I, Sarah Bereza, hereby submit this original work as part of the requirements for the degree of Master of Music in Music History.

It is entitled:
Formularity and Formal Structure in the Old Beneventan Chant

Student's name: Sarah Bereza

This work and its defense approved by:

Committee chair: Matthew Peattie, PhD
Committee member: Steven Cahn, PhD
Committee member: Bruce McClung, PhD
Formularity and Formal Structure in the Old Beneventan Chant

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Graduate School
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by
Sarah Bereza
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Committee Chair: Matthew Peattie, PhD
Abstract

This thesis examines formularity and formal structure in the extant Mass Proper melodies of the Old Beneventan rite. The musical style of this early, south Italian repertory is distinguished by its frequently repeating melodic formulas, which generally operate at a single pitch level, giving the melodies their characteristic prolix surface detail and modal character. While other Western chant traditions also use formulaic procedures, the frequent use of formality in the Beneventan Mass Propers is exceptional. There has been no detailed analysis of the grammar governing the Beneventan musical style, though scholars have commented on and analyzed the formulaic usage of Beneventan chant, especially with an aim for transcription into pitch-specific notation. My research examines three main aspects of Beneventan music: the formulas of the Beneventan melodic fund in respect to their formal function within the melodies’ phrase structure, the long-range voice leading and pitch organization underlying the ornamental melodic surface, and the form of the pieces (as established through repetition, either literal or functional). This study is based on the Beneventan Mass Proper melodies contained in the two principal extant sources of the chant: Benevento Biblioteca capitulare Ms. 38 and 40.

This study contributes to scholarly dialogue regarding formulaic chant because it provides insight into the melodic construction of one family of pre-octoechos chant melodies. In particular, this examination of formularity and modality in Beneventan chant has yielded three primary findings. First, it demonstrates that throughout the repertory, Beneventan chant’s ornate surface conceals an underlying structure built mostly of conjunct and disjunct thirds. Second, it gives a picture of mostly consistent functional usage of specific formulas as either openings, mid-phrase material, or cadences, but also shows that the function of a given formula can vary according to its context and surrounding melodic material. Third, it reveals that many of the
Beneventan melodies have forms based on a repetition of only a few phrases, with multiple variations on each phrase. Along with their many nuances, exceptions, and expansions, these conclusions form the core of this research.
Acknowledgements

This project began in the spring of 2010 in Matthew Peattie’s class on the Beneventan chant. The hands-on approach to learning as well as the class’s rehearsals and performance of Beneventan melodies inspired me to continue exploring this wonderful repertory. Many thanks to my advisor, Matthew Peattie, for his support throughout my research; his questions and critique, generosity with time, and consistent encouragement have been invaluable. I wish to thank the other members of my thesis committee, bruce d. mcclung and Steven J. Cahn, for their helpful insight and evaluation of this project. My friends and colleagues, especially Matteo Magarotto, Adam Shoaff, and Cole Lyon, have been unfailingly kind and empathetic during the ups and downs of research. I am also grateful to my family: they love learning and have shared that love with me throughout my academic career.
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Chapter 1
Introduction

This thesis examines formularity and formal structure in the extant Mass Proper melodies of the Old Beneventan rite. This regional chant family originated during the seventh and eighth centuries in the south Italian town of Benevento. Its musical style is distinguished by its frequently repeating melodic formulas, which generally operate at a single pitch level, giving the melodies their characteristic prolix surface detail and modal character. While other Western chant traditions also use formulaic procedures, the frequent use of formularity in the Beneventan Mass Propers is exceptional. There has been no extended analysis of the grammar governing the Beneventan musical style, though scholars have commented on and analyzed the formulaic usage of Beneventan chant, especially with an aim for transcription into pitch-specific notation.¹ This thesis examines the formulas of the Beneventan melodic fund in regards to their formal function within the melodies’ phrase structure, the long-range voice leading and pitch organization underlying the ornamented melodic surface, and the form of the pieces (as established through repetition, either literal or functional). The findings are organized according to procedures for analysis explained in the methodology section below. This study is based on the Beneventan Mass Proper melodies contained in the two principal extant sources of Beneventan chant: Benevento Biblioteca capitolare Ms. 38 and 40 (hereafter, Ben. 38 and 40), both of which are available in facsimile.² This study of formulaic structure contributes to scholarly dialogue regarding formulaic chant because it provides insight into the melodic construction of one family

¹ For the most comprehensive survey of the Beneventan chant to date, see Thomas Forrest Kelly, *The Beneventan Chant* (Cambridge, MA: Cambridge University Press, 1989).

of pre-octoechos chant melodies. I have found that an underlying structure of thirds provides the primary support for the elaborate surface of the melodies, that some formulas do not consistently function in the same way, and that the seemingly complex form of the melodies often consists of a fairly simple repeating phrase structure with variations on each phrase.

**Historical Background to Beneventan Chant and Manuscript Sources**

The Beneventan chant has its roots in the south Italian town of Benevento and was also used in the neighboring Montecassino, with which it had both ecclesiastical and political connections. Like other regional chant families, it was eventually replaced by Gregorian (or, Frankish-Roman) chant, the main body of Western plainchant. Gregorian chant probably originated in Rome as early as the seventh century; those melodies came into widespread use as the official chant of the Roman Catholic Church largely through the efforts of Carolingian emperors to unify their vast empire, as they believed liturgical unity (both of text and music) contributed to political unity and stability. The first extant manuscripts of notated Gregorian chant date to about 900, though arguably some scribes used notation prior to this time.

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3 Pre-octoechos chant melodies are those that do not fit the eight-mode theory of modality, with mode being determined by the range and final of a melody; Beneventan chant melodies almost invariably end on either G or A, and the melodies ending on one final or the other do not have predictable differences.


5 Kenneth Levy, “Charlemagne’s Archetype of Gregorian Chant,” *Journal of the American Musicological Society* 40 (1987): 1–30. The author argues for an earlier date of fully neumed chant transmission during the reign of Charlemagne, c. 800, instead of the more commonly accepted date of c. 900. Admitting that he has no one undeniable proof for his viewpoint, he demonstrates instead numerous witnesses that, taken together, support his theories. He contends that a “Carolingian Neumed Archetype” of the Gregorian melodies is apparent in the earliest extant, neumed chant manuscripts such as Laon 239, Chartres 47, and Saint Gall 359 (all dating to c. 900). Though the melodies are essentially consistent with one another, the neumes themselves exhibit regional variations; in his view, the regional variations developed after the introduction of the earlier neumed archetype.
Before and even during the widespread integration of Gregorian chant in the Roman Catholic Church, liturgical worship employed many regional chant families, such as the Beneventan one. Religious and political leaders eventually suppressed these local traditions, replacing them with Gregorian chant. An overlapping time period existed, however, in which both the local chant and the central Gregorian repertory were in concurrent liturgical use. Beneventan manuscripts evidence this through their presentation of doublet masses, which have Beneventan melodies after the corresponding Gregorian ones.

Beneventan chant originated during the seventh and eighth centuries, but the earliest manuscript sources date from the late tenth century. The repertory’s origins can be identified through a study of the political and religious climate of southern Italy, namely, the conflict between Roman Catholicism and Arianism, with the former gaining a sure hold in the region around the mid-seventh century. Evidence from the mid-eighth century shows an established Beneventan chant tradition, especially with the Mass of the Holy Twelve Brothers (martyrs whose relics were brought to Benevento in 760). Additionally, Beneventan chant scholar Thomas Forrest Kelly points out that “what we call the Beneventan chant must have already been in use at Benevento, since the ingressa of the Holy Twelve Brothers is an adaptation of the ingressa of the Beneventan Easter mass.” At the same time, Kenneth Levy has shown the likelihood that Gregorian chant had an early arrival in southern Italy, somewhere between c.787

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7 See Kelly, The Beneventan Chant, 42.

8 Ibid., 41.

9 Ibid., 9.

10 Ibid., 11.

11 Ibid.
and c.838; additionally, he contends that this music was transmitted in a fully neumed state.\textsuperscript{12} The liturgical and musical archaisms found in the earliest extant Beneventan recensions of the Gregorian repertory (from the late tenth century) indicate its early transmission to southern Italy, as both Kelly and Levy have demonstrated.\textsuperscript{13}

Most of the approximately ninety extant sources of Beneventan chant transmit melodies for Mass Propers, but a few include chants for the Mass Ordinary as well as a small repertory for the Divine Office. For the purpose of my thesis, I confine myself to the Mass Proper melodies found in the two principal sources for this chant, Ben. 38 and 40. These manuscripts date from the first half of the eleventh century.\textsuperscript{14} These two sources contain the majority of the known Beneventan melodies, mostly in twenty-one “doublet” masses, where the Beneventan melodies “follow their Gregorian counterparts in books that are essentially Gregorian graduals.”\textsuperscript{15} According to Kelly, we do not know exactly why these doublet masses were preserved; he suggests that the Beneventan melodies may be “alternatives” to the Gregorian melodies, or “second masses” (meant to be sung in a different service from the primary, Gregorian one), or they may “have [had] a purely antiquarian value” for the scribe.\textsuperscript{16} Whatever the reason, both manuscripts contain Beneventan Mass Proper melodies with eight doublet masses in Ben. 38 and 13 doublet masses in Ben. 40. They also both preserve “mixed Beneventan-Gregorian rites for

\textsuperscript{12} Levy, “Charlemagne’s Archetype of Gregorian Chant,” 8.


\textsuperscript{14} Kelly, \textit{The Beneventan Chant}, 302.

\textsuperscript{15} Ibid., 42.

\textsuperscript{16} Ibid., 42–43.
Holy Week."\(^{17}\) Kelly suggests that the mixed style may result from the impossibility of "duplicate, alternative, or successive ceremonies" during Holy Week (the instance of which may have allowed for the doublet masses in other times of the year).\(^{18}\) Because these melodies incorporate elements of both the Gregorian and Beneventan melodic style, I exclude them from my study of the Mass Propers, whose melodic style appears to represent a core repertory that is stylistically consistent and likely more representative of the pre-Gregorian Old Beneventan Rite.

A complete lists of the melodies examined appears in Table 1.

TABLE 1.1 Melodies consulted in this study.

<table>
<thead>
<tr>
<th>Ingressa title</th>
<th>Ben. 40</th>
<th>Ben. 38</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dum sacra misteria</em></td>
<td>f. 61</td>
<td></td>
</tr>
<tr>
<td><em>Ecce sedet in medio</em></td>
<td>f. 71</td>
<td>f. 93</td>
</tr>
<tr>
<td><em>Factus est repente</em></td>
<td>f. 79f</td>
<td>f. 99pal</td>
</tr>
<tr>
<td><em>Gaudeamus</em></td>
<td>f. 133f</td>
<td></td>
</tr>
<tr>
<td><em>Gratias ago deo</em></td>
<td>f. 112f</td>
<td></td>
</tr>
<tr>
<td><em>Isti sunt sancti</em></td>
<td>f. 134</td>
<td>f. 142</td>
</tr>
<tr>
<td><em>Lumen quod animus</em></td>
<td>f. 89</td>
<td>f. 110</td>
</tr>
<tr>
<td><em>Maria vidit</em></td>
<td>f. 159</td>
<td>f. 52v</td>
</tr>
<tr>
<td><em>Michi autem absit</em></td>
<td>f. 124v</td>
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</tr>
<tr>
<td><em>Michi autem nimis</em></td>
<td>f. 128v</td>
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</tr>
<tr>
<td><em>Petrus dormiebat</em></td>
<td>f. 99</td>
<td>f. 115v</td>
</tr>
<tr>
<td><em>Postquam surrexit</em></td>
<td>f. 4v</td>
<td></td>
</tr>
<tr>
<td><em>Prima predicationis</em></td>
<td>f. 142</td>
<td>f. 140</td>
</tr>
<tr>
<td><em>Sancti videntes</em></td>
<td>f. 121v</td>
<td></td>
</tr>
<tr>
<td><em>Stollam iucunditatis</em></td>
<td>f. 138v</td>
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</tr>
<tr>
<td><em>Surge propera</em></td>
<td>f. 118</td>
<td>f. 128</td>
</tr>
<tr>
<td><em>Venite omnes</em></td>
<td>f. 124v</td>
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\(^{17}\) Ibid., 43.

