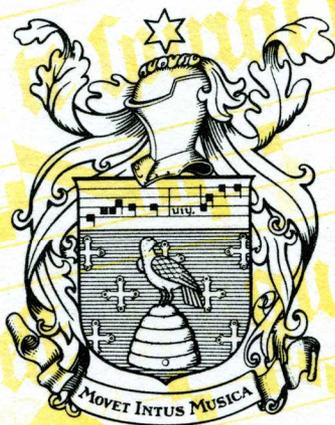


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ORGAN MUSIC AND GREGORIAN CHANT

by Don Antoine Bonnet, O.S.B.
monk of Solemes

The problem of the relationship between organ music and liturgical chant is not a new one. It has presented itself since the earliest days when, through a unique privilege, the organ became an instrument of the Church and was given the role of functioning with the choir, bringing to the service of the divine cult the multitude of its voices and the variety of its tonal resources.

All musicians whose duties place them at an organ console have felt to a greater or lesser degree the grandeur and nobility of the role given to them in the course of the liturgical Offices, and they have made some very fine declarations of principle in this regard. In spite of the diversity of their temperaments, their musical educations and their esthetic tendencies, they all agree in declaring that the church organist should not play "*during* the Office, but play the Office itself" (Maurice Emmanuel), and that he should "become as closely united with the Office as possible by drawing for inspiration on pieces of plain-chant" (Marcel Dupres).

Regarding these principles, then, there are neither difficulties nor disagreements; we have a fine and unanimous viewpoint. When it comes to the practical working-out, however, it is quite another matter. Problems have a way of multiplying, and what a wide diversity there is in the manner of solving them! In itself this diversity is not wrong, but we must maintain that the whim and caprice of an individual cannot be suitable to the norm of a religious Office, the prime quality of which must be *unity*. No doubt these are complicated matters, and are very difficult to describe with exactitude. Yet they are all too real. Perhaps an analogy will help us to see this more clearly.

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Go to Chartres and stand before the western facade. The "new" tower will not shock you next to the "irreproachable spire" of the "old" tower. You will, moreover, appreciate its beauty without difficulty, because it will seem to you to be the logical development of the romanesque tower on which it is erected.

Then go into the Cathedral up to the vault of the choir and look about you. Immediately something is upset within you. The "embellishments" of the canons of the eighteenth century, and in particular the group of the Assumption of Bridan seem to be out-of-place in such a place. They do not match the style, proportions or grace of the incomparable sanctuary.

The organist is faced with problems similar to these. He must blend into this unified ensemble in such a way that his listeners, far from being caused to resent him, will, on the contrary, silently be grateful for his having been able to enhance the prayers and chants of the whole congregation.

To get a complete picture of the problem, we would be obliged to go back to the very origins of organ music. Then, following the passing of time, we should study the different solutions which Church organists have applied to the problem at hand. We would be obliged, in short, to undertake a history of organ music in its liturgical roles. This would be a wonderful and very useful work, but of vast proportions which would easily fill a huge volume. In these few pages we shall content ourselves with taking a characteristic example which will permit us to show the essential error to avoid, and in the same process to uncover the essential elements of a proper and satisfying solution.

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* * *

In 1685 at Paris, Nicholas Gigault, organist at Holy Spirit and of the churches of Saint-Nicholas and Saint-Martin-des-Champs, published a *Livre de Musique pour l'orgue* which contained about 180 pieces, all intended for

service playing, grouped according to the eight church tones and written to a great extent on plain-chant melodies.

In the opening remarks to his readers, Gigault shows a constant care to conform to the needs and demands of divine worship. Not only does he write somewhat short pieces in order not to cause delays in the service, but he even takes care to plan for cuts, if they should be necessary. He goes into certain details of the intonations of the different tones and remarks that he has tried to conform to plain-chant, and particularly to the finals in order to give the intonations to the choir more clearly. Finally, the book is dedicated "to the Blessed Virgin". In this noble dedication is said, among other things, that the Magnificat "is the most beautiful of all the canticles . . . on which our art will be applied eternally without even the most beautiful sounds, or all the harmony of music being able to equal the least of its divine expressions". In closing, our organist asks the Blessed Virgin "to grant that his chants may please the heart even more than the ear, to raise the soul of those who hear them to You and to Your Son, and to give them an ardent desire to rise to Heaven to hear that ineffable Music which must be our eternal Joy".

Here we have a grouping of completely favorable dispositions which leads us to see Nicholas Gigault as a model liturgical organist. Of the 214 pages of his Organ Book, however, nothing has survived the wear of time. None of the pieces designed with such care could be used for a service. In spite of our good will, we are forced to admit that we rarely see such contrast between the excellence of principles and the poverty of the result.

What could possibly be the cause of such misfortune? What is the basic error which would explain all the others? This basic lack seems to us to have been certainly not theoretical, but a practical understanding of the primacy and excellence of Gregorian chant, "rule and supreme model of all sacred music".

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Instead of listening obediently to the liturgical melody and let it create in him the sounds and rhythms which result naturally from its sonorous progression, he tried on the contrary, to impose on it from without a harmonic and rhythmic treatment which is foreign to its very structure. The mode is immediately converted through the alteration of the leading tones, to the modern major or its relative minor. The melody, deprived of its proper life, is cut up in pieces and presented in long note-values. These fragments are to serve in turn as themes of works of which the developments have no inner relationship with the mode and rhythm of the melody which has been so disfigured. When the organist is a master of polyphonic composition and has, moreover, a deeply religious soul, he can avoid the worst consequences, and can even write pieces which, in spite of certain concessions to the tastes of the day, remain true models of liturgical music. But when the organist, filled with theories learned in school, turns to dressing the chant in the present-day musical fashions, ornamenting it with "prunings and graftings" and setting it to "new movements", nothing remains of that perfection glimpsed in the heavens of high principle. Between liturgical chant and the organ-playing a chasm opens up, a contrast is established which is all the more to be deplored because it comes in the Liturgy, where all the elements which enter into the composition of a service should blend in a single goal and unite in a common adoration.

We could stop here and say that these criticisms hold true only for classical organists who knew Gregorian chant only in its decadent form, whereas we, better situated than our ancestors, now possess plain-chant restored to its proper melody and rhythm. It is indeed true that the restoration of Gregorian chant has caused a favorable reaction among organists, and that for the last fifty years attempts have been more and more numerous toward achievement of an organ music more and more respectful of the character and grace of the ancient modes. Nevertheless, without taking away anything from the generosity of motives and the quality of the efforts, we are obliged to recognize the fact that we have not yet succeeded in creating a truly "liturgical"

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style of music which would adapt itself effortlessly to the letter and spirit of Gregorian chant.

We should add, too, that at the point of development to which we are led by the present evolution of harmony, the problem is becoming more and more difficult to solve, as the organists are finding themselves torn between their musical training, which has legitimately advanced with their times, and the demands of the liturgical service, in which Gregorian chant remains the determining element.

Must we, then, declare that the problem is insoluble? Must we admit that we have been passed by in the inevitable progress of musical development? We do not think so, and we are even naive enough to believe that at the cost of some sacrifice . . . no doubt difficult to make . . . a harmonious solution can be arrived at.

One of the greatest musicians of our own day will help us to discover the essential points.



In 1929 the magazine *Musique* made a survey among composers on the evolution of music and its most recent tendencies. Manuel de Falla gave a remarkable answer, some aspects of which seem very fitting to note at this time.

To the question: "What are your present tendencies?" Falla answered: "Toward an art as strong as it is simple, and in which egotism and vanity would be absent. But what a difficult goal to reach!" If such a directive seems fitting for the demands of the art considered in itself, how much more strongly should it be proposed for the musicians who have the honor and the responsibility to write works which are beautiful, not only from the purely musical point of view, but to a degree which would make them suitable to be introduced in the body of a liturgical service! This answer, in fact, seems to us to go to the root of the question. First of all light and order have to be established in ones

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inner being. Before going into the purely technical problems, it is necessary to resolve a basic difficulty of spiritual nature. All is pointless if the soul is not first freed of itself and ready to let itself be drawn and influenced by "the pure musical substance" of Gregorian melody, separated from any arbitrary circumstance or outer superposition.

To devote oneself in this way to the discipline of plainchant in no way implies a servile imitation, but rather a reasonable exploitation of its inexhaustible resources, creating "a music in which the eternal laws of rhythm and tonality, — intimately linked, — may be conscientiously observed."

Such a style thus presupposes:

1) Deliberate exclusion of "capricious dogmas which often become in art the worst enemies of the true and intangible dogmas" (merely think of the tyranny of C major, the down-beat, the square measure, the forbidden intervals, etc.).

2) A decided preference for free and supple rhythms, for innumerable combinations, based nevertheless on a basic value, maintained as a principle of order and unity.

3) And for a polyphony which will be both strict and bold, in which the various parts pursue their courses with a logic rigorous to the degree of its leading to a firmly established close . . . for a polyphony conceived as the blossoming of a harmony based on the natural resonance of the Gregorian modes.

What should be avoided above all are these attempted compromises between ancient modality and modern harmonic systems. Neither chromaticism nor atonality can blend with it. It is, therefore, salutary that organists are learning more and more to give up these impossible matings in preference for the reasonable and conscientious exploration of the "sonorous spaces" created by the simple flow of a plainsong melody. No doubt the Gregorian modes are diatonic in their

essence, but freed from the constraints of classical tonality, they imply in their resonance a whole train of harmonic groupings, bold and new. It is for each composer, according to the quality of his "antennas", to grasp their many vibrations.

