MOTET

MOTET
(after 1250)

Motet: from French “Mot”

Earliest examples
– Developed out of practice of adding words to the duplum of discant clausulae
  » NAWM 15 (p. 55 and 57)

– “Motetus” replaces original duplum
  » Duplum (Motetus)
  » Tenor/Cantus-held in long notes
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Motet: from French “Mot”

Earliest examples
– Developed out of practice of adding words to the duplum of discant clausulae
  » NAWM 15d and f (p. 55 and 57)
– “Motetus” replaces original duplum
  » Triplum
  » Duplum (Motetus)
  » Tenor/Cantus-held in long notes

Later examples
– Discard upper voices, compose new parts
  » Tenor (chant) always kept. (Sacred or Secular)
  » Tenors were usually clausulae at first.
    Later... anything was OK.
  » NAWM 15g (p. 59)

Motet Texts
– At first . . .
  » Similar in rhythm
  » Same length
MOTET
(after 1250)

- Motet Texts
  - At first . . . .
    - Similar in rhythm
    - Same length
  - POLYTEXTUAL
    - Titles from incipit of each part.
    - Related texts always
    - Audiences did not think vertically.

Motet Types
(late 1200’s)

- Conductus Motet
  - Similar Rhythms in each part.
    - NAWM 15g
- Franconian Motet
  - Rhythmic Independent parts
    - NAWM 18
- Petronian Motet
  - Triplum utilized higher division of the beat.
    - Triplets, quintuplets, septuplets, etc.

Conductus
CONDUCTUS

- Any non-liturgical Latin song
  - Like Sequences and Hymns
- Serious
- Metrical Text
- Sacred or Secular Subjects
- Newly Composed Not Borrowed
- First Monophonic then Polyphonic

POLYPHONIC CONDUCTUS

(Before 1250)

- Polyphonic Conductus (NAWM 17)
  - less complex than organum
  - harmonically organized around 4th, 5th, 8ve
  - Homorhythmic (Conductus style)
  - Texts set syllabically
  - Tenor (bottom voice) is not borrowed
    » newly composed

First Completely Original Polyphonic Composition