Music and the *moderni*, 1300–1350

Music theorists labelled the musical art of the 1330s and 1340s as ‘new’ and ‘modern’. A close reading of writings on music theory and the polyphonic repertory from the first half of the fourteenth century reveals a modern musical art that arose due to specific innovations in music notation. The French *ars nova* employed as its theoretical fundament a new system for arranging musical time proposed by the astronomer and mathematician Jean des Murs. Challenging prevailing accounts of the *ars nova*, this book presents the ‘new art’ within the intellectual context of its time, revises the datings of Jean des Murs’s writings on music theory, and presents the intersection of theory and practice for a crucial era in the history of music. Through contemporaneous accounts, Desmond explores how individuals were involved in ‘changing’ music in early fourteenth century France, and the technical developments they pursued that precipitated this stylistic change.

Karen Desmond is Assistant Professor of Music at Brandeis University, and in 2018 was a Visiting Assistant Professor of Music at Harvard University. She has published her research on thirteenth- and fourteenth-century music, theory, and notation in the leading journals of her field. Desmond was awarded an NEH Research Fellowship and an SSHRC Banting Fellowship for this book project.
Music and the *moderni*, 1300–1350

The *ars nova* in Theory and Practice

**KAREN DESMOND**
Brandeis University, Massachusetts
For my family
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Note on Music Examples

The music examples have been newly edited for this book from the original manuscripts. The motet texts included in the music examples are from PMFC, unless indicated otherwise. Most examples are notated using an adaptation of mensural notation that presents the parts in score (in the order triplum, motetus, contratenor, if present, and tenor) in modern clefs. The note shapes remain at original values, and use medieval 'black notation', so note heads are filled in and have the shapes of duple longs, longs, breves, semibreves, and minims. Medieval rests are also used. Dots of division or perfection are included, and plicas are indicated with the graphic appearance they have in the medieval manuscript. Modus units are indicated by the use of dotted barlines in score. Notes contained within ligatures in the original manuscript are broken up to facilitate the alignment in score. To reduce clutter in the examples, ligature brackets are not included in the music examples; they are, however, present in the edition of Apta/Flos presented as Appendix 5.

Rules of perfection apply to music notated in perfect (ternary) mensurations. So, for example, a long notated before a long in perfect modus has a duration of three breves, but a long followed by a single breve will usually have a duration of two breves. Similarly, in perfect tempus, a breve followed by a breve will be perfect and worth three semibreves, but if followed by a single semibreve it may be imperfect and worth two semibreves. If there are two breves in between two longs in perfect modus the second breve is called a brevis altera and is held for two breves. It is indicated in the examples with a plus sign above the altera note. Motets originally notated in a 'Fauv-like' notation, where semibreves in groups are undifferentiated, or sometimes are notated with a descending stem on the first of a group, are notated in the examples exactly as they are found in the original manuscript source, including the placement of dots of division between the semibreve groups.
Manuscript Sigla

Note: Manuscript sigla listed below are distinguished in the text in bold.

Aachen
Aachen, Öffentliche Bibliothek der Stadt, Beis E 14.

Apt
Apt, Cathédrale Sainte-Anne, Bibliothèque du Chapitre, 16bis.

Arras
Lost (copy in private collection viewed and catalogued by Friedrich Ludwig in 1906).

Ars A
Paris, Bibliothèque de l’Arsenal, 135.

Ba
Bamberg, Staatsbibliothek, Msc. Lit. 115.

Bar 5170
Brussels, Algemeen Rijksarchief, Fonds Sint-Goedele, 5170.

Barc A
Barcelona, Biblioteca Nacional de Catalunya/ Biblioteca Central, MS BM 853.

Barc C
Barcelona, Biblioteca Nacional de Catalunya/ Biblioteca Central, MS 971.

Bern A
Bern, Burgerbibliothek Bern/Bibliothèque de la Bourgeoisie, Cod. A 421.

Bodley 77
Oxford, Bodleian Library, Bodley 77.

Bodley 300
Oxford, Bodleian Library, Bodley 300.

Bodley 842
Oxford, Bodleian Library, Bodley 842.

Br
Brussels, Bibliothèque royale de Belgique, 19606.

Cambrai
Cambrai, Médiathèque d’agglomération (formerly: Bibliothèque municipale), B 1328.

Cambrai B 165
Cambrai, Médiathèque d’agglomération, Inc. B 165 (fragments now bound in B 165 were part of B 1328).

Cambrai C 647
Cambrai, Médiathèque d’agglomération, C 647.

Cgc 512/543
Cambridge, Gonville and Caius College, 512/543.

Chantilly
Chantilly, Musée Condé, 564 (olim 1047).

Chicago 54.1
Chicago, The Newberry Library, MS 54.1.

Cl

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<td>Mo</td>
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<td>Sa</td>
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<td>San Lorenzo</td>
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<tr>
<td>Trem</td>
<td>Paris, Bibliothèque nationale de France, n.a.f. 23190, 'Trémoille'.</td>
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<td>Troyes, Bibliothèque municipale, 1397.</td>
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<td>Tu</td>
<td>Turin, Biblioteca Reale, Vari 42 (formerly part of E. X. 73/ H. 59).</td>
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<td>Rome, Biblioteca Apostolica Vaticana, Reg. lat. 1571.</td>
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<td>Wn 5094</td>
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<td>Würzburg 10a</td>
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Abbreviations

A further note on terminology and capitalisation: ars nova, in italics and lower case, is used for references to the period, movement, or style; Ars nova, with a capital ‘A’, is used to refer to the music treatise that has been attributed in previous scholarship to Philippe de Vitry.

Add. Additional.
BL British Library.
BnF Bibliothèque nationale de France.
CSM Corpus scriptorum de musica.
DSB Dictionary of Scientific Biography (Detroit: Charles Scribner’s Sons, 2008).
fr. fonds français.
Gallica http://gallica.bnf.fr
lat. fonds latin.
LmL Lexicon musicum Latinum medii aevi.
n.a.f. nouvelles acquisitions françaises.
n.a.l. nouvelles acquisitions latines.
SM Speculum musicae.
Abbreviations for Anonymous Music Treatises

This is a listing of the abbreviations used in this book for anonymous music treatises. Listed are the abbreviation, the treatise incipit, the manuscript source(s), a short bibliographic reference to the most recent edition (for full references, see the bibliography), and the abbreviation used in the *Lexicon musicum Latinum mediæ aevi* (hereafter LmL; available at www.lml.badw.de) online database, with the copying date of the earliest manuscript source as given in LmL in parentheses.


Anonymous of St Emmeram ‘Quoniam prosam artis musicæ mensurabilis’ in Munich, Bayerische Staatsbibliothek Clm 14523, fols. 134–159v. Yudkin, *De musica mensurata*. LmL: ANON. Emmeram (thirteenth century [1279]).


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List of Abbreviations for Anonymous Music Treatises

Berkeley anonymi 'In omnibus requiem quesivi' in Berkeley, University of California, Bancroft Library MS 744 (Phillipps 4450), fols. 1–50. Ellsworth, The Berkeley Manuscript. LmL: ANON. Ellsworth (c. 1375).


CS3anon3 'Quoniam per ignorantiam artis musicae' in BnF lat. 15128, fols. 127–129. Philippi de Vitriaco Ars nova, CSM 8, 84–93. LmL: TRAD. PHIL. II. (fourteenth century).


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<th>List of Abbreviations for Anonymous Music Treatises</th>
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<td><strong>Ps.-Petr. Cruc.</strong></td>
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