Polyphony in Medieval Paris

Polyphony associated with the Parisian Cathedral of Notre Dame marks a historical turning point in medieval music. Yet a lack of analytical or theoretical systems has discouraged close study of twelfth- and thirteenth-century musical objects, despite the fact that such creations represent the beginnings of musical composition as we know it. *Is musical analysis possible for such medieval repertoires?* Catherine A. Bradley demonstrates that it is, presenting new methodologies to illuminate processes of musical and poetic creation, from monophonic plainchant and vernacular French songs, to polyphonic organa, clausulae, and motets in both Latin and French. This book engages with questions of text–music relationships, liturgy, and the development of notational technologies, exploring concepts of authorship and originality as well as practices of quotation and musical reworking.

**Catherine A. Bradley** is Associate Professor at the University of Oslo. She has published widely on the earliest motets, in journals including *Speculum, Journal of Musicology, Music Analysis, and Early Music History*.
MUSIC IN CONTEXT

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Polyphony in Medieval Paris

The Art of Composing with Plainchant

Catherine A. Bradley
University of Oslo
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Note on the Text

Transcriptions

Original text spellings are retained. Capitalisation, punctuation, and text-line numbers are editorial.

Square brackets indicate editorial insertions.

Round brackets indicate erasures.

In transcriptions of plainchant, slurs indicate ligatures, dashed slurs indicate conjuncturae, and liquescents are shown by joined pitches. An asterisk indicates the juncture between a solo and a choral section of the plainchant.

In transcriptions of polyphony, ligatures are indicated by square brackets, conjuncturae by dashed slurs. Plicae are shown by a line through the stem, and in unmeasured polyphonic transcriptions plicae are indicated by slurs. Repetitions of the tenor plainchant melody (cursus) are numbered beneath the stave in roman numerals.

The medieval note value of the long (longa) corresponds to a crotchet in modern notation, a ternary long (longa trium temporum) to a dotted crotchet. The breve (brevis) is equivalent to a quaver in transcription.

The term 'perfection' refers to the length of a dotted crotchet in transcription. In the early thirteenth century this is described as a ternary long (longa trium temporum). For the sake of concision, the later-thirteenth-century term of perfect long (longa perfectum) or perfection is adopted throughout as the unit by which musical time is measured.

Numbering Systems

Motet numbers – from Friedrich Gennrich, Bibliographie der ältesten französischen und lateinischen Motetten, SMMA 2 (Frankfurt, 1957) – are prefaced by Mt.

Clausula folio numbers are followed by an arabic numeral that indicates their position in the sequence of clausulae on this folio.
Note on the Text

For the shorter so-called mini clausulae (F, fols. 178r–183v), the folio number is followed by a roman numeral that identifies the stave on which the mini clausula is copied, and then by an arabic numeral that indicates its position in the sequence of mini clausulae on this stave.

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| MüA   | Munich, Bayerische Staatsbibliothek, Mus.ms. 4775 (gallo-rom. 42) and fragments in Berlin, Staatsbibliothek zu
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Abbreviations

BVM  Blessed Virgin Mary
CSM  Corpus scriptorum de musica
Mt    Motet number in Friedrich Gennrich, *Bibliographie der ältesten französischen und lateinischen Motetten*, SMMA 2 (Frankfurt, 1957)
NOHM  New Oxford History of Music
PMMM  Publications of Mediaeval Musical Manuscripts
RRMMA  Recent Researches in the Music of the Middle Ages and Early Renaissance
SMMA  Summa musicae mediæ ævii
WMB  Wiener musikwissenschaftliche Beiträge