\(^{18}\) Ibid., 53.
Graduals

<table>
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<th>Gradual title</th>
<th>Ben. 40</th>
<th>Ben. 38</th>
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<tr>
<td>Anima nostra</td>
<td>f. 134v</td>
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</tr>
<tr>
<td>Constitues eus</td>
<td>f. 142</td>
<td>f. 140v</td>
</tr>
<tr>
<td>Dum congregarentur</td>
<td></td>
<td>f. 38</td>
</tr>
<tr>
<td>Ecce magnum</td>
<td>f. 138v</td>
<td></td>
</tr>
<tr>
<td>Vadit propitiator</td>
<td>f. 5</td>
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Offertories

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<tr>
<td>Adhesit anima</td>
<td>f. 112v</td>
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<tr>
<td>Angelus domini</td>
<td>f. 27</td>
<td>f. 53</td>
</tr>
<tr>
<td>Ascendit deus</td>
<td>f. 71v</td>
<td>f. 93</td>
</tr>
<tr>
<td>Circuierunt</td>
<td>f. 122</td>
<td></td>
</tr>
<tr>
<td>Inter natos</td>
<td>f. 89v</td>
<td></td>
</tr>
<tr>
<td>Martinus abraehae</td>
<td>f. 139</td>
<td></td>
</tr>
<tr>
<td>Milia milium</td>
<td>f. 61</td>
<td>f. 83</td>
</tr>
<tr>
<td>Miracula de tam</td>
<td>f. 125</td>
<td>f. 79</td>
</tr>
<tr>
<td>O quam pretiosum</td>
<td>f. 133v</td>
<td></td>
</tr>
<tr>
<td>Omnes qui in xpisto</td>
<td>f. 19v</td>
<td>f. 47</td>
</tr>
<tr>
<td>Petrus apostolus</td>
<td>f. 99v</td>
<td></td>
</tr>
<tr>
<td>Que es ista</td>
<td>f. 118v</td>
<td>f. 128</td>
</tr>
<tr>
<td>Salve crux</td>
<td>f. 142</td>
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Communions

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<tr>
<th>Communion title</th>
<th>Ben. 40</th>
<th>Ben. 38</th>
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<tbody>
<tr>
<td>Ad honorem</td>
<td>f. 134</td>
<td></td>
</tr>
<tr>
<td>Celestis milicie</td>
<td>f. 61</td>
<td></td>
</tr>
<tr>
<td>Clare sacris</td>
<td>f. 112v</td>
<td></td>
</tr>
<tr>
<td>Dixerunt discipuli</td>
<td>f. 139</td>
<td></td>
</tr>
<tr>
<td>Dum vistaret</td>
<td>f. 142v</td>
<td>f. 140v</td>
</tr>
<tr>
<td>Hodie exultat</td>
<td>f. 134v</td>
<td></td>
</tr>
<tr>
<td>Hos duodecim</td>
<td>f. 122</td>
<td></td>
</tr>
<tr>
<td>Multos infirmos</td>
<td>f. 61</td>
<td></td>
</tr>
<tr>
<td>O quantus luctus</td>
<td>f. 139</td>
<td></td>
</tr>
<tr>
<td>Pacem meam</td>
<td>f. 71v</td>
<td></td>
</tr>
<tr>
<td>Psallite domino</td>
<td>f. 71v</td>
<td>f. 93v</td>
</tr>
<tr>
<td>Qui manducaverit</td>
<td>f. 28</td>
<td>f. 53</td>
</tr>
<tr>
<td>Quid ad nos</td>
<td>f. 143</td>
<td>f. 140v</td>
</tr>
<tr>
<td>Sancta maria</td>
<td>f. 118v</td>
<td></td>
</tr>
<tr>
<td>Tunc impertor</td>
<td>f. 125</td>
<td></td>
</tr>
<tr>
<td>Ut cognosceret</td>
<td>f. 99v</td>
<td></td>
</tr>
<tr>
<td>Ymnnum canite</td>
<td>f. 20</td>
<td>f. 47</td>
</tr>
<tr>
<td>Zacharias pater</td>
<td>f. 89v</td>
<td></td>
</tr>
</tbody>
</table>
Rubrics in several manuscript sources refer to Beneventan chants as “Ambrosian” but this is not the same as the “Ambrosian” chant from Milan; according to Kelly, the two regional families “have so many characteristics in common as to suggest that the Lombard areas, north and south, once shared a similar liturgy and music, whose separate development produced the related repertories of Milan and Benevento.” Today, the regional chant at Benevento is commonly called “Old Beneventan”: “Beneventan” to distinguish it from the Ambrosian chant at Milan and “Old” to separate it from the Gregorian or Neo-Gregorian melodies found in Beneventan manuscripts. For convenience in this study, I refer to the repertory simply as “Beneventan.”

A highly ornamented melodic surface characterizes the Beneventan melodic style with frequently repeating melodic formulas. These small melodic units form the basis of long phrases, which often repeat in the longer melodies. Though the formulas may repeat (or not) in a given melody, their occurrences across the repertory make the melodic style highly individualized and recognizable. A small amount of the repertory has only a minimal use of formularity, but these melodies represent an exception to the general rule. Some types of Gregorian chant, such as tracts and graduals, are also typified by a style suitably described as formulaic, but the frequency and density of formulas in Beneventan chant make it exceptional.

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19 Ibid., 3.

20 The Gregorian melodies represent South Italian recensions of the central Gregorian repertory, while the Neo-Gregorian melodies were composed for local saints in the Gregorian style (thus implying a compositional date after the arrival of Gregorian chant in southern Italy).

Review of Scholarship on Beneventan Chant

The Beneventan chant’s formulaic structure, indeed, Beneventan chant in general, has received limited scholarly attention, despite its status as one of the oldest chant traditions. Historians often mention Beneventan chant in relation to other regional chant families such as Old Roman, Milanese, and Mozarabic, as in David Hiley’s essay on “Gregorian Chant and Other Chant Repertories” in *Western Plainchant: A Handbook.*22 Michel Huglo and Thomas Forrest Kelly have also provided brief summaries of the chant in “The Old Beneventan Chant” and “The Beneventan Chant,” respectively.23

Kelly’s monograph *The Beneventan Chant* provides the only broad survey of the genre to date, exploring its history, manuscript sources, liturgical use, and musical style, as well as a comparison of Beneventan chant with the Gregorian, Old Roman, Ambrosian, and Byzantine chant repertories. In his chapter on “Beneventan Musical Style,” Kelly briefly describes opening and closing formulas and comments on mid-phrase material. In his discussion of the formulaic structure, Kelly asserts: “Melodic formulae tend to occur repeatedly in similar contexts…. By looking at these formulae as functional elements articulating larger formal structures, we can begin to see how musical phrases are made, and how longer pieces come into existence, or at least are written down, as a combination of these procedures.”24 My thesis examines this use of “formulae as functional elements articulating larger formal structures.” Kelly’s article “Structure and Ornament in Chant: The Case of the Beneventan Exultet” also addresses issues of the


Beneventan musical style, though from the perspective of a gradually elaborated recitation instead of a formulaic melody.\(^\text{25}\)

Also available is Matthew Peattie’s dissertation, “The Beneventan Antiphon and the Influence of Beneventan Style in the South Italian Office,” as well as his “Transcribing the Beneventan Chant.”\(^\text{26}\) The latter informs my labeling of formulas in the melodies; the article does not, however, analyze the structure of the melodies as I do in this thesis.

No one has yet published the complete Beneventan Mass Propers in modern notation, and the majority of the melodies are available only in facsimile. I have primarily used Peattie’s transcriptions of the neumed melodies onto staff lines to make my own transcriptions using modern notation. I also reference the transcriptions in Kelly’s The Beneventan Chant.

The extant Beneventan melodies are mostly notated “in campo aperto—without staff lines or clefs to indicate the pitch or placement of the semitone.”\(^\text{27}\) The neumes are heightened, but imperfectly so. According to Peattie in “Transcribing the Beneventan Chant,” some of the difficulties encountered with the imperfect heightening are a “chronic upward drift” of the scribe of Ben. 40 as well as a visual “[compression]” of intervals larger than a third.\(^\text{28}\) However, he writes that “intervals of a second or third are perfectly clear, and given a starting note, it would be possible to transcribe accurately much of the first few lines [of a given melody] simply by


\(^{27}\) Peattie, “Transcribing the Beneventan Chant,” 139.

\(^{28}\) Ibid., 149.
following the heightening from note to note across the page.”\textsuperscript{29} The pitch consistency of formulas provides that starting point necessary to a feasible transcription. Both Kelly and Peattie contend that formulas repeat at the same pitch level (or transposed up a fourth).\textsuperscript{30} Because these formulas repeat across the repertory, it is possible to “compare the relative diastematic heights of the repeated formulaic patterns not only in a single piece but also in multiple contexts throughout the repertory.”\textsuperscript{31} These transcriptions of the formulas line up with the few Beneventan melodies preserved with a staff line (though in some sources, the staff line was a later, imprecise addition to the manuscript).\textsuperscript{32}

The transcriptions remain somewhat hypothetical, however, because of several problems preventing complete accuracy. In addition to the uneven “horizontal axis” and “[compression]” already mentioned, Peattie concludes that there are “numerous places in the repertory where the editor is left with no choice but to adjust the melodic line, or move into the realm of sudden direct transpositions.”\textsuperscript{33} These inconsistencies in notation are usually only one step upward or downward (with the former being most likely).\textsuperscript{34} More an obstacle than the actual inconsistency is the problem of “[ascertaining] exactly where the shifts in diastematic accuracy occur,” with the ultimate responsibility lying with the transcriber.\textsuperscript{35} Even with these difficulties, the vast majority of the melodies can be confidently transcribed with a minimum of educated guessing or

\textsuperscript{29} Ibid., 149–50.

\textsuperscript{30} Ibid., 152; Kelly, \textit{The Beneventan Chant}, 154.

\textsuperscript{31} Peattie, “Transcribing the Beneventan Chant,” 152.

\textsuperscript{32} Ibid., 160–61.

\textsuperscript{33} Ibid., 163.

\textsuperscript{34} Ibid.

\textsuperscript{35} Ibid.
editorial intervention. The following chapters frequently refer to the formulas labeled by Peattie by their numbers. Table 1.2 presents the formulas both in Beneventan and modern notation.

TABLE 1.2 Beneventan formulas in Beneventan and modern notation.\(^{36}\)

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\(^{36}\) Thanks to Matthew Peattie for providing the Beneventan notation in this table.
Mid-Phrase Figures

24

25 cont.

26 cont.

26 cont.

27 cont.

28 cont.

28 cont.

30

30 cont.

33

34
Theories of Formularity and Chant Transmission

Because of its antiquity and formulaic density, Beneventan chant has the potential to contribute to the dialogue among chant scholars regarding oral versus written transmission and the effect of formularity on this process. This analysis of the Beneventan chant’s formulaic structure provides insight, through observations both general and specific, into the way these structures work, which will be readily applicable to this ongoing debate.

In his 1974 article “Homer and Gregory: The Transmission of Epic Poetry and Plainchant,” Leo Treitler proposes a theory of chant transmission heavily influenced by Parry and Lord’s theories of on the transmission of epic poetry. Treitler contends that prior to written transmission, melodies were, to a certain extent, improvised, and thus largely formulaic. He demonstrates this concept of melody through an analysis of tracts. He also points to the concept of “thrift” (where a small amount of material is used and reused throughout several melodies) as another evidence for formulaic chant transmission.

In his article “‘Centonate’ Chant: ‘Übles Flickwerk’ or ‘E pluribus unus?’” published the following year, Treitler tackles the issue of aesthetics in chant transmission, arguing that the “[recomposition of] old stuff” could be as legitimate an artistic expression as music with a single

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originator. He takes other chant scholars to task over their view of chant melodies as unified melodies, writing that this view only reflects their ideology and not the actual music. After providing a brief method of analysis for centonate chant, he admits that his usage of “centonate” in regards to chant differs from its literary usage.

The third major article espousing this viewpoint is Helmut Hucke’s “Toward a New Historical View of Gregorian Chant,” published in 1980. Hucke begins with a description of the traditional view of chant development; as taught by the monks of Solesmes and Peter Wagner (and, later, Willi Apel), early chant originated in Jerusalem and developed into the Ambrosian, Gallican, Roman, and Mozarabic chant families, which in turn became Gregorian. In contrast, Hucke argues that Gregorian chant is not traceable to either Jerusalem or the early church. He presents his conception of the “new view” of chant transmission—namely, that Gregorian chants can be regarded as essentially improvised performance practice frozen in written notation, not traditionally composed melodies. He supports his viewpoint through an analysis of mode five graduals.

In opposition to the theories of Treitler and Hucke, David G. Hughes wrote “Evidence for the Traditional View of the Transmission of Gregorian Chant.” He first shows that older chants are generally more stable in their written transmission than newer chants and then demonstrates the unity found among chant manuscripts. He maintains these two evidences exclude much improvisation after chants had been written down but admits to the likelihood of improvisation prior to the written transmission of chant.

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39 Hucke, “Toward a New Historical View of Gregorian Chant.”

Since then, a continuing discussion exists among chant scholars regarding this issue. For example, Theodore Karp engages with this debate through a detailed examination of Gregorian chants that exhibit formulaic characteristics, especially introits and second mode tracts in *Aspects of Orality and Formularity in Gregorian Chant*.  

He advocates a broad approach to transmission studies, writing, “We have strong cautions against restricting our studies to a narrow framework and studying within a set of pigeonholes, regardless of their seeming comfort or practicality.” However, he supports this wide lens through concrete methods, such as when he demonstrates the possibility of stable transmission of melodic families through an investigation of Gregorian and Old Roman chants.

