

Laon Level 1 Group 2-2

Repercussive Neums – Examples

Transcript

As I mentioned in the previous video, in Laon the strophæ neums are normally notated in a way that shows a kind of lengthening of the last note. We will look at these strophæe in the next level.

The strophæ neums without any lengthening of the last note only occur in the context of larger, compound neums. They do not occur independently.

Here I will show you a few examples of what I mean.

Let's look first at the Gradual *Benedictus qui venit*, from the Second Mass of Christmas, or the Mass at Dawn. On the upper left side of the screen we have the verse of this chant in modern notation. On the bottom right side of the screen we have the verse of this chant as it appears in the manuscript Laon 239.

If we look at the modern notation, on the last line, at the very end of the chant, we see the end of a long melisma, that is, many notes on a single syllable. This melisma on the last syllable of the word *nostris*, at the end of the line above. This particular part of the melisma starts with three rising notes, a scandicus, then two repeated notes, a distropha, then a torculus combined with a clivis, and, finally, a torculus subpunctis. (We will study all these neums in future units. Right now it is only necessary to focus on the distropha.)

On the right, in Laon 239, these figures are on the bottom line, here. Here are the three rising notes of the scandicus. Here is the distropha, two puncti, and here are the final two neums.

The point to be made here is that this kind of simple distropha, that is, one without any rhythmic markings, always occurs in the context of larger, more complex neums, just like this one.

(Singing) *A Dómino factum est: et est mirábile in óculis nostris.*

Let's take a look at one more example, the Offertory chant *Diffúsa est*. On the left side of the screen we have this chant in modern notation. On the right side of the screen we have this chant as it appears in the manuscript Laon 239.

On the left, in the modern notation, at the beginning of the second line, we have the word *lábiis*. We see that the word is set in melismatic fashion. Here is a series of notes comprised of a distropha and a clivis, and here is another series of notes comprised of a distropha and two clivis.

On the right, in Laon 239, here is the first figure, a distropha, made up of two puncti, and a clivis, which we'll study in another unit, and here is the second figure, a distropha followed by a figure representing the two clivis; and just in case they are a too small to see clearly on your screen, here they are duplicated above the manuscript, so that you can see them more clearly.

Again, the point to be made here is that this kind of simple distropha, that is, one without any rhythmic markings, always occurs in the context of longer, more complex neums, just like these.

The same is true for the tristropha and the extended stropha.

(Singing) *Diffúsa est grátia in lábiis tuis:*