We can see now in what sense we must talk of a return to the ancient melody of the Church. There can be no question of a regression, — impossible, in fact, — to a dull and soulless pastiche "of a form of art perfect of its type" (Dom Mocquereau). Not so many exercises *on* the chant; let there be instead a ceaselessly renewed "invention", more sure and certain in its discoveries to the extent that it never ceases to seek the elements of its inspiration in the same basic source. The presupposes, in fact, that Gregorian chant is the very basis of any musical training. It is, moreover, no longer a question of devoting only a few pages to the study of the ancient modes for those students who have a penchant for "archaicism" or "mysticism", On the contrary, it is time to give them first rank in the studies of counterpoint and harmony, which would then become complete treatises of modal polyphony.

Obviously we must add another condition, also very essential: talent, or even genius. God has not, however, ever refused this "gift" in the course of the long history of sacred music. Our epoch does not lack in fine talents, artists avid in serving and enriching divine worship. May they in this pathway discover, for the glory of God and our joy, ancient and new splendors.

*
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Perhaps it is not amiss to state that these few reflections contain no hidden implications. They are intended simply as considerations in itself and for itself of a problem which is commanding more and more attention from all those who have at heart the dignity and perfection of the divine service.

THE TWO GENEALOGIES, SET TO MUSIC, IN MORGAN MS 512

by Jeanette B. Holland

Deus qui tuos erudis
testamentorum paginis
ex eorum intelligentiae
cantus nostros condis dulcedine.

Tibi sit acceptabile
nobis sic fiat utile
quod de tuis solvemus laudibus
si quod sonat intellexerimus.

*Beginning of a hymn for the second nocturn,
at Matins, written by Peter Abelard*

I. Introduction

Manuscript 512 of the Pierpont Morgan Library, in New York, is a Lectionary of French provenance. It contains the Gospel readings for the "Proper of the Time" and the "Proper of the Saints", continues with the lessons for the "Office of the Dead", and ends with the "Genealogy of Christ" according to St. Matthew and St. Luke, the only sections set to music.

The manuscript is written on vellum. It contains 158 leaves, 260 x 175 mm. The verso of the first leaf bears a full page miniature¹ illustrating the Gospel reading for the first Sunday of Advent. The Gospel reading itself, Matt. 21, 1, "Cum appropinquasset Jhesus Jherosolimis," appears on the facing page, which is folio 2^r in the Arabic foliation

1. Regarding a similar style of miniature see: A. W. Byvanck, *De middeleeuwse boekillustratie in de noordelijke Nederlanden*, 1943, 10.

generatio sic emat. **Q**um esset desponsata

mater eius maria iosephi antequam con-

ueniret inuenta est in utero habens de-

spiritu sancto. **Q**ue deum laudamus. **E**uangelii

Dominus uobis cum. **E**t cum spiritu

tuo. **S**equentia sancti euangelii. **S**e-

cundum lucam. **G**loria tibi domine.

Factum est autem cum baptizaretur

omnis populus. et ihu baptizato

et orante apertum est celum. **E**t

(following normal procedure). The original Gothic rubric foliation is found in the upper left of each verso, beginning with folio 2^v of the Arabic foliation, and was put on folios 1-151 only.

Various kinds of directions for the scribe and the rubricator appear throughout, also catchwords at the end of each quire of eight, enclosed in rectangles. The first page of the text is decorated with a border of alternating rose and blue bands with ivy, and a great many initials in burnished gold or written in blue ink with calligraphic embellishments decorate the text throughout. The space of the page that contains the writing is 190 x 90 mm., and each page holds twenty-two written lines.

In Morgan MS 512 the liturgical year appears divided into two distinct sections.² The first section, the *Temporale* (folios 1^r - 116^r) embraces fifty Sundays, the Ferias and special holidays that may occur on weekdays, such as Christmas, Epiphany or Ascension.

The second section, the *Sanctorale* (folios 116^r - 151^r) comprises the lections for the cult of the Saints; the *Sanctorale* is followed by two folios (151^r - 153^r) containing lections for the "Office of the Dead". The lections for the Saints begin with the Feast of St. Nicolas and end with the Feast of the Immaculate Conception of the Virgin.

The two gospels containing the Genealogies of Christ, set to music, begin on the verso of folio 153.

Morgan MS 512 does not provide explicit evidence to suggest what church or abbey the Lectionary might have been written for or what date to assign to it.

The script in the text shows the typical features of the High-Gothic Latin Minuscule Book-Hand.³ The compositions

2. "The separation of the *Temporale* and *Sanctorale* took place during the 14th to 16th centuries." Dom J. Froger, "Les Divers États du calendrier dans le Graduel romain," *Revue Grégorienne*, XXXI (1952), 11.

are written in the most developed form of "Messine notation."⁴ The clarity and precision of the writing are on a level with its beauty. Both letter script and music notations of Morgan MS 512 can be identified with styles of handwriting in vogue mainly at the beginning of the 14th century in France.

The celebration of certain feast and saints' days, as found in the *Sanctorale* of MS 512, points also to the beginning of the 14th century, as the most recent feasts commemorated in the Lectionary are (1) the Feast of the Immaculate Conception of the Virgin, introduced into the churches of Paris between 1280 and 1288,⁵ and (2) the Feast of St. Louis, King of France, who was canonized in 1297. The Feast of Corpus Christi is not yet mentioned in our MS. "The Feast of Corpus Christi was promulgated for the whole church by Urban IV, in 1264, but the majority of churches in Italy had not yet adopted it fifty years later, though it was by then just beginning to be taken up by churches in the North. The decade 1320-1330 sees its beginning in many important dioceses."⁶

On paleographical and liturgical grounds, therefore, the entries of the Morgan Genealogies must be assigned to the beginning of the 14th century.

The identification of the place to which to assign the origin of the Lectionary remains problematic. Tables of pericopes, drawn from both the *Temporale* and the *Sanctorale* of the MS, point to some conclusions: the *Sanctorale* includes, in addition to the saints who constitute the main body

3. As compared with facsimile reproductions in F. Steffens, *Paléographie latine*, 1919; E. Maunde Thompson, *An Introduction to Greek and Latin Paleography*, 1912, and L. Delisle, *Le Cabinet des Manuscrits de la Bibliothèque Nationale*, III, 1881.

4. As compared with facsimile reproductions in H. M. Bannister, *Monumenti Vaticani di paleografia musicale latina*, 1913, and Dom G. Suñol, *Introducció a la paleografia musical gregoriana*, 1935.

5. *Gallia Christiana*, VII, Cols. 116-8.

6. Dom G. Dix, *The Shape of the Liturgy*, (1945), 586.

of the early *Roman Sanctorale*, the names of many other saints, most of them venerated chiefly at Reims and others in Paris.⁷

The "Messine notation", as it is known, was disseminated during the 12th and 13th centuries from a region within the Duchy of Burgundy, and it is found mainly in MSS of Cistercian provenance. The analysis of the letter script directs attention geographically to Northern France: the 14th century regions of the Duchy of Normandy and the County of Flanders, and to Paris especially as possible places of origin of Morgan MS 512.

Since it has been impossible to find any information at all about the history of the MS, the question of its place of origin must remain open. In this respect Morgan MS 512 shares the mystery of many artistic and literary medieval monuments. They have either disappeared from view for a certain time, or have been subjected to severe alterations by the ravages of time or by wilful actions of man himself. In France, the wars of religion and the French Revolution were particularly abusive to the medieval religious buildings and—consequently to their libraries. For the time being the results of our investigation thus far, achieved by deduction, must suffice.

Of principal interest, however, is the liturgico-musical aspect of the two Genealogies in Morgan MS 512. We should first examine the texts and, in particular, their organization.

In the text of the Matthew pericope: 1, 1-18, "The scope and purpose of 'The Gospel according to St. Matthew' is indicated in the first verse 'Liber generationis Jesus Christi, filii David, filii Abraham.' This connects Jesus at once with two of the most important of the Old Testament covenants: The

7. The Book of Saints: *A Dictionary of Servants of God Canonized by the Catholic Church*, 1947; O. Chevalier, "Martyrologe, Calendrier, Ordinaires et Prosaire de la Métropole de Reims," *Bibliothèque liturgique*, VII, 1900.

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Davidic Covenant of kingship, and the Abrahamic Covenant of promise.”⁸

The first verse also adumbrates, in part, the formal divisions into which the Matthew Genealogy is to be cast in verses 1-17, these divisions being:

- a) from Abraham to David,
- b) from David to the Captivity,
- c) from the Captivity to Jesus.

References to the Captivity interrupt the listing of the ancestors in verses 11 and 12; verse 17 concludes the listing with a summary in which the total number of generations in each of the three divisions is said to be fourteen; and verse 18, the last of our pericopes, provides the transition to Christ’s “first advent”, His birth.

The genealogical listing within the Luke pericope, Luke 3, 21-38, first half of 4, 1, is uninterrupted. It is preceded in verses 21 and 22, however, by an account of the baptism of Jesus, including God’s words acknowledging Him as the Son.