Another such discussion of the issue comes in Peter Jeffery’s *Re-Envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant*, in which the author discusses at length the views of Treitler and Hucke, calling for a more careful examination of their theories, though agreeing with them on many points. He proposes the use of ethnomusicological methods to help decipher elements of oral and written transmission in chant melodies, giving special attention to the culture in which the chant originated and was transmitted, and also to the dichotomies of sacred versus secular and art versus folk. Finally, he addresses the issue of formularity in chant, particularly as it relates to oral chant transmission.

Of particular relevance to this study is Jeffery’s criteria in establishing the meaning of “formula” in a musical context, most specifically his emphasis on “repetition” and “ranges of

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42 Ibid., 97.

43 Ibid., 135–79.

variability.” While my use of the term “formula” is aligned with Peattie’s in “Transcribing the Beneventan Chant” (in which the identified formulas repeat in various melodies and often have variable iterations), I have also found it helpful to consider Jeffery’s emphasis on a wide variety of cultural meanings and uses of formularity. Moreover, his discussion of “melody types, melodic models, and tune families” influences my conception of phrase structure, functions of formulas, and form in the melodies (principally with function, rather than literal, repetition). My focus on the middleground of the melodies as well as the study of specific formulas in chapter 3 follows his instruction that “formulas cannot usually be assembled at random; they operate within the context of complete melodies, or at least long-range melodic plans of one sort or another. Thus it is not enough to deal with the individual formulas—one needs to consider whole melodies also.” His insight into melodic contour (arguing against a “paring away [of ] all variants to arrive at a bare outline” to result in an archetypical melody) as well as melodic embellishment illuminate the purpose of my own melodic reductions, especially in chapter 2. These reductions of the melodies (or parts of melodies) are designed to show their melodic underpinnings in a middleground basic in thirds, but they do not strive toward any kind of melodic archetype. At most, I show phrases that use similar groups of formulas (in chapter 3) or phrases that use different formulas with similar functions (in chapter 4), but without the intention to suggest that the middleground was ever an actual, archetypical melody (prior to a conjectured embellishment of the melodies at a later date). I address this issue further in the following section.

46 Ibid., 98–108.
Methodology

Scholars employ several general methods for the analysis of formulaic Gregorian chant, of which the approaches of Willi Apel and Helmut Hucke to mode five graduals are representative. In his *Gregorian Chant*, Apel uses a shorthand to represent the use of formulaic figures; he assigns each short musical idea an alpha-numeric character and then places these characters in the order in which they appear in a given gradual (Ex. 1.1). On the other hand, in “Toward a New Historical View of Gregorian Chant,” Hucke uses a synoptic table of six graduals in modern notation to show the similarities within each melodic phrase (Ex. 1.2). The “segmentation” of melodies that both Apel and Hucke utilize in their analyses also relates to Nicolas Ruwet’s theories of paradigmatic analysis and his “procedure of segmentation, based on the criteria of repetition and transformation.” I draw on elements of all three approaches. First, I occasionally refer to phrases that use the same formulas by only their formula numbers (mostly in chapter 3) in the way that Apel refers to alpha-numeric characters to describe a melody. Second, as with Hucke and Ruwet, I use synoptic tables to compare melodic repetition: similar but not identical phrases found in different melodies (in chapter 2), repetition within single melodies (in chapter 4), and repetition within families of melodies (in chapter 4).


Example 1.1. Apel’s alpha-numeric comparison of mode five graduals.\(^{52}\)

\[
\begin{array}{|c|c|c|}
\hline
\text{GROUP I} & \text{RESPOND} & \text{VERSE} \\
\hline
L 1097 & \text{Bonum est confidere} & F_a \ldots f_4 & A_{10} | A_{15} | F_{10} \\
L 1547 & \text{Justorum animae} & F_c \ldots G_2 \ldots f_5 & A_{10} | A_{15} | F_{10} \\
G 92 & \text{Unam petii, \textit{v.} Ut videam} & \text{same} & A_{10} | A_{15} | F_{10} \\
L 471 & \text{Unam petii, \textit{v.} Beati} & & a_{10} | A_{15} | F_{10} \\
L 1139 & \text{Justus cum ceciderit} & \ldots | F_1 \mid 3 + f_{10} & a_{10} \mid A_{15} \mid f_{10} \\
G 911 & \text{Ego dixi} & \ldots c_1 \ldots c_1 \ldots f_{11} & a_{10} \mid A_{15} \mid c_{12} \mid F_{17} \ldots (a) \\
L 1167 & \text{Anima nostra} & C_1 \mid A_2 \mid a_2 + f_{11} & A_{10} | A_{15} | c_{13} \mid 7 + f_{11} \\
L 1602 & \text{Propter veritatem} & \ldots G_1 \ldots & A_{10} | C_{12} \mid 6 + F_{12} + F_{13} \\
\hline
\end{array}
\]

Example 1.2. Hucke’s synoptic table of six mode five graduals.\(^{53}\)

Sarah Fuller’s approach to “middle- and background linear progressions” in “Line, ‘Contrapunctus,’ and Structure in a Machaut Song” also influences my analysis of the Beneventan melodic structure, though her analysis deals with both individual lines of a

\(^{52}\) Apel, \textit{Gregorian Chant}, 346.

\(^{53}\) Hucke, “Toward a New Historical View of Gregorian Chant,” 455.
polyphonic song as well as their interrelationship.\textsuperscript{54} With her “starting point” of “the single-line perspective,” she uses melodic reductions to illuminate the “essential structure” of a melody.\textsuperscript{55} Similarly, I use reductions to show the melodic structure of Beneventan melodies—both complete melodies as well as phrases and some neume complexes.

**Organization and Findings**

Kelly’s and Peattie’s commentaries on Beneventan chant’s melodic structure often focuses on its highly ornamented surface detail without discussing the underlying structure. To fully understand the melodic grammar, however, the logic behind the formularity and ornamentation must be discussed. Therefore, my study of the melodies examines them first, not in terms of formularity, but on a broader scale: in chapter 2, I examine the movement by thirds that provides structure to the ornamentation, the methods used to structure longer phrases (as with phrases that use elaborated thirds to facilitate an ascent or descent), as well as the how the melodic range is extended and transposed. This chapter also shows how the pre-octoechos modality of this repertory functions through an observation of reciting tones and finals. This framework provides the basis needed to understand the formulas and their functions (as either openings, closings, or mid-phrase material) examined in chapter 3. Focusing the discussion on several specific formulas allows for both an in-depth study of their functions as individual formulas while also providing information that applies across the board to formulas and their functions in general. Finally in chapter 4, I consider the form found in short melodies (with or without internal repetition), long melodies (always with repetition of some kind), and melodic families or contrafacts (where different melodies share large amounts of identical or nearly


\textsuperscript{55} Ibid., 39.
Annotated scores provide the primary illustrations of this information.

My examination of formularity and modality in the Beneventan chant has yielded three primary findings. First, I demonstrate that throughout the repertory, Beneventan chant’s ornate surface conceals a scaffolding built mostly of conjunct thirds. Second, though my study of specific formulas gives a picture of mostly consistent functional usage as openings, mid-phrase material, and cadences, it also shows that the function of a given formula can vary according to its surrounding melodic material. Third, many of the Beneventan melodies have a form based on a repetition of only a few phrases, with multiple variations on each phrase. Along with their many nuances, exceptions, and expansions, these conclusions form the core of my research presented in the following chapters.
Chapter 2
Grammar of the Beneventan Melodic Style

Prolix surface detail is the most readily noticed feature of Beneventan melodies. Formulas, present in nearly all the melodies, give this melodic style its distinctive quality. These formulas operate within phrases as openings, mid-phrase material, or cadences. To facilitate a discussion of these formulas and their functions in the following chapter, it is important to understand first the underlying structure of the formulas and the structure of phrases, as well as Beneventan modality. While formulas have been considered at length in Beneventan scholarship, their essential modal and motivic structure has not been fully explored. After a careful examination of the repertory, I have observed that a movement of thirds underlies the embellished surface of the Beneventan melodic style, and I demonstrate this in the following section. Following this discussion, I examine the movement of thirds in phrases and neume complexes, and then consider the pre-octoechos modality of the Beneventan style.

Overview of Movement by Thirds

An elaboration of central tonal spaces created by shifting thirds constitutes the most basic underpinning of the ornamented surface in the Beneventan melodies.¹ These thirds provide the elemental framework for neumes or neume complexes, phrases, and whole melodies. Movement

¹ With the term “central tonal space,” I am following Richard L. Crocker’s usage in his section on “Reference Pitch and Central Tonal Space” in An Introduction to Gregorian Chant (New Haven, CT: Yale University Press, 2000): 32–35. He describes a reference pitch as one where “other pitches are heard in relation to it, sounding higher or lower. The reference pitch may in fact be frequently reiterated, or accented, or associated with important words, or made to stand out in some other way. Or, the reference pitch may simply be located relative to the other pitches so that it feels like a point of reference” (32). He continues with an expansion of the pitch to a central tonal space: “In many Gregorian melodies the pitches next to a reference pitch are just as prominent, forming together with the reference pitch a band or zone of three, or four, or five pitches. It is as if a reference pitch had been broadened. This expanded zone of reference can be called a central tonal space. The other pitches of the melody may be above or below this central space” (33). While the term “reference pitch” is not as applicable to Beneventan chant as it is to many pieces in the Gregorian repertory, I have found the idea of a band of three pitches as a “central tonal space” to aid in conceptualizing the pitch space and melodic movement of Beneventan melodies.
between them is mostly conjunct, but the thirds can also be disjunct as well. Likewise, discrete thirds are most common, but thirds may also overlap as well. Thirds may be extended—that is, have pitches immediately adjacent to the third, but not part of it. Moreover, thirds sometimes move within the space of a larger interval. This section demonstrates discrete and overlapping thirds but also shows two main exceptions to this prevailing pattern: pitches immediately outside of thirds and leaps larger than a third. Thirds in the context of larger intervals are examined in the next section.

The central tonal spaces of the repertory consist of the three thirds of the lower tetrachord, G-B, A-C, and B-D, seen in Ex. 2.1. The lower tetrachord has its central tonal space in the pitches G, A, B, and C; the upper note D (part of the B-D third) functions most often as an ornamental upper neighbor and thus is not part of the central tonal space. \(^2\) The lower tetrachord corresponds in transposition to the three thirds of the upper tetrachord (C-E, D-F, and E-G), not always or exactly, but most of the time and often with the same function (again, I consider the upper G to be ornamental, and not part of the primary functional space). \(^3\)

The range of Beneventan melodies extends higher and lower than these thirds, but they form both the core of the melodic range, and the vast majority of actual melodic profiles. This approximate equivalence between lower and upper tetrachords is further examined in light of Dom Jean Claire’s theories of “cordes-mères” later in this chapter, as well as in the comparison of formulaic functionality between lower and upper tetrachord iterations in chapter 3.

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\(^2\) Throughout this thesis, I use the term “function” in two primary ways: first, to describe the three general functions of formulas as openings, mid-phrase material, and cadences; second, to discuss the two primary tonal spaces of Beneventan melodies, that is, the lower and upper tetrachords.

\(^3\) In *De harmonica institutione*, Hucbald arranges a two-octave ascending scale as pairs of conjunct tetrachords (A, B, C, D and D, E, F, G). While Hucbald’s tetrachords have the semitone in the middle, the Beneventan tetrachords have the semitone between the last two pitches. See Hiley, *Western Plainchant*, 448–52.

Beneventan melodies most often exhibit movement by discrete thirds. By the term “discrete,” I mean that each third is separate from its neighboring thirds, and thus is not part of a group of thirds (either conjunct or disjunct) that overlap or stack together to create larger intervals. This movement is characterized by one third repeating several times through multiple neumes with the movement then shifting to a different third (either conjunct or disjunct) or else a third being immediately followed by one or more different thirds. The latter case is often found in one longer complex neume or neume group (as with one specific figure, such as figure 1). Examples 2.2 and 2.3 below show this type of long range voice leading with boxes overlaying the thirds.

In Ex. 2.2, the first phrase of Venite omnes (ING) consists of only discrete thirds, with separate neumes making up all of the thirds except for the last, where one complex neume includes first an A-C, then a G-B third. Likewise, Ex. 2.3 shows the first phrase of Ecce sedet (IN), which includes only discrete thirds, with one complex neume (“se-det”) having both an F-A and G-B third. Both of these phrases also have pitches outside of the thirds, specifically the initial G in Venite omnes and the concluding E in Ecce sedet; pitches outside of the thirds (most usually the Gs and Es seen here) are considered later in this section.

EXAMPLE 2.2. Venite omnes (ING), Ben. 40, f. 124v–125, first phrase shows discrete thirds.

In contrast to discrete thirds, phrases with overlapping thirds alternate repeatedly between two (or occasionally more) adjacent thirds. This most often produces a phrase with a range of a fourth; for example, a G-B third along with an A-C third will often alternate back and forth within one phrase, generating a G to C range. This type of movement may fragment the thirds so that they are only completed after the imposition of the alternate third in the middle of the first third. The first phrase shown in Ex. 2.4 displays just this type of movement: alternation between both complete and fragmentary A-C and B-D thirds creates the main movement of the phrase on “Gloria et honor.” Like the phrases above, the thirds present here have adjacent pitches (two Gs and one E); these pitches do expand the range, but they do not alter the primary tonal space.

