depict the action of the goddess Fortune in the motets of Guillaume de Machaut was awarded the 2011 Van Courtlandt Elliott Prize by the Medieval Academy of America. She has also received awards and fellowships from the American Musicological Society, the Institute of Advanced Study at Princeton University, and the Radcliffe Institute of Advanced Study at Harvard University, where she was a fellow in 2013–14.

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For Yarrow, and because of him

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Supplementary online content

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Music examples

With one exception, music examples have been newly edited for this study, using the clearest or most complete source available, as indicated in the Bibliography. For works whose texts are edited in the appendices, those readings are also used in the examples. Unless noted otherwise, voices are presented in the order triplum – motetus – tenor – contratenor (if any). Most of the examples are presented in a simplified form of fourteenth-century French (*ars nova*) notation in score, with modern clefs (for more information about notational and other technical terms, see the glossary). Other than the shape of the notes, the biggest difference between the modern notational system and the fourteenth-century one is that notes can be divided into either two or three smaller units:

Note name	Form	Equivalence in next-smallest note-value
Minim		n/a
Semibreve		 or 
Breve		 or 
Longa		 or 
Maxima		 or 

The division is consistent within any given work and usually clarified by alignment in score. In addition, mensural signs (analogous to modern time-signatures) are given in brackets at the start of each example. They give

information about the structure of the beat. The two mensurations used in the examples are:

[C] ■ = ◆ + ◆ = ◆◆◆ + ◆◆◆

[C] ■ = ◆ + ◆ = ◆◆ + ◆◆

When triple divisions of notes are involved, imperfection and alteration may take place. In the former, a smaller note “takes” value from a longer one so that the two together can make up three beats. Thus under [C], ◆◆◆ denotes a trochaic pattern, but if the minims were omitted, the semibreves alone (◆◆) would have the value of three minims each. Imperfection is not indicated in the examples, but should be clear from context and vertical spacing. Alteration, which doubles the length of a note in order to fill out a group of three beats, is indicated in these examples by a plus (+) above the affected note. Since these are editions using simplified *ars nova* notation rather than diplomatic transcriptions, ligatures and multi-measure rests have been silently broken up to make score alignment possible. Dots of addition (akin to modern dots) are represented, but most dots of division have been omitted, since bar lines do their work. Note that under [C], the pattern ◆◆◆ always has the longer semibreve in front, and the second semibreve is imperfected by the minim (following the rule *similis ante similem perfecta*). In the editions here this is sometimes clarified with a dot (◆.◆◆) but the dot is not necessary. A useful set of online tutorials for fourteenth-century French notation created by Elizabeth Eva Leach can be accessed at <http://diamm.nsms.ox.ac.uk/moodle/login/index.php>.

In examples 2.4–5, 2.9, and 3.2 the music has been shrunk in order to demonstrate larger points about form. There it is not necessary to see the individual notes, though readers of the ebook version should be able to zoom in for details.

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