The pericopes containing the Genealogies were units that had their appointed places in the liturgy during the Middle Ages (and in some monasteries and churches until today),⁹ Matt. 1, 1-18, was assigned to

the Assumption of Mary (August 15),
the Nativity of Mary (September 8),
the Immaculate Conception of Mary (December 8), and
the Vigil before Christmas Day.

8. Scofield Reference Bible, Oxford University Press, (1917), 993.

9. P. Wagner, *Einführung in die gregorianischen Melodien*, III; S. Corbin, *Essai sur la musique religieuse portugaise au moyen-âge* 251 (1100-1385), (1952), 290.

The Matthew Genealogy is not found in the Roman Use of today. The only trace of it to be found in the *Liber Usualis* is a short Antiphon (p. 467), whose text is taken from Matt. 1, 16; this Antiphon is sung during first Vespers of The Holy Family of Jesus, Mary and Joseph, on Sunday within the Octave of the Epiphany.

Luke 3, 21-38 was assigned to the day of the Epiphany.¹⁰ In Morgan 512, on folios 141^r - 141^v (Arabic foliation), Matthew 1, 1-8 appears as a lection for the Nativity of Mary; the Lectionary, however, makes no reference to what specific holy days the two Genealogies, written in beautiful, solemn melodies and copied into the MS on the last folios, were assigned to. We assume that they were sung on important occasions full of expectation: one being immediately preceding Christ's appearance on earth, the Vigil before Christmas Day, the other one immediately preceding Christ's appearance as public teacher, the day of the Epiphany.

The music of the two Morgan Genealogies is written on ten and a half notated pages, beginning on fol. 153^v and running through fol. 158^v. The space used for the music notation and text is 375 x 700 mm. and the margin is broad. Every page (except fol. 158^v) has ten staves, each staff consisting of four lines and C and F clefs being written on the lines; the custos is present only in the music for the Luke Genealogy. The text and music of the Luke Genealogy end in the third staff of fol. 158^v; but another lection continues with "Cum Johanne baptista," the music and text of which break off and leave the rest of the fourth staff and of the page empty. The last three words are crossed out, probably by the same hand that had written in later corrections on the previous pages, as a comparison of the ink used in both cases would suggest.

Despite some deviations from the early form of the "Messine notation",¹¹ its basic characteristics are clearly recognizable in the notation of Morgan MS 512. Of special interest for our analysis is the frequent occurrence of liquescent neumes, as, for instance, the *cephalicus*, the *epiphonus* and their combinations in compound neumes. The *quilisma*, however, does not appear at all in the music of the

10. For references to the significance of the Epiphany and the pericopes chosen from the Evangelary for that feast as documented in the 14th century, see *Durandus* VI (1472), 156r.

11. The manuscript of the "Gradual of Laon" (MS 239 of the Bibliothèque Municipale in Laon) is one of the oldest examples of Messine script known to us. (Facsimile in *Paléographie Musicale*, X (1909-12), Pl. 18.)

Genealogies of Morgan MS 512.¹²

II. *The Style of the Plainchant of the two Genealogies in MS 512*

The music for the Genealogies has been previously discussed by P. Wagner,¹³ O. Ursprung,¹⁴ Dom J. Pothier,¹⁵ and B. Stabelein.¹⁶ Several versions of the music for the Genealogies have been published, in whole or — more frequently — in part in the studies of P. Wagner,¹⁷ Thiery,¹⁸ J. Lapeyre,¹⁹ Dom J. Pothier,²⁰ J. B. Thibaut,²¹ H. M. Bannister,²² A. De Santi,^{22a} W. Frere,²³ and P. Aubry.²⁴ Peter Wagner is the only scholar (to the best of my knowledge), who has investigated the melodic material of the Genealogies from a comparative standpoint; Bruno Stabelein gives only a general survey of the musical sources and short musical examples.

12. Dom J. Hourlier mentions in his article ("Les Réformes du chant cistercien," *Revue Grégorienne*, XXXI, 1952) that this symbol is completely ignored in manuscripts of Cistercian provenance.
13. P. Wagner, *Einführung in die gregorianischen Melodien*, III, (1921), 252.
14. O. Ursprung, *Die katholische Kirchenmusik*, (1931-1932), 59, 60, 161, 166.
15. Dom J. Pothier, "Chant de la Généalogie à la nuit de Noël," *Revue du chant grégorien*, VI (1897), 65-71.
16. B. Stäblein, article on "Evangelium," *Musik in Geschichte and Gegenwart*, II, cols. 1618 ff.
17. P. Wagner, *op. cit.*
18. Thiéry, *Étude sur la Chant grégorien*, (1893), 645-653.
19. J. Lapeyre, *La Notation aquitaine et les origines de la notation musical (d'après des anciens manuscrits d'Albi)*, 1908.
20. Dom J. Pothier, *op. cit.*
21. J. B. Thibaut, *Monuments de la notation ekphonétique*, (1923), 18, 51.
22. H. M. Bannister, *Monumenti Vaticani*, 1913, Tav. 76, 79, 108, 111.
- 22a. A. De Santi, "Rito e melodia aquileiese pel canto del 'Liber generationis'," *Rassegna gregoriana*, (1907), 518.
23. W. Frere, *Bibliotheca Musico-Liturgica*, I (1901), Pl. 9
24. P. Aubry, "L'Idée religieuse dans la poésie lyrique," 3, *La Tribune de Saint-Gervais*, III (1897), 84.

I shall try to analyze the form and style of the compositions in Morgan MS 512, and I shall also attempt to discuss their musical aspect with regard to their possible musical origin.

In contrast to previous analyses of the form of the Genealogies, in which, practically always, only "the series" are taken into consideration, the present analysis will deal with the whole musical course of the compositions. Certainly, the genealogical listings, the formulas of which follow the "seriatim" principle, as may be seen in Tables I and II (appended at the end of this article), comprise the larger section of each composition, but references to the Captivity in the Matthew Genealogy, and the verses about the Baptism, and Christ's return from the Jordan in the Luke Genealogy are undoubtedly of equal musical importance. Both the music for these passages and the formulas for the listings are constituents of the compositions; they are, moreover, related both modally and melodically.

The simple tones of the opening Greeting *Dominus vobiscum* and the reply *Et cum spiritu tuo*, preceding practically all Gospel lections, as well as those for the title of the lection to follow with its response, the *Gloria tibi, Domine*, are transformed into the solemn tone of the Genealogies proper.²⁵ The *Te Deum* concludes the liturgical portion of the Gospel reading.

The Genealogies seem always to be given in fully notated melody. They are similar in this respect to the recitations of special prayers, which are sung on certain special days of the ecclesiastical year. These are the *Te Deum*, the *Exultet* with the *Praeconium Paschale*, and the *Lamentations of Jeremiah*.²⁶ Like these special prayers, the Genealogies have melodies of their own; in other words, "their recitation is not regulated by the psalm tones or the stereotyped formulas of the *toni lectionis*. This, however, does not prevent these pieces from having long syllabic sections that follow the *tonus*

25. P. Wagner, *Einführung* . . . , III, 256.

26. P. Wagner, *Einführung* . . . , III, 224 f; O. Ursprung, *op. cit.*, 60.

currens more or less closely. But the neumatic sections of the chants require complete notation.²⁷

A. *The Matthew Genealogy*²⁸

The text and melody of the Genealogies exert influence upon each other, and this mutual relation contributes greatly to forming the characteristic style of our composition. The length of the sentences and their number of syllables are not regulated by any rule, nor is there any regularity in the sequence of long and short syllables, as the text of the Genealogies is written in prose.

Nevertheless, the chant of the MG, following the measured flow of Latin prose and being written in neumatic style, exhibits a rather melodious flexibility and a fine rhythmic structure.

The recurrence of groups of two and three neumes, or of two plus three neumes (or vice versa), provides the principal source of the rhythmic form of the composition.

These neume groups are almost exclusively found (1) in the cadences (in all of which they appear), (2) in connection with repeated word groups, such as *autem genuit*.

The cadences of the MG employ metrical cursus, which is based on the long and short quantity of the last syllables of a sentence.

An identical passage, a melodic trait called *musical rhyme*, closes each of the three "historical narrative statements", contained in verse 17 of the pericope, which now appears as a summary in the reversed order of the outline in verse 1:

27. The Genealogies show in this respect a similarity to the *Laudes Regiae*, discussed in M. Bukofzer, "The Music of the Laudes," in E. H. Kantorowitz, *The Laudes Regiae*, (1916), 190, from which the quotation is taken.

28. MG will be used from now on as the abbreviation for Matthew Genealogy.

Omnes ergo generationes ab Abraham usque ad David generationes quatuordecim,

Et a David usque ad transmigracione Babylonis generationes quatuordecim,

Et a transmigracione Babylonis usque ad Christum generationes quatuordecim.

A total change in style and content, then, follows in the text, and we ask whether the composer may not have intended to mark off the change by means of this musical repetitive device.²⁹ Further, we notice that this device (because of the threefold accumulation) seems to intensify the rhythm toward the end of the composition and, as a result, to prepare for the textual climax of the Matthew Genealogy.

The application of rhythmic schemes make the melody appear as a well organized artistic whole.

We shall now turn to an examination of the tonal substance out of which the composition of the MG is built.

1. *The Melodic Structure*

The melodic structure of the MG consists of two distinct elements: melody and recitation. The number of melodic sections by far exceeds that of the recitation sections. Moreover, the longest of the recitation sections present the *tonus currens* no more than six times.