EXAMPLE 2.4. *Qui manducaverit (CO)*, Ben. 40, f. 28, beginning of verse shows overlapping thirds and discrete thirds.

All three of the previous examples include extensions to the basic structure of thirds through the use of with upper or lower neighbors to the main thirds. While other pitches
occasionally fall outside of a third, G and E constitute the majority of these occurrences. In particular, a G is often the lower neighbor to an A-C third, and an E is often the upper neighbor to a B-D third (which in turn is often part of a phrase with the range of a fifth—G to D—plus one E as an upper neighbor). The extensions can be at the beginning, end, or middle of a phrase. The examples above clearly show this type of extension to the primary range of a phrase. In Ex. 2.2, the first pitch is adjacent to the A-C third, whereas in Ex. 2.3, the last pitch of the phrase is outside of the third. In Ex. 2.4, the extensions appear in the middle of phrases; the two Gs appear at the tail end of a descending A-C third while the E decorates the B-D third below.

Leaps larger than a third constitute the other main type of melodic action found outside of a third structure. The leaps can be found in neumes themselves or between them; however, leaps between neumes are from one third to another, so there are generally no actual pitches outside of a third. It is usually in actual neumations that the pitches outside of the third are found. Fourths make up the most common group of large leaps, though occasionally the leaps are much larger (as with the leap of a seventh in some versions of figure 15). Fourth leaps often begin melodies or phrases (especially with figure 14), but can also be found in the middle and end of phrases. It is also worth noting that leaps can occur between the same functional spaces, that is to say, leaps can facilitate a transposition between the upper and lower tetrachords. The excerpt in Ex. 2.5 shows a fourth leap between lower and upper tetrachords; following a cadence on G, a leap from G to C transposes the tonal space to the upper tetrachord and the phrase subsequently cadences on D.
EXAMPLE 2.5. *Ut cognosceret* (CO), Ben. 40, f. 99v, “Petrus tibi enim tradidit claves regni cello” shows fourth leaps between the same functional spaces.

Fourth leaps also characterize the offertory *Inter natos*’s melody (Ex. 2.6) with single neumes accomplishing the leap, but not with a transposition to a different tetrachord. The short melody contains six such leaps (four ascending, two descending). Though the melody has no literal repeats, the melodic material for the first three leaps (shown here) corresponds to the last three (not shown): the descending leap marks a phrase ending (though it is not one of the stronger, more frequent endings identified by Peattie), and the ascending leaps begin a phrase and continue it. There is also a leap between neumes (between “natos” and “mulierum”), but as is typical, the leap is from one third (G-B) to another (C-E) and thus contains no non-third pitches.

EXAMPLE 2.6. *Inter natos* (OF), Ben. 40, f. 89v, first half of melody shows fourth leaps.
Third Movement in Phrases and Neume Complexes

Thirds not only support the elaborate surface of Beneventan chant but can also move within larger structural intervals in phrases or neume complexes. Moreover, thirds often structure an ascent or descent at the phrase level. This section examines first the use of thirds in the context of larger intervals and then ascending and descending phrase structures.

Larger intervals often form the boundaries of phrases. These larger spaces are filled in by an expanding third movement in two general ways: either the larger interval is constructed by outlining the interval or through stacking conjunct or disjunct thirds.\(^4\) If outlined, the interval is mostly frequently filled in only partially, with the ascent or descent of the interval taking place in one or two neumes, not over the span of a whole phrase; in fact, if the interval is filled in, it is usually filled in with only a few neumes, not in a whole phrase (this is especially the case with sevenths). On the other hand, if the larger interval is filled with stacking thirds, the thirds are stacked on each other so that the outer boundaries of a phrase make up the complete interval, and thus the larger interval is filled in or very nearly so. These larger intervals are generally either fifths or sevenths.

Thirds appearing stacked together are the most frequent version of phrases with the larger boundary of a fifth, often with the thirds G-B, A-C and B-D. In Ex. 2.7, for instance, A-C and B-D thirds follow an initial ascent from G to C; while there is not literal instance of G-B, the aural impression of the phrase is that of a fifth (not a fourth plus a decorative G). Conversely, a fifth may be outlined in just one or two neumes. A short segment of *Surge propera* (ING) shows this in Ex. 2.8. Additionally, several of Peattie’s numbered formulas fit in this category: figures 2, 13, 14, 18, 20, 24, 26, 28, 30, 27, and 37 all have iterations with some forms of fifths.

\(^4\) For example, a fifth made of conjunct thirds includes three groups of thirds (such as G-B, A-C, and B-D), whereas a fifth with disjunct thirds has only two thirds (such as G-B and B-D).
EXAMPLE 2.7. Salve crux (OF), Ben. 40, f. 142, first phrase shows expansion of thirds into fifths.

EXAMPLE 2.8. Surge propera (ING), Ben. 40, f. 118, “mea et” shows outlined fifth.

Sevenths may also form the boundary of a phrase, and they may be outlined or else filled with stacking thirds. Unlike the more consonant phrases with fifth boundaries, phrases with sevenths may be more fluid in their contour. When outlined, these sevenths generally begin with an upward leap (usually not a seventh but a smaller interval), followed by a second in the same direction (forming the seventh). Unlike fifths, sevenths are always followed by a descent that fills in the interval with either stepwise motion or skips. This is seen most frequently in the use of figure 15 (shown in Ex. 2.9), where a seventh is first outlined and subsequently filled in with skips. Conversely, the filling-in maybe also be stepwise, shown in the seventh in Ex. 2.10; this one complex neume demonstrates the bulk of the sevenths found in Beneventan melodies.

Example 2.11 illustrates the use of stacking thirds within a seventh; in this case, the ascent to the seventh takes longer, and subsequently the phrase does not fully descend. The interval in Ex. 2.11 can also be interpreted as ascending an octave, as shown in the larger of the overlaying boxes. In my opinion, the aural impression emphasizes the seventh, not the octave, but in either case, the larger interval is filled with a framework of thirds.

EXAMPLE 2.9. Surge propera (ING), Ben. 40, f. 118, “Columba mea” (figure 15) shows outlined seventh and subsequent filling-in.
EXAMPLE 2.10. *Milia milium* (OF), Ben. 40, f. 61, “et decies” shows outlined seventh and stepwise filling-in.

EXAMPLE 2.11. *Dum congregarentur* (GR), Ben. 38, f. 38, “consilati sunt” shows seventh or octave filled with sevenths.

While some phrases may repeat a third many times before moving to a different set of pitches (as with the repeated A-C third in Ex. 2.2), often a chain of ascending or descending thirds forms the underlying structure of a whole phrase or part of a phrase. Essentially, this means that when the ornamented thirds are stripped away, a short step-wise scale comprises the basic structure. This relates to the basic principle behind the previously seen phrases of fifths or sevenths formed from stacking thirds. In Ex. 2.12, for instance, the phrase ascends then descends a fifth through conjunct thirds: first G-B-D, A-C, G-B, then G-B, A-C, and B-D. The chain of thirds can be extended further than this as seen in Ex. 2.13 where the melody descends from E to A (with a G neighbor) in a clear fashion. Example 2.14 shows the same phrase with the ornamentation removed.
EXAMPLE 2.12. *Postquam surrexit* (ING), Ben. 40, f. 4v–5, last phrase shows ascending and descending thirds.

![Ascending and Descending Thirds](image1.png)


![Descending Thirds](image2.png)


![Descending Thirds Reduction](image3.png)

While Ex. 2.12 and 2.13 show multiple neumes strung together to create the ascent or descent, a single neume complex may accomplish the same movement, though in a less-elaborate manner. For example, the neume complex seen in Ex. 2.15 has three conjunct descending thirds, each presented once. This neume complex comes in the middle of a phrase centered in an A-E range.

EXAMPLE 2.15. *Zacharias pater* (CO), Ben. 40, f. 89v, end of “israhel quia” shows descending thirds in one neume complex.

![Descending Thirds in One Neume Complex](image4.png)
Modality: Finals, Range, and Recitation Tones

Unlike many Gregorian melodies, Beneventan melodies for the Mass Proper are not easily classified according to the eight-mode system utilized by medieval theorists. Instead, their melodic organization unifies them as a single modal family. This section considers the finals, range, and recitation tones of Beneventan melodies to illustrate one manifestation of pre-octoechos modality. It also takes into account Dom Jean Claire’s modal theories as well as their subsequent criticism by László Dobszay.

Beneventan melodies conclude almost exclusively on either A or G. The Gregorian finals, on the other hand, are D, E, F, and G. Unlike finals in the Gregorian modal system, no apparent indicators predict whether a Beneventan piece will end on either final. On the contrary, as Kelly points out: “there is little distinction in the repertory on the basis of final note.” He goes on to say: “although the repertory can be divided into A-pieces and G-pieces, the division does not teach us anything; we cannot see any other distinction between the two groups. We are in the presence of a sort of pre-modal music which operates within a single family of melodic procedures.” Though I have found no contradicting evidence to this in the melodies as a whole, I have identified phrase types with predictable finals. For example, phrases beginning with

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5 Although my study deals with earlier examples of Beneventan melodies, it is worth noting the integration of Beneventan and Gregorian modality in the Beneventan chants recorded in later manuscripts. According to Peattie, scribes dealt with the perceived problem of A finals in several different ways. First, they left the melodies in their original state, apparently ignoring the A final, or at least omitting the psalm tone. Second, they transposed the A melodies to D; in melodies with a narrow range, this solution presented no problems, but with wider ranges, this transposition introduced a tritone (unless a non-notated B-flat was sung). Third, they transposed the A melodies down a step to G, possibly a “purely cosmetic” solution as this transposition significantly changes pitch-relationships. Finally, they altered A cadences so that the final was on G. See “Beneventan Music and Gregorian Modality: Evidence of Modal Change in the Melodic Fund of the Old Beneventan Chant,” in Chant, City, and the Topography of Early Music, ed. Sean Gallagher and Michael Scott Cuthbert (Cambridge, MA: Harvard University Press, forthcoming).


7 Ibid., 155.
figures 14 and 19 eventually cadence on A with figure 1 with no apparent exceptions. A closer examination of this is presented in the following chapter (Ex. 3.3–3.7). Because some phrases have predicable finals, this may also be the case for some melodies, but at this stage in my research, I have been unable to find a substantial difference in melodies that corresponds to their finals.

Though cadence figures generally appear on A and G, they may also be transposed up a fourth to end on D or C. Both Kelly in *The Beneventan Chant* and Peattie in “Transcribing the Beneventan Chant” discuss this melodic transposition from the lower tetrachord to the upper tetrachord. 8 Peattie explains the transpositions by saying: “in some of the more elaborate melodies, several of the formulas and complexes appear transposed a fourth above their usual place on the gamut as the range of the melody is extended into the upper tetrachord.” 9

The melody *Stolam* (ING) illustrates this aspect of Beneventan melodies in Ex. 2.16. The boxes overlaying the melody show the figures both in their regular place in the lower tetrachord, as well as figures transposed up a fourth (marked “tr”). The melodic space inhabits mostly the upper tetrachord, but it begins in the lower one and again dips down again in the third system. Most of the formulas appear in only one transposition, but figure 7 appears in both upper and lower versions on “dominus” and “posuit.”


9 Peattie, “Transcribing the Beneventan Chant,” 158.
EXAMPLE 2.16. *Stolam* (ING), Ben. 40, f. 138v, complete melody shows regular and transposed figures.

Though the Beneventan melodies share a core central range, the actual span varies from piece to piece, with longer chants tending to have more transpositions, and, thus, a wider range. The central range “[extends] from the two finals G and A upward through the three reciting pitches C, D, and E” (these reciting pitches will be examined later in this section).\(^\text{10}\) That being

\(^{10}\) Kelly, *The Beneventan Chant*, 155.
said, the usual lower boundary of an elaborate (or, wider-range melody) is either the E or D lower on the staff, and the widest upper range reaches to F, G, or A (very rarely, a B). Melodies with a narrower range are often limited to a sixth (G to E). Regardless of wider or narrower range, Kelly contends that “the essence of the repertory is its central limited range, shared alike by almost every piece, regardless of its final. The occasional movement outward do so by providing echoes, at a different pitch, of the essential marker of the repertory, which is the minor third between A and C.”

This crucial minor third may relate to Dom Jean Claire’s theories of modality and the origin of chant melodies, which will be taken up after a discussion of reciting tones in the Beneventan chant.

None of the melodies examined in this study appear to be based on a recitation formula, unlike, for example, the exultet melody Kelly considers in his “Structure and Ornament in Chant: The Case of the Beneventan Exultet.” Recitation tones (on C, D, or E) do make occasional appearances as seen in the melody *Psallite domino qui* (CO). The aural space found here in Ex. 2.17 differs considerably from that of more typical melodies because it does not have a strongly formulaic outline; in fact, it is possibly based on a mixed Gregorian piece (compare to the opening of the Gregorian antiphon *Psallite domino omnes*). In any case, the melody presents a typical range for a non-transposing melody and a final on A. The recitation tone is found in the middle of the melody on the repeated D with syllabic text setting. It is presented here in its entirety to show the recitation in context.

