

**Problems in Modal Discernments of Medieval Antiphons:
In the Case of Ipsi vero and other Antiphons of its Family
MORI, Hiroko**

Modal assignments are usually notated in the medieval manuscripts of antiphoners to show the psalm tone and saeculorum amen formula with which the melody of antiphon is to be linked. The selection of the mode of antiphon was one of the most important concerns for the medieval singers after they began to sing divine office together in a choir. As Regino of Prum, a music theorist around 900, reported, however, the psalmodies were often sung without harmony because of disagreement in the modal decision among musicians. The disagreements of modal assignment are documented not only in the theoretical treatises like in Regino but in the medieval manuscripts of liturgical books as well. Especially a comparison of some antiphoners as for each antiphon indicates how the modal assignments conflict each other. Here an examination is begun with an antiphon of Wednesday of the Holy week in its modal assignment. The opening melody of this antiphon has a certain resemblance with a melody type which has been regarded as special open to question in the modal decision since medieval time. In some traditions of transmission, this melody type was attributed to a certain mode of eight, but in other places, it was regarded as outside the eight-fold system of mode because of the nature of the melody. With the resemblance to this melody type and also with the various possibilities of pitches in notation, the antiphon in concern at the first step of this study has been classified into either modes 1, 2, 4, or 7. Looking at the conflicting modal assignments, one can trace, or at least imagine, the struggles and efforts of medieval musicians with which they tried to reconcile the practice of antiphonal singing with the modal theory that came into their practice long after their origin.