A certain melodic uniformity is achieved by the similarity of the cadence formulas, all of which end on E, except the cadence of the second Enumeration formula and the half cadences, which end on G.

The formulas of the full cadences are

a . . . g f e e or a g e e

All have in common that they embrace the interval of a

29. P. Ferretti, *Estetica gregoriana*, I (1934), 67.

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fourth and reach the finalis from either the minor second or the minor third above. The second Enumeration formula and the half cadences reach their finalis from the major second or the minor third below.

The initial tones are usually G or E; F occurs twice; A and D each occur but once.

The use of the finalis E in connection with the *tonus currens* on G points to a practice no longer alive in the West at the time when the Genealogies, copied into Morgan MS 512, were written; G having long since given way to A as the dominant in the fourth mode and as the reciting tone of the fourth psalm tone. (Tenors on G, however, were not rare in Ambrosian or Mozarabic chant.) The absence of the *initium* would also point to some tradition other than what is understood to have become normal in the West.

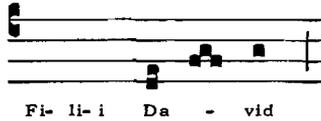
So far as the use of G as *tonus currens* is concerned, the MG, of course, could in some way be associated with the older Western tradition that was in force before G was ousted by A, in the manner outlined above. But is there some other tradition with which we could more cogently connect the style of the composition? If we examine the cadence formulas and the starting tones of the MG, we find that most of them suggest a relation to the Byzantine modes, specifically to Byzantine authentic Mode II and Plagal Mode II, as they are presented in the Table Signatures on p. 32 of Tillyard's *Handbook of the Middle Byzantine Musical Notation*, 1935. In addition, cadences may be found in Byzantine hymns of the second mode that are identical with cadences of our MG.³¹

The MG uses melodic formulas and figures that support the hypothesis of a possible relation to compositions of Byzantine origin.

30. P. Wagner, *Einführung . . .*, III, 58, 68.

31. See E. Wellesz, *Hymnen des Sticherarium für September* (1936), 35, 40.

This figure,
[verse 1]



for instance, has

been found characteristic, both for Ambrosian and Byzantine melodies.³²

A characteristic feature of Ambrosian chant is the use of the interval of a fourth, less often employed in Roman chant.³³ The fourth is also a notable feature in Byzantine melodies.

The most striking melodic pattern in our MG is the one that uses the ascent of a fourth, followed by a rise of a major second and a descent of a fourth.

[verse 1]



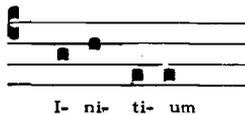
At times, the opening fourth is replaced by a minor third.

[verse 18]



Or shortened forms, such as the following, may occur

a)
[title]



b)
[verse 1]



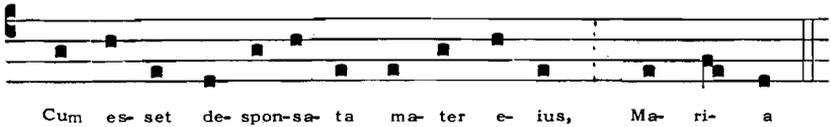
32. E. Wellesz, *Eastern Elements in Western Chant* (1947), 120.

33. M. Bukofzer, *Studies in Medieval and Renaissance Music* (1950), 252; E. Wellesz, *op. cit.*, 119.

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This pattern, being one of "the ideal forms, its actual shape, as a function of the momentary text, varying from use to use",³⁴ receives its subtle and distinctive design in verse 18, where the text (*cum esset desponsata mater eius . . .*) seems to call for a highly intensive, melodic expression in music.

[verse 18]

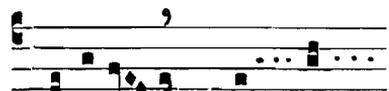


The melodic material thus far discussed was found in the Greeting, the Title, and the Narrative Sections, and within some of the Enumeration Formulas. Not yet described are Enumeration Formulas two and three. They are written with especially delicate perception. The first part of the melody line of both formulas follows a very similar smooth up-down-up movement in small intervals within the interval of a fourth (Formula two within the upper tetrachord from G to C, and Formula three within the lower tetrachord from E to A).

Formula
two



Formula
three



35

34. Quoted from O. Strunk, "The Tonal System of Byzantine Music," *Musical Quarterly*, XXVIII (1942), 196, where this comment is applied to Byzantine chant.

35. A comparison with (1) the *Benedicamus Domino*, following Mass XVI (*Liber Usualis*, 1950 ed., 62), and (2) the *Benedicamus Domino* for the Vigil of Epiphany, on the Sundays within the Octave of the Nativity (and of Corpus Christi) (*Liber Usualis*, 126), proves interesting, as they show the same material as is used in the above illustrations of the second and third formulas.

These initial melody sections merge almost imperceptibly into their different cadences, Formula two cadencing on G and Formula three on E.

It still remains for us to discuss the mode³⁶ in which the MG is written.

The ambitus of the music does not exceed C-c'. The entire range, however, is never used within one melodic phrase; moreover, the melodic segments are confined, almost throughout, to two tetrachords, whose sequence of whole and half tones is alike, though appearing in reverse order:

<i>Descending</i>	<i>Ascending</i>
	C
	S
	B
	T
A	A
T	T
G	G
T	
F	
S	
E	

The two notes below the lower of these tetrachords³⁷ are rarely drawn upon.

The tones G and A are used as pivots in passing from one tetrachord to another; G, as the lowest tone of the higher tetrachord, functions as *tonus currens* of the lower tetrachord (see, for example, Formulas three and four); A, as the fre-

36. The meaning of the word *mode* in this connection is identical with A. Idelsohn's definition of the word in his book *Jewish Music* (1929), 24.

37. Dom Pothier calls this combination of two tetrachords ". . . la gamme naturelle et pour ainsi dire spontanée de la recitation." Dom J. Pothier, "Étude grégorienne: La Mode des Recitatifs," *La Tribune de Saint-Gervais*, I (1895), 3.

quently reached highest tone of the lower tetrachord at cadence points and in melodic skips (especially the skip of the fourth A-E), occurs as the second tone of the higher tetrachord and is stated four times in the short Enumeration formula two.

2. *The Musical Form*

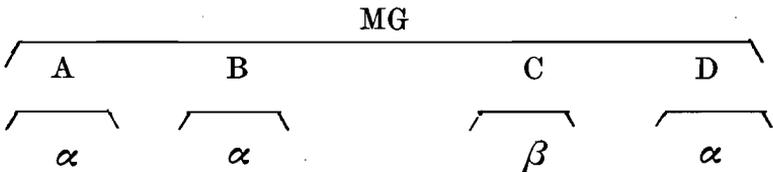
Each Genealogy has a definite plan of construction. Their musical form may suitably be included among the so-called *Compound Forms*: the various sections follow one another continuously.

The *literary* ground plan of the MG is:

Section

- A Introduction: Liturgical Greeting, including the Title of the Gospel and the *Gloria tibi, Domine*
- B Outline of the Biblical Theme
- C Main or Central Section: The Genealogical listing, including the Historical Episode "In transmigratione . . ."
- D Conclusion:
 1. Condensed reference to the line of descent from Abraham to Christ
 2. Completion of the Biblical Theme: Christ's Birth.

The *musical* ground plan of the MG, as applied to the text, uses two stylistic types represented in the following diagram by α and β .



The $A\alpha B\alpha D\alpha$ sections are written in thorough-composed form. In the $C\beta$ section the "seriatim principle" is applied to the melodic segments of the genealogical listing; moreover, $C\beta$ illustrates within itself the stylistic type of the Rondo-Variation form. The four melodic formulas³⁸ are the themes of the Rondo. The order of their recurrence is seen in Table I^{38a}, where their numbers follow the names of the ancestors of Christ. The variants of the themes will be discussed in a later paragraph.

It is interesting to note that Formula two (the only one composed of the melodic material of the upper tetrachord) stands out also in its formal context. Formula two is the only one that always recurs in its original form, i.e., not having any variants (provided we ignore the omission of the liquescent note in connection with the word *autem* after the third appearance of that formula).

Formula one recurs ten times and appears nine times in varied form; Formula three also recurs ten times, but only three times in varied form; Formula four recurs five times, twice in varied form.

The use of the same musical formula with a different text sometimes causes melodic changes; but occasionally it seems that the appearance of a varied form is due rather simply to the composer's pleasure in it.

The changes applied to the first half of Formula one (the second half always remains unaltered) are very likely prompted by both kinds of causes. While the number of appearances of the initial note G depends upon the number of syllables in the names, the melodic modifications that occur in the musical treatments of the word *autem* reveal an art of transformation comparable to that shown in the filigree work of Gothic tracery or the diversity of patterns joined together

38. See Appendix—1.

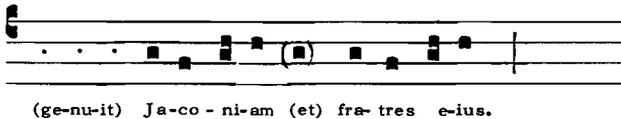
38a. See Appendix—2.

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in a Byzantine mosaic. Eight variations are used for the eight appearances of the word *autem*.

The variants of Formula three occur as the results of (1) omission caused by a shorter text, (2) melodic reworking of the first syllable of *autem*, and (3) the termination of one cadence not on the Finalis E, but on the Finalis G.