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11 Ibid., 156.

12 In his discussion of the intersection of Beneventan and Gregorian modality in later Beneventan manuscripts, Peattie compares this melody with the Gregorian antiphon *Psallite domino omnes* (Benevento, Biblioteca capitolare, Ms. 21, f. 274v), both of which “share a melodic and structural outline,” possibly because of their shared text incipit. Though the two melodies are closely connected, the antiphon is notated one tone lower than the communion, probably due to its mixture with the Gregorian modal system which did not accept finals on A. See “Beneventan Music and Gregorian Modality.”
Having considered the range, finals, and recitation tones of Beneventan chant, it is clear that this family of chant is far outside the system of modality applied to the Gregorian one. As Kelly puts it, “With the Beneventan chant, incomplete as it is, we can see a simpler, and perhaps less systematic, means of melodic unity [than the Gregorian eight mode system], and one which can tell us much about the earlier stages of chant development.”

This is where Dom Jean Claire’s ideas on early chant come into play.

Claire theorized that prior to the eight-mode system of Gregorian modality, melodies were first based on three “cordes-mères”: three modal centers specified by their relationship to a semitone in the diatonic scale. The first has a half-step below it, the second has no adjacent half-steps, and the third has a half-step above it; these “cordes-mères” correspond basically to the pitches C, D, and E (or, do, re, and mi) and their relationship to the diatonic scale. According to

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13 Ibid.

Claire’s viewpoint, “these “cordes-mères” constitute the irreducible centre of a musical system that only later came to be classified according to the concepts of the octoechos;” 15 The “cordes-mères” can be either the reciting tone or final of a melody, or, “in the simplest melodies” (such as the ferial antiphons), both. 16

In regards to Beneventan melodies, the reciting tones (C, D, and E) fall into these three groups. Even more importantly, each third present in the melodies corresponds to one of the “cordes-mères,” based on its semitone placement. For example, an A-C third corresponds to the C (do) “cordes-mère,” while B-D corresponds to E (mi). Also, as shown above in Ex. 2.1, the thirds of the lower tetrachord correspond to those of the upper tetrachord. Thus, the Beneventan melodies can be seen as an expansion of the central tonal spaces presented by each of the “cordes-mères,” because the melodies shift through multiple thirds through the course of a single piece. Additionally, both the G and A finals fall at the point in the diatonic gamut without adjacent semitones; therefore, both the finals correspond to Claire’s “cordes-mère” of D (re). Though not conclusive, this may help explain the apparent interchangeability of the two finals—according to Claire’s theories, they both function as the same “cordes-mère.”

Though chant scholars, such as Daniel Saunier, have utilized Claire’s theories, they have not been unequivocally accepted in the academic community. 17 In particular, László Dobszay presents a number of specific criticisms in his “Some Remarks on Jean Claire’s Octoechos”

15 Claire, “Modality in Western Chant,” 102.
16 Ibid.
presented at the 1995 Cantus Planus meeting (later published in the proceedings in 1998). Dobszay points to the difficulty of “the concept of evolution” essential to Claire’s theory—a concept that may have merit but that comes with several of its own problems, especially the difficulty of a concrete proof. He calls attention to Claire’s highly selective melodic sources, maintaining that “Claire reduces even the ferial office [generally regarded as “the deepest layer of the liturgy”], sorting out a great part of it as ‘late additions,’” and essentially contends that Claire eliminates, perhaps unjustifiably, any melodies that might contradict his theories. Dobszay also find fault with the practical application of the theories. In the end, however, he accords Claire’s theories some merit, if taken judiciously and with a “serious scientific discussion of it” and its practical applications. While this study of Beneventan melodic style does not have a lengthy discussion of the subject, Claire’s theory of three modal centers of “cordes-mères” may provide a useful analogy to understanding the modal structure of Beneventan melodies.

**Summary of Melodic Grammar as Found in Three Representative Chants**

The three melodies examined in this section all represent the Beneventan melodic style. They all have a similar melodic profile with a shared concentration on the tonal spaces of A-C, B-D, and C-E thirds, comparable ranges (between a seventh and a ninth), and a final on A (though, as explained above, the last is not particularly relevant in establishing similarity). These

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19 Ibid., 181.

20 Ibid., 184.

21 Ibid., 179; see also 194.
three melodies are among the mid-length of Beneventan melodies, not having the extended transposed spaces often found in more complex melodies. As such, they provide a good opportunity for an overview of the Beneventan melodic grammar on a relatively straightforward level. Even so, they could not in any sense be considered “archetypes” and exhibit the same exceptions to the general structure of thirds as do other Beneventan melodies.

As shown on the boxes overlaying Ex. 2.18–2.20, the central tonal spaces in *Milia milium*, *Angelus domini*, and *Multos infirmos* move mostly through conjunct thirds, such as in the opening “Milia” in Ex. 2.18. Occasionally the thirds are disjunct (skipping one intermediary third) as in Ex. 2.18 at “milium” where a C-E third immediately follows an A-C third, or at the second “ei” where the reverse is true; in the case of the former, a subsequent B-D third fills in the gap, whereas in the latter a B-D third precedes it. Discrete thirds form the primary voice leading in these melodies (as opposed to the overlapping thirds seen in Ex. 2.4).

These melodies also contain Gs and Es ancillary to the central tonal space. These pitches outside the main thirds are shown outside of the boxes overlaying the melodies. In *Milia milium*, for example, the final pitch (G) of “et” is not part of a third, nor are there thirds in the material surrounding it that could be stretched to incorporate the G; this is also the case with the final pitch of the second “milia.” Likewise, the Es in both the first and second iterations of “milia” are not part of a third, but instead are upper neighbors to a B-D third. In *Angelus domini*, the three Gs that function in this way are found in the melisma on “queritis” and then on “hic surrexit.” In *Multos infirmos*, the Gs are on “quos” and “michahel archangele.”

Additionally, the melodies at hand utilize thirds that expand to form fifths and sevenths. In fact, they exhibit the more frequent iterations of fifths and sevenths, with both outlining and stacking of the intervals. In *Angelus domini* the fifths make use of only one or two neumes and
are not filled in (see “Angelus,” “dixit,” and “quem queritis”) and Multos infirmos (“eurasti” and “multi”). Milia milium has one seventh on “decies,” which, as one complex neume, demonstrates the bulk of the sevenths found in Beneventan melodies (as seen also in Ex. 2.10) These three melodies also show two common melodies endings and their relationship to thirds. Milia milium and Angelus domini both end on an A as the middle of a G-B third (this cadence also concludes the first phrase of Milia milium on “angelorum”). This particular cadence pattern (figure 5) is the second most common cadence in Beneventan melodies. The most common cadence (figure 1), however, ends on A with an A-C third, not a G-B third. While none of these three melodies end with the figure 1 cadence, both Angelus domini (“celo”) and Multo infirmos (“eurasti”) use it internally. Multo infirmos also ends on A as part of an A-C third, but in this case, there is no specific cadence figure.

Example 2.18. Milia milium (OF), Ben. 40, f. 61, complete melody.
Summary

This chapter has shown the melodic grammar of the Beneventan style: a framework of shifting thirds complemented by occasional adjacent pitches and leaps; phrases and neume
complexes built on the third structure to facilitate ascents and descents, and to form fifths and sevens; and the Beneventan modal system, with its typical range, finals, and reciting tones. Understanding the elemental structure of thirds illuminates the foundation of a melodic style that might initially appear extravagant in its ornamentation. Having this insight into the underlying structure of the chant, it is now possible to study the elaborate melodic surface in the following chapter which considers formulas and their functions in the Beneventan chant.
Chapter 3
Formulas and Function

Beneventan chant is largely constructed using short melodic formulas normally notated with a consistent set of neumes or neume complexes. These formulas may vary somewhat or be identical in their iterations, but whatever of the melody, they are nearly always at the same pitch level in regard to the semitone. This important feature allows for the transcription of unheightened (or imperfectly heightened) neumes from their original in campo aperto notation (that is, without staves or clefs) into modern notation.

In “Transcribing the Beneventan Chant,” Matthew Peattie identifies thirty-seven of these formulas and organizes them in three functional categories: openings, cadential formulas, and mid-phrase formulas.¹ All of the five opening formulas contain an orientation around G and A (often alternating or returning to the two pitches), though one departs substantially from its origin (figure 15, which outlines a seventh). The thirteen cadential formulas can be divided into five cadencing on A, five on G, two on B, and one on C; Peattie finds 207 iterations in the repertory of the cadences on G and A, versus only 30 on B and C.² The nineteen mid-phrase formulas vary considerably both in their melodic contour and pitch level, and in their melodic frequency (the most frequent formula having twenty-one iterations, the least frequent ones having just four—Peattie’s cut-off for inclusion as a formula).³

As discussed briefly in chapter 2, Beneventan melodies sometimes transpose material from the lower to upper tetrachord (the lower is from G to C, while the upper is from C to F).

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² Ibid., 166.

³ Ibid.
This transposition creates a new pitch center: where previously the third A-C was central (along with the ancillary G), D-F (with C) becomes the third around which the melodic material orients. This new melodic orientation means especially that the C, which in the lower tetrachord functions as the upper boundary, now functions in the upper tetrachord as the lower one. This shift in function can be clearly heard as if the music had modulated, and indeed, G and A cadences become D and C cadences. Within the Beneventan melodies, identifiable formulas fall into three groups: formulas that only appear in the lower tetrachord, formulas that only always appear in the upper tetrachord, and formulas that occur in both the lower and upper tetrachord. The third category is labeled “tr” following the figure number when in the upper tetrachord.

This chapter will focus on two representative formulas: an opening, figure 14, and a cadence, figure 1. Both are shown in Beneventan notation in Ex. 3.1. Figure 14 is found eighteen times in the repertory considered here; figure 1, seventy-seven times.4 A study of these figures allows for both an understanding of how they function as individual formulas but also for a general overview of the formularity found in these melodies—how formulas connect, intersect, or are even absent for long stretches of a melody. As figures 1 and 14 are found in both the upper and lower tetrachords, the differences (or similarities) between their upper and lower versions sheds light on how the melodic material shifts between the lower and upper tetrachord and to what extent melodies may remain in the upper tetrachord. Example 3.2 shows in modern notation both figures 1 and 14 their lower and upper versions. With figure 14, I consider the initial pitch (generally E in the lower tetrachord or A in the upper) to be ornamental and not part of the central tonal space of the tetrachord. Similarly with figure 1, I consider its highest pitch (D in the

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4 Ibid. Figure 1 is by far the most frequent figure in the repertory: the next most frequent figures (6 and 19) have thirty. Figure 14 is not the most frequent of openings but is in the middle; two openings have more iterations (twenty-three and twenty-four), while two others have less (twelve and fourteen).
lower tetrachord, G in the upper) to be an upper neighbor to the adjacent pitches and thus not part of the main tetrachord.

EXAMPLE 3.1. Figures 14 and 1 in Beneventan notation.⁵

EXAMPLE 3.2. Figures 1, 1tr, 14, and 14tr in modern notation.

In this chapter, I demonstrate that figure 14 is used in the lower tetrachord to facilitate an ascent from G to C and generally begins phrases that continue with a strong emphasis on G and C, but that figure 14tr functions as part of phrases with a weaker C-F orientation in the upper tetrachord or else functions as an ornament to the lower tetrachord. I then show that, unlike figure 14tr, figure 1tr generally functions in much the same way as figure 1 except with a different pitch center. In other words, figure 1tr functions as if the music had modulated whereas figure 14tr generally does not. I also posit that figure 14’s less functionally consistent transposition may be due to its weaker nature as an opening figure, while figure 1’s more

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⁵ This image from Benevento 40, f. 134 of an excerpt from Isti sunt [ING].
functionally consistent transposition could be due to its strong melodic contour as a cadence figure.

To demonstrate this, I first examine melodies with figure 14 (first those without any transposed figures, then melodies with them), then melodies with figure 14tr. Second, I survey the use of figures 1 and 1tr as cadential figures, then consider melodies with both figures 1tr and 14tr and finally other melodies with figure 1tr.

