Spring 2012

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In the latter half of the thirteenth century, the motet – two to four Latin or French texts sung over a wordless tenor drawn from a pre-existing chant or some other melody – becomes the main polyphonic composition in France, replacing the organa, conductus, and clausulae. The word motet comes from the French mot meaning word. Each text was a tenor, motetus, triplum, or quadruplum. The texts were usually connected to the tenor chant through a similar theme. This relationship is especially evident in the Easter motets, located in the Bamberg Codex, where each line of the texts in the triplum and motetus is in Latin, is focused on the specific holiday with the tenor chant, and shares the same rhythmic value. This paper will examine the correlation between these texts, the tenor chant, and how they relate to the Easter holiday.

Information about the Author:
Shireen Korkzan is a junior flute performance major from Indianapolis. During her time at Valparaiso University, she has been involved in the Symphony Orchestra, Jazz Ensemble, Chamber Concert Band, Woodwind Quintet, Jazz Combo, and High Frequency – the VU flute choir – where she currently serves as vice-president. After graduation, Shireen hopes to continue her studies in musiciology in graduate school.

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