The two variants of Formula four insert not only single notes but also small melodic phrases, where additional verbal phrases are inserted in the text. Worthy of special attention because of the possible symbolic intent, is the repetition of the music phrase in the setting of the words that follow immediately and refer to the brothers of Jeconias, *fratres eius*.



The order of the Formulas in Section C shows thirty-eight separate appearances of Formulas,³⁹ presented in eleven groupings, each group ending on the Finalis E.

To sum up the results thus far achieved in the analysis of the music of the Morgan Matthew Genealogy: (1) the melodic style reveals indications of a Byzantine model⁴⁰ as the ultimate archetype for certain sections of the MG, on the one hand, and of stylistic traits of Gregorian idioms, on the other. The amalgamation of the two melodic types in our MG reveals the craftsmanship of an artist whose knowledge of the distinctive formulas of the Gregorian repertory and the Byzantine musical mosaic was combined with fine taste

39. Listings 13 and 14 of the Second Series and listing 1 of the Third Series comprise one statement; so do listings 12 and 13 of the Third Series.

40. The investigations of Ursprung in his "Alte griechische Einflüsse und neue gräzistische Einschläge in der mittelalterlichen Musik" *Zeitschrift für Musikwissenschaft*, XII, 193ff) and of Wellesz, *Eastern Elements . . .* reveal that the studies in Greek antiquity and Byzantine liturgical music conducted in monasteries and metropolitan centers of the West exercised a strong influence on music composed during the 11th and 12 centuries; H. Bessler, *Die Musik des Mittelalters und der Renaissance*, 91 f.

and deep familiarity with the musico-liturgical language. (2) The tonal substance appears to be moulded out of a tetrachordal system, which is not affected by any modal category or organization around a center. (3) The form of the MG composition shows unity; it is achieved by wise coordination of two different styles, which the composer ingeniously adapted to the diverse textual subjects within the Genealogy pericope. In addition, the structural form of the MG discloses the most coherent relation between the parts and the whole. (4) A work of art, austere but charming in its quality, here resulted from the presence of extreme simplicity. This presence may well be due to the exercise of those Cistercian ideals regarding composition that were formulated by St. Bernard in his letter to Guy, Abbot of Montier-Ramey.

B. *The Luke Genealogy*⁴²

The LG exemplifies a conception of style in music entirely different from the one revealed by the MG. Its "architecture" shows a changed perception of "form and content" in art.

The melody of the LG, written in melismatic style and therefore differing from the neumatic melody of the MG, employs not only two or three notes to one syllable, but sometimes more — occasionally as many as twelve. The melismas are set down in neumes in a variety of groupings.

The LG is composed in the Protus Mode; the two flats on folio 156r, eight and ninth lines, are later additions.⁴³ The finalis is D, and the reciting tone is A. The full cadences close on D (except for some of the full cadences in the Enumeration formulas, which will be discussed presently); the half cadences close on A.

41. [Dom P. Guéranger, *Institutions liturgiques*, (1840-51) I, xi.] J. P. Migne, *P.L.*, C L XXXII, col. 6109/11.

42. LG will be used from this point as the abbreviation for Luke Genealogy.

43. They were probably added by the same hand that wrote in the corrections on folios 157 and 158.

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The tonal material of the church mode is mastered in a way that makes the LG seem the outgrowth of a well established tradition; and the stylistic refinements in the use of the melodic material point to a time of origin during a highly developed phase of musical culture.

We shall now try to trace the artistic thoughts that underlie the structure of the composition.

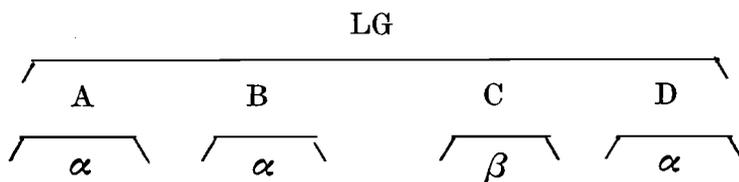
1. *The Form of the LG*

The *literary* ground plan of the LG is:

Section

- A Introduction: Liturgical Greeting, including the Title of the Gospel and the *Gloria tibi, Domine*
- B The Baptism of Christ
- C The Main or Central Section: The Genealogical Listing
- D Conclusion: Christ's Departure.

The *musical* ground plan, as applied to the text, uses two different stylistic types, represented in the following diagram by α and β

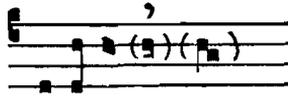


2. *The Melodic Structure*

a. THE α SECTIONS

The technical device that bestows a characteristic feature upon all the α sections consists of a short melodic figure

which might well be called a *leitmotif*.



It not only opens the A, B, and D sections but appears when the text glorifies God or whenever it refers to the manifestations of His grace to Jesus at the time of the baptism. The motif is used in a twofold manner: (1) in connection with the word it emphasizes, as, for instance, twice with the name of *Jesus*, or with the word *Factum*; (2) set to words immediately preceding words the composer wishes to stress, such as *cum* (*spiritu*), *Sequentia* (*sancti Evangelii*), *Gloria* (*tibi Domine*), *est* (*celum*), *es* (*filius*), thus aptly calling attention to thoughts that are to follow.

The characteristic interval of the *leitmotif*, the fifth, takes on special significance when it is applied to describe contrast through music: the upward leap of the fifth on the word *est* (in *apertum est celum*) is well balanced by the downward leap of this interval on the word *celo* (in *vox de celo*).⁴⁴

The subtle blending of words and music is especially evident in the passages that describe the actual occurrences during the baptism.

The tonal range of the phrase beginning with *et Jhesus baptizato* comprises the interval of an octave, C to c'; the ambitus in the phrase beginning with *et descendit* comprises the interval of a ninth, from C to d' (this being one of the two appearances of d', the other being on the word *incipiens*).

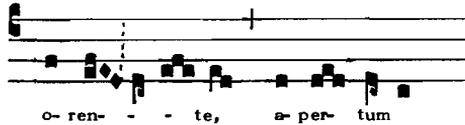
44. The musical phrase for the words *vox de celo* occurs also with the words *ut putabatur* (first half of the last sentence of the B α section). But here the composer changes the direct leap of the fifth (G-c) into a leap of the fourth, followed by a second (G-D-C). This slightly changed ending of the phrase, then, becomes the transition from the B α section to the C β section. Moreover, the C (the last note of the *ut putabatur* phrase) functions as the first note of Formula one of C β as well.

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Within this tonal range two melodic lines of wide span and much inner buoyancy reveal the subtle art of the composer. It proves difficult to find any breathing point within either phrase; any division would endanger the flow of these musical sentences.

The melody of the Apparition⁴⁵ (second half of verse 21 and first half of verse 22) rises to a lofty height, (1) literally, through the extension of the ambitus or the melody of d' on the word *Sanctus* and the high-low-high motion on the very sparingly used interval of the third on the word *Spiritus*, and (2) metaphorically, by preparing the atmosphere for the divine revelation that is to follow in God's words.

The melodic sequence on a small motif on the words *orante* and *apertum* makes one wonder whether its presence was intended to express musically the intimate connection between Jesus' prayer and the *Apparition*.⁴⁶



Musical rhyme with the end of the preceding phrase occurs in the text, *quasi annorum triginta*. It appears also at the corresponding place in the MG.⁴⁷ In both Genealogies, a total change in style and content follows in the text.

Section D consists of the first half of verse I in Luke 4,⁴⁸ and the words *Cum Johanne baptista*, these constituting the beginning of a verse belonging to a different pericope. This beginning was taken out by a later "music reviser" of our Lectionary, presumably because it did not belong to the LG

45. "apparitio . quia ibi tota trinitas apparuit . pater in voce et filius in carne, spiritus in columba." G. Durandus, *op. cit.*, 158.

46. A bit of symbolism that would correspond to the interpretation of this passage by E. Klostermann, *Das Lukas Evangelium* (1929), 21.

47. *Generaciones quatuordecim*, page 11.

48. Which, as P. Wagner states, is always included in the musical settings of the Luke Genealogy.

and was incomplete (cf. page 7). The short last section of the Luke passage of $D\alpha$ shows a similarity to melodic phrases in the *Kyrie Fons Bonitatis* and the first *Ite missa est* of Mass II. The musical phrase setting to the words *Cum Johanne baptista* is very much like the two phrases in the $B\alpha$ section of the LG that contains the musical rhyme.

In the transition from the $B\alpha$ section to the Central Section that comprises the Genealogy proper, a "pivotal" device is used in masterly manner. The second phrase of the last melody section of the $B\alpha$ part serves simultaneously as the opening phrase of the $C\beta$ section. Moreover, this phrase, which, within the $C\beta$ section functions as one of the variants of Formula one, recurs at the end of the genealogical listing, so that, within these two identical musical statements,

(1) Fi- li- us Jo- - - - - seph,
 (77) Qui fu- it De- - - - - i.

the whole of the $C\beta$ section unfolds.

b. THE β SECTION

The β section contains the uninterrupted genealogical listing of the LG and derives its musical plan from the stylistic principle of the Rondo-Variation form.⁴⁹ The five melodic formulas⁵⁰ constitute the scheme of the Rondo.

The formal unity in the α sections is attained, as we have pointed out, through the employment of a motivic device. The formal unity in the structure of the β section, as we shall see, is achieved through the masterly organization of the components (the Formulas and their variants) into one cohesive design.