**Melodies with figure 14**

The following eight melodies demonstrate figure 14’s phrase function to facilitate a clear ascent from G to C and emphasis on that range (though not to the exclusion of occasional, non-structural material outside the tetrachord); all of these melodies contain figure 14 phrases and no transposed figures. The first four of the eight, Ex. 3.3–3.7, feature nearly identical phrases in which figure 14 is followed by figures 19 and 1 in succession. This phrase type contains an unmistakable ascent from G to C and cadences on an A. Subsequently, all four melodies also lack any transposed figures in the rest of the chant. In the first three (Omnes qui in xpisto [OF], Angelus domini [OF], and Multos infirmos [CO]), the melody begins with this phrase. In the last (Isti sunt [ING]), figure 14 begins the second phrase of the melody; this melody’s initial phrase also has a G-to-C ascent and ends with figure 1. This phrase type can also be seen in terms of the structure of thirds discussed in chapter 2, with a possibility for several different interpretations of its essential structure. First, it can be seen as a progression of G-B, A-C, (G-B and A-C in Ex. 3.3 and 3.4), B-D, and ending with A-C; in this viewpoint, any initial E or D pitches are not part of the basic structure; this makes the most sense in Ex. 3.3 where the neumes in the figure 14 box actually include a B, before the melody moves on to a separate A-C neume group. Second, the
first two thirds (G-B and A-C) can be seen as overlapping or extending into each other. To my ear, the first and second options make the most aural sense of the music. However, in a third possibility, the pitch G can also be included in the initial pitches not part of the essential structure; the resulting framework is A-C, B-D, and A-C in succession—or A-C with an upper neighbor group in figure 1 (and a lower neighbor group in Ex. 3.3 and 3.4). Example 3.7 shows a reduction of the first possibility.

**Example 3.3.** *Omnes qui in xpiusto* (OF), Ben. 40, f. 19–20, first phrase.

**Example 3.4.** *Angelus domini*, (OF), Ben. 40, f. 27, first phrase.

**Example 3.5.** *Multos infirmos* (CO), Ben 40, f. 61–61v, first phrase.

**Example 3.6.** *Isti sunt* (ING), Ben. 40, f. 134, second phrase.
EXAMPLE 3.7. Reduction of figure 14-19-1 phrase type.

The ascent from G to C and emphasis on that range continues in the next three melodies, though figure 14 is both preceded and followed by differing material. In Ex. 3.8 the offertory *Inter natos* begins with a figure 14 phrase that eventually cadences on G. The first phrase of the gradual *Ecce sedet*, Ex. 3.10, briefly outlines a G to C ascent but does not emphasis that polarity; the following figure 14 phrase, on the other hand, resumes the G to C emphasis and cadences on A. The third melody, *Postquam surrexit* (ING), has six instances of figure 14, all of which continue the expected pattern of emphasis on the lower tetrachord; Ex. 3.12 shows the melody’s first figure 14 phrase.

As expected, the underlying structure of these phrases also varies but always ascends from G-B to another third. The initial third of *Inter natos* (Ex. 3.9) is a clear G-B third (emphasized with figure 17) and a C-E third immediately follows it. The rest of the phrase gradually fills in the gap created both through the disjunct thirds and the fourth leap on “mulierum.” The structure of the figure 14 phrase in *Ecce sedet* gradually ascends, as shown in Ex. 3.11, but it also returns back down to A-C. The first phrase of *Postquam surrexit* (Ex. 3.13) is a G-B third with an A-C upper neighbor third.

EXAMPLE 3.8. *Inter natos* (OF), Ben. 40, f. 89v, first phrase.

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EXAMPLE 3.9. *Inter natos* (OF), Ben. 40, f. 89v, first phrase reduction.


The last of the eight melodies with figure 14 and no transposed figures is *Quid ad nos* (CO), a somewhat atypical piece seen in Ex. 3.14. The expected formulaic material does not comprise the first phrase of the melody, nor does this phrase end with a cadence pattern commonly found in the Beneventan repertory. Additionally, though the second phrase begins
with a variant of figure 14 and shows the usual G to C ascent, it cadences on C instead of the more typical A. This phrase ascends with conjunct thirds from G-B to C-E (seen in Ex. 3.15).

**EXAMPLE 3.14. Quid ad nos (CO), Ben. 40, f. 143, first and second phrases.**

![Example 3.14](image)

**EXAMPLE 3.15. Quid ad nos (CO), Ben. 40, f. 143, second phrase reduction.**

![Example 3.15](image)

Unlike the eight melodies already discussed, the gradual *Vadit propitiator* (Ex. 3.16) has both a figure 14 phrase and transposed figures.\(^6\) The rest of the melody following the figure 14 phrase deviates from the pattern seen above, but the phrase itself follows the pattern exemplified in the previous eight melodies with its emphasis on a G-C relationship, ascent from G-B to C-E and subsequent descent to A-C. The first deviation is that it moves to the upper tetrachord by the second word of the piece, not strongly establishing a G-C relationship until “omnibus” or, arguably, the following figure 14 phrase (beginning with “non eioccurit”). Second, the last phrase shown (beginning “Reliquide”) consists of transposed figures and cadences with figure 1tr on a D. The first half of the melody ends with the last phrase that contains a transposed figure. Because the figure 14 phrase follows the same generally pattern of the previous melodies, it is not shown in a reduction.

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\(^6\) A tenth melody with figure 14, *Ecce magnum* (GR), also contains instances of figure 14tr and will be discussed in the following section.
EXAMPLE 3.16. *Vadit propitiator* (GR), Ben. 40, f. 5, first half of melody.
Melodies with Figure 14tr

As demonstrated in the preceding melodies, figures 14 always begins a phrase with an ascent from G to C, and the ensuing phrase most often continues with an orientation around G and C; the phrase then cadences on either A or G (with the exception of C found in *Quid ad nos*). If figure 14tr functioned as an actual transposition of figure 14, it would facilitate an ascent from C to F; the following phrase would be C and F oriented and would probably cadence on D or C. However, as shown in the following four melodies, figure 14tr does not function in the same way as figure 14. While some of the instances of figure 14tr have some of the predicted elements of a transposition, none will follow the expected pattern completely or with as much clarity and definition. The following four melodies are presented in order of their phrases’ functional resemblance to the lower tetrachord version, from most similar to least similar.

The first phrase of *Dum sacra* (ING) ascends immediately from A to the upper tetrachord and generally remains in the upper range for the rest of the melody. The figure 14tr phrase leads into a C to F ascent (eventually reaching an E-G third) and features the strongest C-F orientation of the four melodies. It cadences on E, however, instead of an expected D or C. The transposed figures in the rest of the melody function similarly to their lower tetrachord versions; this is especially true in the last phrase of the melody, which concludes with three transposed figures ending the pieces exactly as they would in the lower tetrachord. *Dum sacra* is shown in entirety in Ex. 3.17, and the figure 14tr phrase is also shown in a reduction in Ex. 3.18.
EXAMPLE 3.17. *Dum sacra* (ING), Ben. 40, f. 61, complete melody.

![Fig. 25](image)

Dum sacra mis - te - ri - a cer - ne - ret io - han - nes

![Fig. 3tr](image)

arch - an - ge - lus mi - cha - hel tu - ba ce - ci - nit

![Fig. 21tr](image)

di - nus - es do - mi - ne de - us nos - ter

![Fig. 19tr](image)

ac - ci - pe - re li - brum et ap - re sig - na - cu - la

![Fig. 37tr](image)

e - ius al - le - lu - la

![Fig. 1tr](image)

The figure 14tr phrase in *Gratias ago* (ING) concludes with an elided figure 1tr cadence (the only one of the four melodies to do so) and thus has a predicted ascent from C-F. The phrase does, in fact, eventually ascend to F (though not immediately after the figure 14tr) and has a suggested, but unconvincing, orientation around C and F. The brief following material elides the figure 1tr cadence, descending quickly to the lower tetrachord and cadencing on G. The rest of the melody does not contain any transposed figures nor any pitches above E. The first phrase is
included here in Ex. 3.19 to show the material preceding figure 14tr, and Ex. 3.20 has a reduction of the second phrase.

**EXAMPLE 3.19.** *Gratias ago* (ING), Ben. 40, f. 112, first and second phrases.

The gradual *Ecce magnum* (Ex. 3.21) includes a figure 14 phrase similar to the ones demonstrated in the previous section, but it also has a figure 14tr that does not function in the same way as its lower tetrachord version. The melody begins with a standard phrase (G-C ascent and orientation, with a cadence on A), then moves in the second phrase to the upper tetrachord and cadences on B. The subsequent figure 14tr phrase could arguably end on the last syllable of “pauperi” (on the A immediately before figure 35) or on the second syllable of “xpistos,” but the first unequivocal cadence is with figure 1. Assuming this last possibility, the admittedly long phrase surprises because it begins with the upper tetrachord but eventually drifts downward to

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7 Textual underlay in Beneventan manuscripts is not always exact, so a musical phrase ending in the middle of a word is not out of the question.
the figure 1 cadence on A. While the phrase technically ascends from a C to an F, F is more ornamental than structural, and the rest of the phrase does not emphasis a C and F relationship.

Moreover, the phrase does not stay in the upper tetrachord for very long and is followed by a figure 14 phrase that follows the expected pattern. Shown in Ex. 3.21 are the second, third, and fourth phrases; a verse (not shown here) follows this portion of the melody.


Like the figure 14tr phrase in *Ecce magnum*, the figure 14tr phrase in *Factus est repente* (ING) does not stay in the upper tetrachord. Instead, figure 14tr seems to ornament the upper pitch (C) of the lower tetrachord, followed by a swift return downward with an A cadence.

Though the beginning of the melody has several transposed figures, a phrase with a G cadence immediately precedes the figure 14tr phrase. Following the phrase seen in Ex. 3.22, there are no transposed figures and only one figure that ascends higher than an E.
The most common cadence figure in the Beneventan Mass Propers is figure 1. The neume complex itself is a quick succession of A-C, B-D, A-C thirds that cadence on A. This cadence figure is a very specific marker of Beneventan chant, both as a melodic motive that is idiosyncratic to the repertory and as an example of an A final. As examined in chapter 2, the presence of A-pieces in Beneventan chant sets it apart from the theoretical precepts of the octoechos, which do not permit an A final (although there are some examples of transposed A finals in mode two graduals). The melodic material preceding and following figure 1 does not follow a consistent pattern (see above in examples 3.3–3.6, 3.10, 3.16, and 3.21); Appendix B catalogs this wide melodic variety.

This section focuses on the eight melodies that contain figure 1tr phrases and examines the material preceding the instances of figure 1tr. As will be seen below, figure 1tr often functions as part of a phrase that has actually shifted its referential space to the upper tetrachord—that is, phrases with figure 1tr tend to be—though are not always—oriented around C and F and do not seem to be ornamenting the space above the lower tetrachord. The ascent into and descent from the upper tetrachord do not seem to have a strict pattern, although often there is

---

8 One anomaly in the repertory is found in Dicite pastores (CO): this melody practically begins with figure 1 with only five preceding pitches ascending from G to C.

a leap from G to C at the beginning of the phrase, and often figure 1tr is followed by a phrase that jumps back to the lower tetrachord with no transition material in between.

**Melodies with both figures 1tr and 14tr**

Only two melodies use both figure 1tr and 14tr: *Gratias ago* and *Dum sacra*, seen in Ex. 3.19 and 3.17 above. In the former, figure 1tr is used as part of the phrase that begins with figure 14tr; this phrase functions just as a phrase in the lower tetrachord, but is immediately followed by an extension that returns back down to the lower tetrachord to cadence on G; this is shown in the reduction in Ex. 3.20. In the later on the other hand, the only instance of figure 1tr is as the final cadential figure. As discussed briefly above in connection with figure 14tr, this figure 1tr functions exactly as a figure 1 and is preceded by figures 19tr and 37tr, just as a regular figure 1 is often preceded by those same figures in their regular transpositions (see Appendix B).

**Other Melodies with Figure 1tr**

Six other melodies use figure 1tr, and they exhibit a variety of transpositional approaches. However, all instances of the figure are preceded by material that has some sort of a C-F emphasis. The first, *Maria vidit* (ING), contains two identical figure 1tr phrases as part of its stanzatic structure; one of its stanzas is shown below in Ex. 3.23. The figure 1tr phrase shown (“Quam cum lacrimis”) begins with a leap from G to C, then C to F and quickly ends with figure 1tr. The following phrase initially remains in the upper tetrachord but eventually cadences in the lower tetrachord on G with cadence figure 6 (“interogavit”). The third phrase of the stanza again begins with an ascent from G, but instead of another leap from C to F, it returns back downward to cadence with figure 1 in the lower tetrachord (“de xpisto Salvatore”).

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10 This is similar to the figure 1tr phrase found in *Gratias ago* that features figure 1tr eventually followed by a figure 6, although in *Gratias ago*, the material following figure 1tr seems to function as an extension to the phrase, instead of a new phrase, as is the case with *Maria vidit*. 

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EXAMPLE 3.23. *Maria vidit* (ING), Ben. 40, f. 159v, second stanza.

In the second melody, *Ut cognosceret* (CO), figure 1tr swiftly follows a G to C leap in the melody’s only transposed figure phrase. The preceding phrase inhabits a G-B central tonal space almost exclusively. Conversely, the following phrase begins with an outlined seventh spanning both upper and lower tetrachords, moves through an elaborated B-D third, and finally cadences on A. The rest of the melody contains no other upper tetrachord material.

The third melody, *Vadit propitiator*, shown previously in Ex. 3.16, features transposed figures in one middle section. As seen above, the material surrounding figure 1tr is clearly shifted into the upper tetrachord and the figures there function in the same way as they do in their lower versions. Following the second figure 1tr cadence in the upper tetrachord, the second half of the chant returns downward and never returns at any great length to the upper tetrachord.

