

## Laon Level 1 Group 3-2

### Two-note Neums – Examples

#### Transcript

Before we look at examples of these neums in a manuscript, I am going to ask you to identify some examples of these neums yourself in a chant in modern notation.

NEUM IDENTIFICATION EXERCISE. When you are ready to open the score, type “go” in the answer box. Then hit SUBMIT ANSWER and CONTINUE. Print the score, and circle every podatus and every clivis in the musical example. When you have finished, continue the video.

On the left side of the screen we have the chant that you just printed and marked in modern notation. It is the communion chant *Ecce virgo concípiet* as found in the Graduale Romanum, but with all the rhythmic markings removed. On the right side of the screen we have the chant as found in the manuscript Laon 239.

(singing) *Ecce virgo concípiet, et páriet fílium: et vocábitur nomen eius Emmánuel.*

In the score on the left side of the screen, here are the podati. There are five, all on the first line. Take a moment, pause the video, and check your own markings. Continue when you are ready.

Now, there a couple of note groupings that look like podati. Here is one at the end of the first line, and here is one in the middle of the second line. However, these are not isolated podati. They are parts of larger groupings of notes. A podatus, remember, is two-notes on a single syllable of text. If what looks like a podatus is part of a larger grouping of notes on that single syllable, it is something else, something that we will examine in a later video.

Let’s see how these compare to the manuscript. Well, in Laon, only one of these appears as a simple, unaltered podatus, at the end of the first line, here.

The others are all altered in one way or another. We will look at these altered forms a little later, but here it is worth pointing out that five neums that are all

treated the same in the *Graduale Romanum* are all treated very differently here. It shows the level of subtle nuance in this notation.

Now let's see how you did marking the clivis. On the left, in the modern transcription, there are five, one on the first line and the rest on the second line. Take a moment, pause the video, and check your own markings. Continue when you are ready.

Let's see how these compare to the manuscript. Well in Laon, there is only one that appears in its simple, unaltered form, at the beginning of the third line, here.

The other four are all altered versions. They separate the notes of the clivis into two uncini in a straight line. The separation is an indication of lengthening, and the straight line indicates that the notes descend. We will look at the altered versions of this neum more closely in a later video.

By the way, the version of this chant in modern notation, as it appears in the *Graduale Romanum*, does have various rhythmic markings: dots and episemas. Some of them correspond to these altered neums in the ancient manuscript, and some do not. I chose to use an earlier version of the *Graduale Romanum* that omits these markings for sake of clarity with regard to the specific topic of this video, which is just the unaltered forms of the podatus and the clivis.

One last comment. In the Laon manuscript, this particular chant shows a number of ways in which these neums are nuanced by letters and by alterations in the actual forms of the neums. As I have already mentioned, we'll come back to this a little later.