49. As does the corresponding section of the MG.

50. See Appendix—1

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This design will be abstracted from Table II, Fs⁵¹ 2+3 occur combined in a single phrase, as do Fs 3+5; F1 and F4, however, appear in a phrase by themselves. F3 and F5 also appear in this manner, though rarely. The combinations are repeated within larger groups, represented in the following diagram by the Units I, II, and III.

Unit
I $\overline{2+3 \quad 2+3 \quad 4 \quad 5+3 \quad 5+3 \quad 4 \quad 1}$

Unit I is used for listings 3-13; 47-57; 58-68; and 69-77 (these being shortened and corrupted). For listings 43-46, it is further shortened into 5+3 4 1, referred to below as (i).

II $\overline{5+3 \quad 2+3 \quad 4 \quad 5+3 \quad 5+3 \quad 2+3 \quad 2+3 \quad 4}$

Unit II (the latter part of which is an extended repetition of the opening, indicated above by the shorter bracket) is used for listings 14-29.

111 $\overline{5+3 \quad 5+3 \quad 3 \quad 4 \quad 5+3 \quad 5 \quad 5+3 \quad 3}$

Unit III is used for listings 30-42.*

The design of the $C\beta$ section is:

I II III (i) I I I

F2 is the only one of the five Formulas that is composed of the upper tetrachord of the Protus octave. It is always followed and is sometimes preceded by F3. When combined, F2 and F3 appear to be melodically related, their relationship (when F3 follows F2) being that of *antecedent* and *consequent*;⁵² besides, F2+3 stresses the D modality, with F2 ending on c'd' and F3 on BA.

51. F will be used from this point as the abbreviation for Formula.

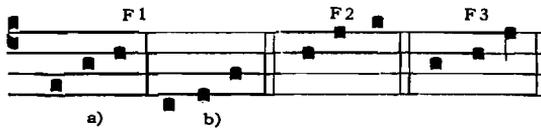
*Listing 37 is omitted in our LG.

52. For the application of this term to Gregorian chant, see P. Ferretti, *La Teoria Gregoriana* (1942), 41f.

The melodic line of each of the Formulas is divided into two phrases: a characteristic initial and a clearly worked out cadential phrase. The initial phrases are, throughout, settings for the words *Qui fuit*, while the cadences are set to different names in the listing. Both phrases undergo occasional melodic and rhythmic changes.

The principle of melodic alteration has been discussed before (page). The rhythmic changes result in part from whether the text is being set syllabically, neumatically, or melismatically.

The initial motifs of Fs, 1, 2, and 3



recur unchanged except when F3 is used for listings 28 and 66; here, most of the melodic material of the cadential phrases is shifted to the initial phrases. In these listings the finalis of the formula was probably thought of as being musically adequate and sufficient for the settings of the one-syllable names *Her* and *Sem*.

Out of six cadential variants, three (the settings of listings 8, 11, and 61) occur as a result of the long vowels contained in the first syllables of the names to which they are linked.

F1 appears six times, using the initial motif *a* on four occasions, motif *b* on two. The cadential phrases of F1 vary slightly. The first note of the cadential phrase, A, is changed to G (for listings 1 and 77), whenever motif *b* is used; the lowering from A to G, then, which is suggested by the preceding note F in motif *b* avoids the leap of a third and thus preserves the smooth transition from the initial to the cadential phrases that is carefully observed throughout.

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F4 had provided portions of the melodic material for all the phrases at the very beginning—i.e., in the A α section—except for the phrase *Sequentia sancti Evangelii*. The phrase *Secundum Lucam* is identical with F4, while this material appears somewhat altered in the remaining A α phrases, where it is affixed to the ‘leitmotif’.⁵³

F4 always follows F3 and precedes either F1 or F5. Within the ten F4 variants, the initial and cadential phrases vie with one another in variegating the melody and rhythm; they also borrow musical material from each other. The two-note group, E-F, set to the two syllables of the word *fu-it* in the second half of the initial phrase, attracts our special attention. For, in five out of ten variants, these two notes follow the *Qui* melisma without alteration; but in listings 12, 45, 56, 67, and 76, the *Qui* setting becomes restricted to the initial note A of the melisma, the rest being shifted to the syllable *fu*; in addition the shifted melismatic material combines with the new ornamented E of the former E-F group, and the F, separated from E, becomes the first note

53. Worthy of note is the delicate handling of the phrase endings of some of the A α segments, for instance, the repetitions of neume groups as in the trill-like figure on the first syllable of *tuo*:



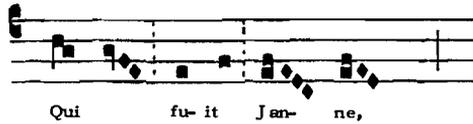
or the turn of the two last syllables of *Domine*:



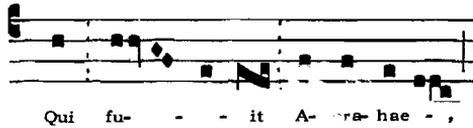
54. Compare also its setting to portions of the words *Spiritu, secundum, and tibi Domine* in the A α segments.

of the cadential phrase, set to the first syllable of the names of the cadential phrases.

F4
(listing 13)



F4 variant
(listing 56)



These variations of F4 figure among the finest elaborations within the Luke Genealogy, because they not only change the formula with respect to the melody, but with respect to the rhythm and accent as well. Three of the above mentioned five variants (those for listings 56, 67, and 76) close on C instead of D, the cadence of listing 18 on E.

F5 is the last formula to be discussed. Again a two-note group arouses our special interest. This time the notes are G and A; they constitute the cadential phrase. While this two-note group remains unaltered (except for the insertion of the epiphonus in listing 19 and the exchange of the podatus for the punctum in listing 40), the initial phrase exhibits a rather subtle "rhythmic play" of alternating neume groups, such as puncta, clives, pressus, and porrectus. But, not unless we perceive the initial phrases combined with the two-note cadential phrase as one melody unit, do we understand the rhythmic pulse revealed in the six rhythmical modifications of this formula. The composer's capacity for transforming creative imagination into musical form is particularly evident in this minute elaboration.

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C. CONCLUSIONS DERIVED FROM THE MUSICAL ANALYSIS OF THE MG AND LG.

(1) In contrast to the Matthew Genealogy, which uses two melodic types, one incorporating archaic style elements⁵⁵ related to Byzantine and pre-Gregorian practice, the Luke Genealogy represents a composition moulded out of only one melodic type, the church mode, the material of which had become firmly established, at least in Western Europe, during the 11th century.

(2) The archaic style element in the B and D sections of the Matthew Genealogy (and partly in the A section) has its counterpart in the distinct melodic device of the *leitmotif* within the corresponding sections of the Luke Genealogy.

(3) In both Genealogies, the second Formulas of the Main Central Sections have in common that they are the only ones (a) that remain unvaried; (b) whose melodies comprise the range of the upper tetrachords of their respective systems.

(4) The ornamental variety in the music sections of the genealogical listing of the Luke Genealogy is achieved by minute "carving" of the material rather than by adornment with neumes of liquescent quality, as happens more frequently in the Matthew Genealogy.

(5) In comparing the musical ground plans of the Matthew Genealogy and the Luke Genealogy we become aware that the same structural principle underlies both compositions, and that the music material, drawn from heterogeneous sources, has been subjected to stylistic variation.

A thorough study of plainchant, which would involve an investigation of what seem to be fundamental changes in the concept of monophonic composition from the 11th to the 13th centuries, has not as yet been made. Thus, it is at present impossible to determine, on musical grounds alone, a more precise date for our two compositions.

55. As was pointed out on page 13.

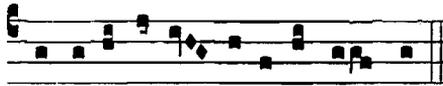
Appendix—1

The Four Melodic Formulas

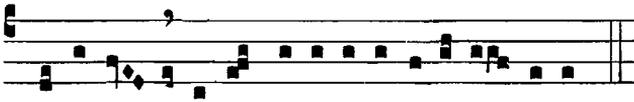
Used in the Setting of the Register of the Ancestors of Christ
with the Genealogy according to *St. Matthew*
as found in Morgan MS 512



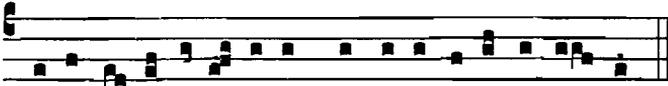
A- bra- ham ge- nu- it Y- sa- ac,



I- sa- ac au-tem ge-nu- it Ja- cob,



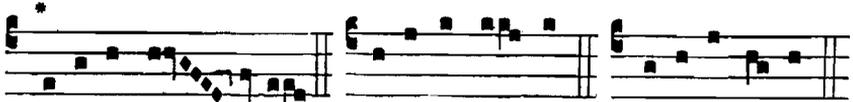
Ja- cob au- tem ge- nu- it Judam et fratres e- ius,



Judas au-tem ge- nu- it Pha- res et Za- ram de Tha- mar,

The Five Melodic Formulas

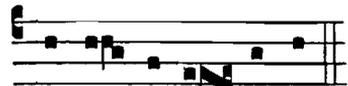
Used in the Setting of the Register of the Ancestors of Christ
with the Genealogy according to *St. Luke*
as found in Morgan MS 512



(13) Qui fu-it Nag- ge, (3) Qui fu-it He- li, (4) Qui fu-it Ma-that,



(7) Qui fu- it Jan- ne,



(8) Qui fu- it Jo- seph,

* Formula 1 appears in its basic form the first time with listing 13; listing 2 uses a variant of Formula 1.