Shown below in Ex. 3.25 is the phrase following the last figure 1tr to illustrate the descent from the upper tetrachord; Ex. 3.26 shows this descent in a reduced form.

**EXAMPLE 3.25.** *Vadit propitiator* (GR), Ben. 40, f. 5, “omnes com eo moriamur.”

```
\begin{music}
\enlarge{1.0}
\note{o}m-n-e-s \quad \text{cum} \quad e-o \quad m-o-r-i-a \quad m-u-r
\end{music}
```

**EXAMPLE 3.26.** *Vadit propitiator* (GR), Ben. 40, f. 5, “omnes com eo moriamur” reduction.

```
\begin{music}
\enlarge{1.0}
\note{o}m
\end{music}
```

The figure 1tr phrase in the fourth melody, *Anima nostra* (GR), also clearly emphasizes a C and F orientation. Prior to this phrase, the melody remains almost exclusively in the lower tetrachord (with only one instance of an ornamental F). However, the verse quickly ascends to the upper tetrachord and cadences with figure 1tr, as seen in Ex. 3.27. This ascent is accomplished through C to F motion (with G as an upper neighbor). Following the figure 1tr cadence on d, the material shifts back into the lower tetrachord to cadence on G.

**EXAMPLE 3.27.** *Anima nostra* (GR), Ben. 40, f. 134v, beginning of verse.
The last two melodies with figure 1tr, the ingressas *Venite omnes* and *Stolam*, have similar melodic profiles. Following an initial phrase beginning and ending on G with a clear G and C orientation, these melodies leap quickly into the upper tetrachord where they remain for the majority of the rest of the melody (both dip back in the lower tetrachord in the middle of the melody). Unlike *Stolam*, *Venite omnes* is followed by a verse that remains almost exclusively in the lower tetrachord. Shown below is *Venite omnes*, not including the verse (Ex. 3.28), and the entire *Stolam* melody (Ex. 3.29).

**Example 3.28. Venite omnes** (ING), Ben. 40, f. 124v-125, complete melody except verse.
Example 3.29. Stolam (ING), Ben. 40, f. 138v, complete melody.

Summary

This exploration of figure 14/14tr and figure 1/1tr phrases sheds light on the issue of phrase and melody groups within the Beneventan melodic family. Beneventan melodies can exhibit uniform phrase-types (as with the phrase type with figures 14-19-1), but they also have the possibility for a wide diversity in the melodic material surrounding the figures examined here. Moreover, it is clear that while transposed figures may have equivalent functions as
openings, mid-phrase material, or cadences, in both lower and upper tetrachord, this is not always the case and should not be assumed. It is also plausible that the general use of figure 14 as an opening figure may contribute to its less functionally equivalent transposition to the upper tetrachord, while the strong cadential outline of figure 1 may contribute to its more stable transposition.
Chapter 4
Melodic Form

The Mass Proper chants come in a variety of large-scale forms, from through-composed short melodies to structured phrase repetition in long melodies. Though some principles may be shared with multiple melodies, others have unique forms. As will be seen, both inter- and intra-melodic phrase repetition is often characterized by variation; though sometimes a phrase will be repeated consistently, repetitions frequently add or subtract material (most often in the middle of a phrase), and may also use differing openings and closings. Though my study does not deal extensively with the text of the Mass Propers, the text often helps generate the form in two main ways: first, longer texts tend to inspire long, complex melodies, and second, melodic phrases generally align with text phrases, though this is not an inflexible rule. After first exploring melodic form progressively from short to long melodies, this chapter then considers melodic families, with both a set of comparable short melodies as well as a group of long ingressas.

A note on analysis: I differentiate between literal and functional repetition. I consider literal repetition to be repetition of melodic contour and identical (or nearly identical) neumations; I consider functional repetition to be similar central tonal spaces (a similar pattern of thirds and range) but not extensive repetition of neumes or neume complexes. I show literal repetition in capital letters and functional repetition in lowercase letters. For example, a melody of roughly four phrases might of have a representation of AbAb, with the two A phrase sharing many of the same formulas, and the two b phrases sharing a general melodic contour but not many of the specific formulas. I do not differentiate between phrases with very small differences (for instance, an few extra notes to accommodate the text); instead, I have chosen to reserve the designation “prime” (as with A and A') for similar phrases with different cadential pitches. Thus,
a melody form AbAb, with the “b” phrases endings on two different pitches, would then be represented AbAb'.

**Short Melodies with Little to No Repetition**

A through-composed form characterizes many Beneventan melodies, especially short ones. Though they may have some repeated figures or neumes, none of the phrases are literal or function repetitions. The offertory *Circuierunt* demonstrates this type of form in Ex. 4.1. Its four phrases all have comparable ranges and finals (two A finals and two G finals), but they share almost no identical neumations. The melodic contour occasionally seems similar but not similar enough to have an aural effect of a repetition or even variation on previously heard melodic material.

**EXAMPLE 4.1. Circuierunt** (OF), Ben. 40, f. 122, complete melody.
Short Melodies with Repetition

While some short melodies are through-composed, other short melodies may repeat whole phrases of material, both literally and functionally. As seen in Ex. 4.2, *Petrus apostolus* (OF) has both types of repetition. Clear cadences mark all of its four short phrases. The first and third phrases are practically identical except the third phrase has a stronger cadence. The second and fourth phrases, on the other hand, have more of a functional than literal resemblance; both emphasize E and D in the beginning, eventually move to A-C-B, but then cadence on different pitches. Thus, the form of the melody could be considered as AbAb'. This piece is also interesting because of its three cadences on B, one of the rarer cadence pitches in the repertory. The cadences of the A phrases are particularly interesting: where the first has a simple D-C-B-B on the last two syllables of text, the third emphasizes the cadence through the D-C-D-B figure on the penultimate syllable. In fact, the last five pitches of the phrase have the same melodic contour as the end of figure 1 (the same neumes, but a half-step higher). The prevalence of figure 1 in the repertory as a strong cadence may lend aural strength to the cadence found here.

**Example 4.2. Petrus apostolus** (OF), Ben. 40, f. 99v, complete melody.
Long Melodies

Some long melodies also build on the same principle of repeating AB phrases seen above with *Petrus apostolus*. This is the case with the ingressa *Postquam surrexit* (Ex. 4.3), which has four pairs of AB phrases plus one additional A phrase (or, absent B phrase), for a final form of ABABAABAB. All of the A phrases build on figure 14 (an opening figure that can be varied depending on the amount of text to set) and figure 34 (a closing figure on G), with no intervening mid-phrase material. The B phrases invariably feature the opening figure 7 and cadence on A, but the mid-phrase material is not consistent nor are the cadence figures the same. However, the mid-phrase material does share a basic range, tonal space, and, with some of the phrases, some of the same figures.

A somewhat more complex phrase structure can characterize some of the long melodies. *Isti sunt*’s phrase structure, for instance, breaks down into a form of ABCDCDCDCD, as seen in Ex. 4.4. Though A and B share similar cadences, they are quite different phrases; A seems introductory to B, which has the standardized phrase of figures 14, 19 and 1 (see Ex. 3.3–3.6 in chapter 3). The C phrases shares formulas and cadences, but the first one shares less material than the later ones. Likewise, the D phrases are fairly consistent, though the first two share less than the latter two. These phrase alternate between G and A finals, with the C phrases ending on G and D phrases on A.

The ingressa *Prima predicationis* (Ex. 4.5) illustrates both another possible phrase structure (ABCBCB) as well as the possibility for varied repetition and shared features between non-repeating phrases. The A and B phrases all cadence on A; the first and third B phrases share the same figure 1 cadence with A, while the second B phrase stops several neumes short of the cadence figure (still ending on A, though not as strongly). The two short C phrases also end with
the same G cadence. The second of the two accommodates a long text (“et pretiosam pro eo” versus “agnum dei”) by the addition of several initial pitches and nearly syllabic text setting.
Melodic Families

Some Beneventan melodies share large portions of the same melodic material with other melodies. These portions may be whole phrases or even nearly a whole melody. This section considers two melodic families. Each consists of three very similar melodies, with a short through-composed first group and a second group featuring long melodies with complex phrase relationships.

*Quid ad nos, Ascendit deus, and Multos infirmos* form the first family of melodies, shown in a synoptic transcription in Ex. 4.6. *Ascendit deus* is the shortest of the three and shares all of its melodic material with the others. *Quid ad nos* and *Multos infirmos*, on the other hand, have very different introductory phrases, which are then followed by a melody very similar to that of *Ascendit deus*. These melodies show both the large and minute variations possible within a seemingly simple framework. On a larger scale for example, both the introductions ascend to D and conclude on an A-cadence, but the introduction to *Multos infirmos* follows the formulaic pattern 14-19-1 (see Ex. 3.3–3.7 in chapter 3), while *Quid ad nos*’s much shorter introduction has no formulas. The rest of the melodies exhibit the more minute reworkings of the same melodic outline. The phrase following the introduction, for instance, begins with a variant of figure 14, and though none of the melodies have exactly the same variation, all three phrases end with the same iteration of figure 13. The remaining melodic material shares the same shape, but with small variations, such as the one seen in their final cadences. *Multos infirmos* and *Quid ad nos* have identical cadences with pitches G-B-C-A-A, but *Ascendit deus*’s cadence in slightly simplified to G-B-A-A. These small modifications of the same basic melody provide a perspective on the melodic material surrounding the more standardized formulas and how that material was formed.
EXAMPLE 4.6. *Ascendit deus* (OF), Ben. 40, f. 71v; *Multos infirmos* (CO), Ben. 40, f. 61; *Quid ad nos* (CO), Ben. 40, f. 143.
The second group of melodies presents a much more complex large-scale structure than the one seen in the group above. As seen in Ex. 4.7–4.9, the ingressas *Gaudeamus* and *Surge propera* share three different phrases (labeled A, B, and C); the third ingressa shown, *Petrus dormiebat*, shares the A and B phrases with them. While all three melodies begin with the paired repetitions of ABAB, the rest of forms diverge. *Gaudeamus* has the relatively straightforward form ABABC, *Surge propera* has the more complex repetition of ABABCCB, and *Petrus dormiebat* has the simplest of the forms with ABABAB. The examples below show that the phrases mostly open and close in the same way; however, though they share much of the same mid-phrase material, this is also the place mostly likely to have variations. The only major discrepancy among the A phrases is in *Gaudeamus* A1, which leaves out a chunk of mid-phrase material, while the rest of the A phrases are mostly consistent (Ex. 4.7). Likewise, the C phrases have only minute differences. The B phrases share quite consistent openings and closings; they also exhibit some smaller variations, such as extra notes in a neume complex, but these differences appear insignificant compared with the three widely different patterns of mid-phrase material.

1 Thanks to my friend and colleague Sarah Pozderac Chenevey for suggesting the presentation format of Ex. 4.7–4.9.
material present in the phrases. These three patterns do not align completely with the melody (i.e., each melody does not have its own pattern), but instead, the variations seem to relate to the phrase’s position within the repeating pattern. The first B phrases have essentially the same mid-phrase material in all three melodies, along with the third in *Surge propera* (see the phrase labeled *Petrus* B1, *Gaudeamus* B1, and *Surge* B1 and B3 in Ex. 4.8; *Petrus* B1 has slightly more material shared with the melody’s later B phrases than the others, as can be seen in the example). Then the patterns change. Both *Petrus* B2 and B3 jump from the opening figures to the last few neumes of previously heard mid-phrase material and proceed with a different pattern, realigning with the other phrases for the conclusion of the phrase. *Gaudeamus* B2 and *Surge* B2 skip the mid-phrase material entirely, moving directly from the shared opening material to the conclusion.
Summary

This chapter has shown the forms of several representative Beneventan melodies. While through-composed short melodies are common, long forms clearly exhibit repeating phrase structures of various kinds, with the most frequent pattern being based on a repeated pair of phrases. Alternating phrases often have different cadence pitches, though this is not always the case. Most importantly, repeated phrases tend to have the most consistency in their openings and closings, and the most divergence in their mid-phrase material.
Conclusion

By engaging with the underlying movement by thirds, modality, and the functions of specific formulas found in the Beneventan melodies, as well as with their large-scale forms, this thesis has shown the general principles guiding the melodic grammar in these melodies. Namely, that thirds support the surface ornamentation immediately apparent to the ear, that thirds also provide structure for longer phrases, and, in fact, are essential building blocks for the melodic style; that the pre-octoechos modality of this repertory can be observed in the limited possibilities of finals; that individual formulas may function consistently (as openings, mid-phrase material, or cadences) or may blur the distinctions between formulaic functions depending on their transposition or melodic context; and that large-scale form is often through-composed in short melodies while long melodies generally exhibit repeating phrase structures with each repeat often having some variation.

In conclusion then, I will consider the offertory *Adhesit anima* through these varying characteristics. This melody, one of those sounding most beautiful to my ear, derives its shape both from following as well as expanding on the Beneventan melodic style as described above.

