

Tipoloģiskā aspektā šī perioda organums un diskants atspoguļo atšķirīgas pieejas mūzikai un tekstam: organums gan galvenajai, gan pavadošajai balsij jādzied ar gandrīz improvizatorisku brīvību, turpretī diskanta atskaņotājam lielākoties stingri jāseko ritma struktūrai, kas izriet no dzejas, šad tad iekļaujot arī melismātiku.

Vienlaikus diskants saskaņā ar dialektisko *nolieguma nolieguma* likumu uzlūkojams kā Rietumeiropas mūzikas kontrapunkta pirmatnēja forma, kas jau vēlāk gūs plašu attīstību Nīderlandes skolas polifonijā.

## **SOME ASPECTS OF THE HISTORY OF EARLY WESTERN EUROPEAN COUNTERPOINT (POLYPHONY IN AQUITAINE IN LIGHT OF HISTORICAL-PHASED APPROACH)**

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### **Summary**

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The purpose of this article is to substantiate the hypothesis about blending of stages of oral and written music in medieval polyphony. It is important to properly consider musical systems conditioned by primitive notation. In this case, the method of typological analysis is applied to reveal correlation between categories of the primary and the secondary, to characterize sonority and the ways of intoning, as well as the performers' goals.

The analytical material is presented by examples of Aquitaine polyphony. The period until recently called Limoges school is one of the most intricate in medieval musical history with only a few sources. As respective manuscripts were notated using Aquitaine neumes, polyphony pieces from those should be called Aquitaine.

As a result of the analysis of original transcriptions of Aquitaine repertoire it is established that elements of music of oral tradition as primary in typological sense were crucial to medieval polyphony formation. Their influence predetermined the character and forms of Aquitaine polyphony which, gravitating toward music of written tradition, in many respects was semi-professional art.

Neumic notation of Aquitaine polyphony testifies in favour of oral music tradition which forces a performer not to sight read the music but recollect the way this piece was performed before. This obliges modern practice to be aware of existing transcriptions of Limoges repertoire, some of them lacking understanding of relative character of medieval polyphony.

Melismatic organum is the second stage in the development of the early West European counterpoint connected with transition from diaphonic singing to early compositional forms characterised by contrasting sections. The most essential sign of this stage is the occurrence of various antinomies. Typological correlation between the primary and the secondary becomes more vivid in the example of the basic element of liturgical polyphony – Gregorian choral, the indisputable authority of which, unlike that of Guido's treatise *Micrologus de disciplina artis musicae* period, is being threatened.

In conditions of melismatics techniques, choral, retaining stable significance as melodic foretype, loses its primary integrity and is segmented as a result of various text and melodical tropes (insertions and interpretations). Its modal characteristics become vivid in organal voice which in its own way interprets the choral shaping it into derivative, secondary material.

Typologically organum and discant of this period show two different approaches to musical-textual structure of a composition: if the first (organum) requires practically improvisational freedom from performers of the set and accompanying voices, the latter, on the contrary, assumes basically rigid adherence to the rhythmic form ordered by the poetic text with more or less frequent melismatic inclusions. Simultaneously, according to the negation of the negation dialectic law, discant is the primary form of counterpoint in Western European musical culture which will have its subsequent development in Netherlands polyphony.

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