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TABLE I

GENEALOGY OF CHRIST ACCORDING TO ST. MATTHEW

The forms of the Names as they appear in Morgan MS 512

<i>First Series</i>		<i>Second Series</i>		<i>Third Series</i>	
<i>Formula</i>		<i>Formula</i>		<i>Formula</i>	
1. Abraham	1	1. Salomon	2	1. Jeconias	1
2. Isaac	2	2. Roboam	3	2. Salathiel	1
3. Jacob	3	3. Abias	4	3. Zorobabel	1
4. Judas	4	4. Asa	1	4. Abiod	3
5. Phares	1	5. Josaphath	2	5. Eleachim	1
6. Esron	2	6. Joram	3	6. Azor	4
7. Aram	3	7. Ozias	4	7. Sadoch	2
8. Aminadab	1	8. Joatham	1	8. Achim	4
9. Naason	2	9. Achath	3	9. Eliud	1
10. Salmon	3	10. Ezechias`	1	10. Eleazar	4
11. Booz	1	11. Manasses	2	11. Mathan	2
12. Obeth	2	12. Amon	3	12. Jacob	} 3
13. Jesse	3	13. Josias	} 4	13. Joseph	
14. David	4	14. Jeconias		14. De qua	
		et fratres		natus est	
		ejus in		JESUS	
		transmigra			
		tione Babi-			
		lonis			

St. Matthew's Genealogy of Christ, Matt. 1, 1-17.

“The Genealogy of Christ according to the First Evangelist descends from Abraham through three series of four-

teen members each; the first fourteen belong to the patriarchal order, the second to the royal and the third to that of private citizens. Matt. 1, 17, shows that this arrangement was intended; for the writer expressly states: 'So all the generations, from Abraham to David, are fourteen generations; and from David to the transmigration of Babylon, are fourteen generations; and from the transmigration of Babylon to Christ are fourteen generations'.'—Catholic Encyclopedia

TABLE II

Table of Christ's Ancestors

*The Enumeration as in Luke 3, 23-38**

The Forms of the Names as they appear in Morgan MS 512

<i>First Series</i>		<i>Second Series</i>	
		<i>Formula</i>	
1.	Jesus	22.**	Salathiel 3
2.	Joseph 1	23.	Neri 2
3.	Heli 2	24.	Melchi 3
4.	Mathat 3	25.	Addi 2
5.	Levi 2	26.	Chosam 3
6.	Melchi 3	27.	Helmod 2
7.	Janne 4	28.	Her 3
8.	Joseph 5	29.	Jen 4
9.	Mathathie 3	30.	Heliezer 5
10.	Amos 5	31.	Jorim 3
11.	Naum 3	32.	Mathat 5
12.	Hesli 4	33.	Levi 3
13.	Nagge 1	34.	Symeon 3
14.	Maath 5	35.	Jude 4
15.	Mathathie 3	36.	Joseph 5
16.	Semei 2	37.	Omitted
17.	Joseph 3		name & music
18.	Juda 4	38.	Helyachim 3
19.	Johanna 5	39.	Melcha 5
20.	Resa 3	40.	Menna 5
21.	Zorobabel 5	41.	Mathatha 3
		42.	Nathan 3

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Third Series

Formula

43.	David	5
44.	Jesse	3
45.	Obeth	4
46.	Booz	1
47.	Salmon	2
48.	Naason	3
49.	Aminadab	2
50.	Aram	3
51.	Esrom	4
52.	Phares	5
53.	Juda	3
54.	Jacob	5
55.	Ysaac	3
56.	Abraham	4

Fourth Series

Formula

57.	Thare	1
58.	Nachor	2
59.	Seruch	3
60.	Ragan	2
61.	Phalech	3
62.	Heber	4
63.	Sale	5
64.	Canian	3
65.	Arphaxat	5
66.	Sem	3
67.	Noe	4
68.	Lamech	1
69.	Mathusale	2
70.	Enoch	3
71.	Jared	2
72.	Malalael	3
73.	Name	
	omitted	4
74.	Name	
	omitted	5
75.	Name	
	omitted	5
76.	Adam	5
77.	Deus	1

St. Luke's Genealogy of Christ, Luke 3, 23-38.

“The genealogy of Luke ascends from Joseph to Adam or rather to God; this is the first striking difference between the genealogies as presented in the First and Third Gospel. Another difference is found in their collocation; St. Matthew places his list at the beginning of his Gospel; St. Luke, at the beginning of the public life of Christ.”—Catholic Encyclopedia.

* The scribe of our Lectionary changed the sequence in the Luke Genealogy. After giving names 1-13 of the above table, he continued with 23-33. Then he went back to 14-22; 43-60 follow then; the sequence jumps back again to 34-42 and closes with 61-77.

** The reason why each series in the Matthew Genealogy has its own numbering from 1 to 14, whereas the numbering of the Luke Genealogies is continuous, is explained on p. 14.

HARMONY AND MODAL COMPOSITION

by Henri Potiron

Modern composition does not directly relate itself to the *Gregorian Review*. Yet the translation of the ancient modes to a new harmonic language can fit into the framework of its studies. Modality and tonality are often contrasted, that is, modality is contrasted with the classical tonal system.¹ Now tonality is characterized principally by the activity of the “leading-tone” toward the tonic, or more precisely, by the linking of the dominant chord to that of the tonic. The other basic progressions tend directly or indirectly toward this succession-type and thus give sanction to the imperialism of the tonic chord. It is true that this latter has two colors, depending on whether it is major or minor (the dominant chord remaining the same). These are two modes, if you will, but basically the minor is hardly more than the alteration of the major, and it is the tonal principle which governs both forms. Obviously classical art has been able to modify this rigidity through a number of technical processes about which I cannot say much here.

Many contemporary composers have wished to salvage these progressions and have written music which they call modal. In fact, a kind of counterpoint is more and more coming to be taught under the pretense of being “modal”. Unfortunately, if tonality is certainly excluded in this, I wonder what modal type we could attribute some of these attempts to? Liberated from classical constraints, the in-adepts and beginners have arrived at only a kind of “in-vertebrate” music. It is atonal music, no doubt, but is it *modal*?

1. Tonality is actually an abstract term. To say the *C tonality* or the *D tonality* instead of the *key of C*, the *key of D*, etc. is not correct. Unfortunately the confusion has become widespread in nearly all didactic writings.

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True, one can create modes of all sorts. The combinations arrived at by the arbitrary organization of the twelve tones of the chromatic scale are by count innumerable. Even the art of antiquity does not seem to have used all the possible diatonic modes. Only the theoreticians have all the diagrams of them, but historical fact and practice did not follow them all.

Leaving other possibilities aside, then, I would like to consider only the modes actually used by Greek or Gregorian music.

There is no definite order of excellence in our liturgical modes, but they do not all lend themselves equally well to polyphonic writing and composition. I would place *deuterus* first, the ancient Greek dorian^{1a} (although this may be only a personal preference), with its pivotal tone within the modal octave on the fourth above the final, not the fifth (final *mi*, fundamental pivot *la*, that is, the Greek *mese*). A mode with a final and fundamental on *mi* is harmonically possible, but this is not the ancient mode.² The Gregorian *deuterus* is the ancient *minor* mode part excellence. Secondly I would choose *tetrardus*, the Iastian of the Ionian tribes (called hypophrygian in the theoretical nomenclature). Whether this be high or low *tetrardus* is of no importance.³ This is the *major* mode without leading tone. These two modes are the substructure of the whole system of modal composition.

I shall eliminate *tritus*. It is extremely difficult to handle it without bringing in a leading tone and falling into regular tonality. Using the F mode with a B natural and basing this mode systematically on the relationship of the tritone *fa-si*, as has been attempted, can give rise to certain harmonic curiosities, but this is not the Gregorian *tritus*. In

1a. I remind the reader that medieval terminology is erroneous on this point.

2. I have written often about this question (modal constitution of the Greek Dorian and Gregorian *deuterus*). I shall not go into it here.

3. We do not know what the primitive Phrygian was. The theoretical arrangement makes it almost a hypophrygian . . . or Iastian . . . but a low mode. The fundamental tonic is the same in either case (*sol* or G in the natural scale).

the true tritus, the use of the B flat or B natural, in spite of the flavorsome relationship of the two notes of the tritone, is governed by laws other than those of an established structural tritone. Such a harmonic mode is not, in the long run, free of the danger of stagnation. The composer can, of course, conform to Gregorian syntax and avoid the "perfect" cadence by substituting for it a "plagal" cadence. Since we are concerned here not merely with notation but with composition, the impediment imposed on our composer by the severity of this syntax would not be too evident in a somewhat brief motet or in a few passages in a longer work. It would, however, be very painful in a *Gloria*, a *Credo* or even an *Agnus Dei*. The usefulness of tritus therefore seems very limited.