As shown in Ex. 5.1, this melody’s large-scale form is aba'b:ab: a pair of phrases repeated three times, with each iteration being varied, and, in the second repetition, having a different pair of finals. The first phrase of the melody begins in the lower tetrachord, emphasizes G-B and A-C thirds, then leaps with a fourth to the same functional space in the upper tetrachord (A-C to D-F). Like all the subsequent cadences, the first illustrates the descending thirds structure common to the melodic style (this descent can be clearly seen in the reduction of the melody in Ex. 5.3). The second phrase begins quite differently, leaping up a seventh and filling in the interval with a mostly stepwise descent. In contrast to the first phrase, this one occupies the central tonal spaces
of the lower tetrachord and cadences on A. Though the b phrases have differing cadences, all three are aurally stronger than the a phrases. In fact, the pair of phrases can be heard as a sort of antecedent-consequent set, or at least, weak-cadence to strong-cadence motion. The range of this melody is an unremarkable minor seventh (G to F), and it contains no transposed figures.

*Adhesit anima*’s melodic profile exhibits features of special interest. First, unlike many Beneventan melodies, it does not have G and E that are obviously outside of a third (or larger intervals such the fifths and sevenths present in the melody). Second, the last repeating pair of phrases has a much more elaborate embellishment of thirds than the preceding two. This embellishment gives the melody a heightened rhetorical effect—not quite a climax, but certainly an increase in energy. Third, the last two phrases also outline three sevenths in quick succession (the end of the penultimate phrase into the beginning of the last—see the overlaying boxes on Ex. 5.2). While sevenths are present throughout the melody particularly because of the range—or perhaps it is the sevenths that generate the range?—this repetition has a particularly dramatic impression.
EXAMPLE 5.1. *Adhesit anima* (OF), Ben. 40 f.112v, complete melody with aba'b'ab form.
EXAMPLE 5.2. *Adhesit anima*, Ben. 40 f.112v, complete melodies with labels.
EXAMPLE 5.3. *Adhesit anima*, Ben. 40 f.112v, reduction of complete melody.

This thesis has viewed Beneventan melodies through the lenses of general characteristics, specific formulas, and large-scale form. While this study has been in-depth, it leaves the door open to further research. In particular, some melodies have a rhetorical aspect not fully apparent from the analytical methods this thesis has primarily employed, as just seen in *Adhesit anima*. Also, the relationship of text and form has yet to be examined. For example, the phrases of *Adhesit anima’s* text align with the musical phrases, something not always present in Beneventan
Moreover, the demonstrated possibility of phrase types may allow to further classification of melodies with an aim to discovering a consistent predictor of melodic finals. Whatever the results of further study, these melodies remain a beautiful and fascinating part of our knowledge of medieval music and the south Italian city of Benevento.

1 My soul cleaved after thee and my flesh was burnt with fire for thee, O my God. On the gridiron, you as the God, I did not refuse, and to thee, O Christ, applied in the fire, I confessed my heart. And thou hast tried me by fire in the night and there was found iniquity in me. Translated by Matthew Peattie.
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## Appendix A
### Index of Melodies Consulted

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<tr>
<td>Ascendit deus</td>
<td>f. 71v</td>
<td>f. 93</td>
<td>71–72</td>
</tr>
<tr>
<td>Circuierunt</td>
<td>f. 122</td>
<td></td>
<td>63</td>
</tr>
<tr>
<td>Inter natos</td>
<td>f. 89v</td>
<td></td>
<td>27, 47</td>
</tr>
<tr>
<td>Martinus abrahæ</td>
<td>f. 139</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Milia milium</td>
<td>f. 61</td>
<td>f. 83</td>
<td>29, 39</td>
</tr>
<tr>
<td>Miracula de tam</td>
<td>f. 125</td>
<td>f. 79</td>
<td>30</td>
</tr>
<tr>
<td>O quam pretiosum</td>
<td>f. 133v</td>
<td></td>
<td></td>
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<tr>
<td>Omnes qui in xpisto</td>
<td>f. 19v</td>
<td>f. 47</td>
<td>46</td>
</tr>
<tr>
<td>Petrus apostolus</td>
<td>f. 99v</td>
<td></td>
<td>64</td>
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<tr>
<td>Que es ista</td>
<td>f. 118v</td>
<td>f. 128</td>
<td></td>
</tr>
<tr>
<td>Salve crux</td>
<td>f. 142</td>
<td></td>
<td>28</td>
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### Communion

<table>
<thead>
<tr>
<th>Communion title</th>
<th>Ben. 40</th>
<th>Ben. 38</th>
<th>pg. #</th>
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<tbody>
<tr>
<td>Ad honorem</td>
<td>f. 134</td>
<td></td>
<td></td>
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<tr>
<td>Celestis milicie</td>
<td>f. 61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clare sacris</td>
<td>f. 112v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dixerunt discipuli</td>
<td>f. 139</td>
<td></td>
<td></td>
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<tr>
<td>Dum vistaret</td>
<td>f. 142v</td>
<td>f. 140v</td>
<td></td>
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<tr>
<td>Hodie exultat</td>
<td>f. 134v</td>
<td></td>
<td></td>
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<tr>
<td>Hos duodecim</td>
<td>f. 122</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multos infirmos</td>
<td>f. 61</td>
<td></td>
<td>40, 46, 71–72</td>
</tr>
<tr>
<td>O quantus luctus</td>
<td>f. 139</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pacem meam</td>
<td>f. 71v</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Psallite domino</td>
<td>f. 71v</td>
<td>f. 93v</td>
<td>35</td>
</tr>
<tr>
<td>Qui manducaverit</td>
<td>f. 28</td>
<td>f. 53</td>
<td>25</td>
</tr>
<tr>
<td>Quid ad nos</td>
<td>f. 143</td>
<td>f. 140v</td>
<td>49, 71–72</td>
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<tr>
<td>Sancta maria</td>
<td>f. 118v</td>
<td></td>
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<tr>
<td>Tunc impertor</td>
<td>f. 125</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ut cognosceret</td>
<td>f. 99v</td>
<td></td>
<td>26, 57</td>
</tr>
<tr>
<td>Ymnum canite</td>
<td>f. 20</td>
<td>f. 47</td>
<td></td>
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<tr>
<td>Zacharias pater</td>
<td>f. 89v</td>
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<td>31</td>
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## Appendix B
### Figures/Neumes Immediately Preceding Figure 1

<table>
<thead>
<tr>
<th>Figures/neumes immediately preceding figure 1</th>
<th>melodies</th>
</tr>
</thead>
</table>
| 6                                             | *Michi autem absit* (ING)  
*Isti sunt* (ING) (g-c) |
| 10-gb                                          | Anima nostra |
| 17-ac                                          | *Vadit propitiator* (GR) x2 
*Ecce magnum* (GR) (2-9) 
*Prima predicationis* (ING) |
| 19-f-g                                        | *Multa infirmos* (CO)  
Zacharias pater (CO)  
Petrus dormiebat (ING) x3 |
| 21                                            | *Ecce magnum* (GR) (21a-gc) 
*Ecce sedet* (ING) (21-abc) 
*Ecce sedet* (ING) (21-gc) 
*Maria vidit* (ING) x4 (21-gc) |
| 28                                            | *Ecce sedet* (ING) (g-b) |
| 30                                            | *Ecce sedet* (ING) x2 (g-b) |
| 37                                            | *Ymnum canite* (CO)  
*Qui mandu caverit* (CO) x4 
Zacharias pater (CO)  
*Ut cognosceret* (CO)  
*Vadit propitia* (GR)  
*Ecce magnum* (GR)  
*Postquam surrexit* (ING) x2 
*Ecce sedet* (ING) x2  
*Michi autem absit* (ING)  
*Michi autem nimis* (ING) x2  
*Prima predicationis* (ING) |
| fg-c                                          | *Lumen quod* (ING) x2  
*Surge propera* (ING) x5  
*Gaudeamus omnes* (ING) x3  
*Isti sunt* (ING) |
| g-a-b                                         | *Ymnum canitex* (CO) x2 (g-a-b quillisma)  
*Dicite pastores* (CO) (2 separate neumes)  
*Omnis qui in xpiosto* (OF) x2 (g-a-b quilliasma)  
*Ecce sedet* (ING) (2 separate neumes) |
| other non-figure                              | *Constitues eos* (GR) cadence is elided  
*Ecce magnum* (GR)  
*Omnis qui in xpiosto* (OF)  
*Prima predicationis* (ING)  
Zacharias pater (CO) |
Appendix C
 Instances of Figures 14, 14tr, and 1tr

These tables summarize the usage of figures 14, 14tr, and 1tr in their melodic context.

Table 3.1 shows the melodic material preceding and following figure 14, the varying initial notes of figure 14, and the strong tendency toward G to C outlining found in figure 14 phrases.

Similarly, Table 3.2 shows the melodic material surrounding figure 14tr, the varying initial of the figure, notes of figure 14tr, and the less-consistent outlining of C to F. Table 3.3 shows whether figure 1tr is preceded and followed by upper tetrachord material, or not as the case may be.

Table 1. Instances of Figure 14.

<table>
<thead>
<tr>
<th></th>
<th>preceded by</th>
<th>phrase begins with</th>
<th>followed by figure</th>
<th>g-c outlining</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angelus domini</td>
<td>begins melody</td>
<td>edga (one neume)</td>
<td>19-1</td>
<td>yes</td>
</tr>
<tr>
<td>(OF)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ecce magnum (GR)</td>
<td>1</td>
<td>ga</td>
<td>17-17-1</td>
<td>yes</td>
</tr>
<tr>
<td>Ecce sedet (GR)</td>
<td>non-figure cadence to e</td>
<td>e-ga</td>
<td>34</td>
<td>yes</td>
</tr>
<tr>
<td>Inter natos (OF)</td>
<td>begins melody</td>
<td>ga</td>
<td>17</td>
<td>yes</td>
</tr>
<tr>
<td>Isti sunt (ING)</td>
<td>1</td>
<td>ga</td>
<td>19-1</td>
<td>yes</td>
</tr>
<tr>
<td>Mutilos infirmos (COM)</td>
<td>begins melody</td>
<td>e-ga</td>
<td>19-1</td>
<td>yes</td>
</tr>
<tr>
<td>Omnes qui in xpisto (OF)</td>
<td>begins melody</td>
<td>e-ga</td>
<td>19-1</td>
<td>yes</td>
</tr>
<tr>
<td>Postquam surrexit (ING)</td>
<td>begins melody (and multiple phrases)</td>
<td>e-ga</td>
<td>34 or similar figure</td>
<td>yes</td>
</tr>
<tr>
<td>Quid ad nos (COM)</td>
<td>non-figures weak cadence on a</td>
<td>e-ga (variant on figure 14)</td>
<td>13</td>
<td>yes, not strongly</td>
</tr>
<tr>
<td>Vadit propitia (GR)</td>
<td>1</td>
<td>e-ga</td>
<td>non-figures</td>
<td>no</td>
</tr>
</tbody>
</table>

Table 2. Instances of Figure 14tr.

<table>
<thead>
<tr>
<th></th>
<th>preceded by</th>
<th>phrase begins with</th>
<th>followed by figure</th>
<th>c-f outlining</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecce magnum (GR)</td>
<td>27-11</td>
<td>g-cd</td>
<td>17tr-20</td>
<td>yes c, no f</td>
</tr>
<tr>
<td>Dum sacra (ING)</td>
<td>Non-figure</td>
<td>ga-cd</td>
<td>upper tetrachord non-figures, then 12tr and 3tr</td>
<td>yes, not strongly</td>
</tr>
<tr>
<td>Factus est repente (ING)</td>
<td>Non-figure</td>
<td>ga-cd</td>
<td>7</td>
<td>no</td>
</tr>
<tr>
<td>Gratias ago (ING)</td>
<td>20</td>
<td>cd</td>
<td>upper tetrachord non-figures, then 1trs</td>
<td>yes, not strongly</td>
</tr>
</tbody>
</table>
Table 3. Instances of Figure 1tr.

<table>
<thead>
<tr>
<th></th>
<th>preceded by upper tetrachord material</th>
<th>followed by upper tetrachord material</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anima nostra (GR)</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Dum sacra (ING)</td>
<td>Yes</td>
<td>Ends melody</td>
</tr>
<tr>
<td>Gratias ago (ING)</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Maria vidit (ING)</td>
<td>Yes</td>
<td>Yes 1\textsuperscript{st} time; no 2\textsuperscript{nd} time</td>
</tr>
<tr>
<td>Stolam (ING)</td>
<td>Yes</td>
<td>No 1\textsuperscript{st} time; 2\textsuperscript{nd} time ends melody</td>
</tr>
<tr>
<td>Ut cognosceret (CO)</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Vadit propitiator (GR)</td>
<td>Yes</td>
<td>Yes 1\textsuperscript{st} time; no 2\textsuperscript{nd} time</td>
</tr>
<tr>
<td>Venite omnes (ING)</td>
<td>Yes</td>
<td>Ends melody</td>
</tr>
</tbody>
</table>