The *protus* group remains to be mentioned. Considered simply as a minor mode without leading tone (scale of D with B flat), it is possible, and many people make it the basic modal type. Harmonically it does not have much color. With a B natural used as a constant in this scale, certain precautions must be taken as the melody descends into the lower portion of the octave. When this happens, the B flat must be utilized. In any case, this provides a tempting coloration which easily diverts the imagination. *Protus* should also be, then, episodic in use. In a large construction, however, the antique Aeolian, represented by the natural scale of A (or the equivalent by transposition) blends very well with *deuterus*, which, having its melodic cadence on *mi* and its fundamental basis on *la* (A minor chord), presupposes that at least one of its polyphonic parts will terminate on *la*, which is therefore Aeolian, if one is willing to admit superposition of the two modes. But it is necessary that in such a case that it be *deuterus* which stamps the cadence with its own character, for the cadence in pure Aeolian lacks character to some extent (harmonically speaking, of course).

This is why the two essential and autonomous modes of any composition of some significance would seem to me to be *deuterus* and *tetrardus*, the others serving merely as epi-

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sodic or satellite elements.¹ All that remains for me is to fervently hope that someday I shall hear a great *living* work which will modify my opinion in this regard.

The mode will be clarified by the melodic curve of the theme, its cadence and the choice of suitable harmonies. Firstly, however, we must choose a key, that is in practice, a signature. For the so-called natural scale, we often say "key of C". Modally the expression is wrong, for in this scale the C is no more important than the other notes; we are concerned, however, with a key in the sense which the Greeks understood for this terminology. Within this key we shall find our two principal modes, the deuterus (on *mi*), the tetrardus (on *sol*), and the other modes in the same way. No formula or turn of phrase, whether melodic or harmonic, should give the effect of the leading tone. This, of course, excludes the classical "perfect" cadence. The only tendency or "active" attraction is that of the descending semi-tone in deuterus from *fa* to *mi*. For the rest, the natural drop toward a conclusion effects a downward tendency, just as the end of a sentence with a complete meaning (neither interrogative or exclamative) acts in a conversation. We can also adopt an imprecise mode with a defective tetrachord; without *fa*, that is, *la, sol, mi*. Moreover, the essentials of deuterus are found again in the upper part of the scale (and even in the lower extension) in the tetrachord *mi-re-do-si*.

Obviously the danger is in monotony. But first of all we can change mode without changing key, a fact that points out an important element of variety, either by choosing two themes of different modes or in changing the mode of a given theme, which would maintain its melodic shape, although on other degrees of the same scale. Then we must realize that the musical life of a phrase comes to a great extent from the diversity of its rhythms, their superposition, and at the same time the purely melodic development. We can, however, change key and find the originally selected modes in trans-

1. It is perhaps not amiss to observe that certain writers of the third century B. C., more observers than theoreticians, had already, according to Aristotle reduced the modes to these basic types. Five hundred years later, Ptolemy says just about the same thing.

position, although given a new color by the modulation which presents them in a new light. Yet to abuse the privilege of modulating is an avowal of weakness. It is best to handle modulations carefully; the fewer there are, the more expressive they are.

Having established this, we must state that the modulations should not be made by chromatic movement, but only through common chords. Thus we can transpose the original scale to the fifth, the fourth or further. By taking the necessary precautions, that is, by dwelling a little on each color, we can link together the chords of C major, D major, E major, and even F sharp major. The main thing is that the modulations and their harmonic progressions be diatonic. Naturally this is all a matter of craft. A certain tonal unity in the ensemble nevertheless remains necessary in order for the construction to be solid.

The contrast of the modes, the contrast of keys, permit the different themes, as well as the different stages in which the phrases and developments show their various colorations, to exhibit their individual characteristics, just as in a classical symphonic form (in the *sonata allegro*, for example, two themes are set forth in two different keys, linked together by a "bridge").

The development is not a matter of rhetoric in mere sound; it is actually the idea itself that is developed and enriched, as is shown to us by the great classics. Sometimes it can happen, however, that a given theme is perfect, complete, with its exposition, and there is nothing further to do with it. Themes of this sort are best suited to short pieces, and are not at all worthwhile for a long composition, for it would be necessary to repeat them without regard for the general unity. In this regard I would like to point out that almost all Gregorian melodies belong to this type. Simply setting them forth in their true nature provides no opportunity for follow-up material. We must *not*, therefore take them as subject matter to which we would give a new form, either, as in instrumental music, by making variations in harmony, rhythm, counterpoint, etc., which would change

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their character (difficult to reconcile with a strictly modal style), or by taking them as *cantus fermus* in the manner of Bach. In the latter case the melody is not the subject matter, but the subject of a kind of commentary. A composition reproducing a Gregorian melody in its rhythm,¹ its modality, without any other element, risks being to a great extent a false species, and in any case, it is far inferior to its model. Then, too, the principal theme of a Mass should be meditated upon, thought about, lived with in the imagination. When it presents itself, finally, ornated with its settings, its colors, in all its aspects, then only should the composer begin to write. The theme is born alive, in full strength, rich in implications. To sit down "cold" and immediately dash off four measures and say to oneself "Now what shall I do?" is a manifestation of lack of power. But need we add that the spirit breathes where it will?

I cannot go into the question of actual composition here, in the true sense of the word. I would like to say merely that there is no art without order, not necessarily a traditional or conventional order, but at least some kind of order, that is, a form. Nevertheless, to set one or two themes linked by a free episode, give them various presentations, superpose one on the other, logically build great sentences in which their influence is manifest, change them by modifying the rhythm or harmonic colorations, augment or diminish the note values, change the melodic intervals, pass the thematic lead from one voice to another or give it to the organ, without forgetting the melodic continuity of each line, establishing even very fine proportions between the musical paragraphs . . . all this will produce only a lifeless form if the thought of the composer does not give it life as well as unity. But on the other hand, if he does not know his basic techniques, our composer, even though highly gifted, is in danger of not being able to express his thoughts in anything but shapeless floundering.

1. Even aside from these cases, it does not seem necessary to follow the free Gregorian rhythm, as this would make the directing of a polyphonic ensemble very difficult. On the other hand, nothing is simpler than distributing the note values irregularly, based on the uniformity of the unit of beat, in order to avoid that rigid squareness and the regular thump of a main beat on the first count of the measure. In this way we can give the rhythm a certain freedom.

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The texture is mainly "horizontal", of course, in the sense that each line has its own significance. This does not mean that harmony in its own right may be slighted. Purely "vertical" writing remains as an element of variety, and, moreover, simultaneous vocal lines of necessity produce a harmonic unit. Since the idiomatic tendencies of tonality do not exist in strictly modal music, certain nominally dissonant chords give the effect of definite stability and lend almost a feeling of repose. Sevenths and ninths thus avoid classical resolution and preparation. For similar reasons parallel fifths are not harsh . . . quite the contrary. Minor seventh chords (with minor third) do not have, perhaps, too much color, but they are very useful; their first inversions, (six-five chord) are often excellent:



The structural elements of the dominant seventh chord can have a completely different color here than in classical music, particularly if the third is doubled (giving it the necessary stability):



The major seventh chord is of very telling effect; with the third doubled it is almost a chord of repose:



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Here, too, is the major ninth without seventh:



The ninth can be analysed as an appoggiatura with an “understood” resolution. The ninth with seventh but without third is excellent for the upper register in tetrardus:



Or again:



We are not talking about chant accompaniment here, of course.

Ninth with doubled fifth, omitting both third and seventh:



Also the eleventh, omitting ninth, seventh and third:



The above combination can be analysed as an appoggiatura with "understood" resolution.

The eleventh chord reduced to a basic fourth, with both seventh and ninth included:



We should observe how important the doublings become, the omissions and the order of intervals over the fundamental bass. The effect is enhanced when the bass is somewhat far removed from the other parts, except when the next higher part forms a fourth or fifth with it. The resonant quality of these chords, moreover, is not explicable by their context; in themselves they are nothing. From the point of view of the texture, these progressions are formed largely through the taking advantage of common tones, even when they are not maintained in the same part, or by melodic part-writing by step-wise movement. Here is an example containing some of the chords described above, with a final cadence in deuterus:



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The textural continuity, here found in the melodic elements which govern these chordal progressions, can support a long phrase, even up to a minute in length.

Obviously there can be no question in a polyphonic composition of using the principle of hexachordal harmony. Nevertheless the practice of Gregorian accompaniment should be considered as excellent preparation for modal writing. On the other hand, the introduction of certain tonal flavors to a *modal* composition seems a disastrous procedure to me, although certain modal "touches" in a tonal composition can produce an excellent effect. A number of modern composers have given us good examples of this.

This short study cannot pretend either to condemn a tonal style or to rule out modal possibilities other than those which have been described. I wish to say simply that I think that certain combinations of sounds are an expression in modern terms of the spirit of Gregorian chant, without being a sterile pastiche of it. In a day and age when every composer is seeking new means of expression, there is in this kind of collaboration between two art-forms, even to the benefit of concert or symphonic music, a source from which new elements can rise to enrich our musical vocabulary. Yet we must not delve into archaicism. Not only should the composer know the ancient modes; he should have practiced them, lived with them, steeped them in his imagination, in order to speak this language as his own. This is then, not an affair of knowledge, but of time, mediation and love.

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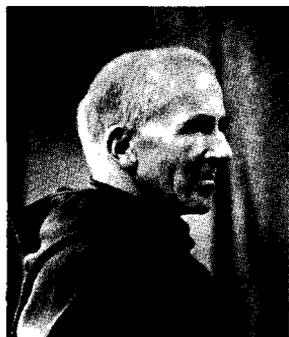
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