

Academic Forum 36 (2018–19)

wonderful web sites www.retrosheet.org and www.sabr.org which give daily results and information for most major league games since the beginning of major league baseball.

Biographical Sketch

Fred Worth received his B.S. in Mathematics from Evangel College in Springfield, Missouri in 1982. He received his M.S. in Applied Mathematics in 1987 and his Ph.D. in Mathematics in 1991 from the University of Missouri-Rolla. He has been teaching at Henderson State University since August 1991. He is a member of the Society for American Baseball Research and the Mathematical Association of America. He has three beautiful grandchildren. He loves the Mets and hates the Yankees.

The Medieval Hocket: Debate and Discourse

Jared Rixstine, Lecturer of Music

Abstract:

Though the hocket creates a light-hearted and comical effect in music, the discourse surrounding its history and origin is rife with disagreement and debate. Several foundational works exist which clearly explicate the practice of a hocket in its purest form – an alternation of notes and rests frequently in the same register – and serve as a point of departure into speculation of both its etymological and musicological origin. These speculations and studies, though looking at similar corpora, arrive at very different conclusions. It is the purpose of the present work to summarize a select group of these speculations and studies in order to delineate both similarities and differences in their respective conclusions. Because a foundational understanding of Medieval hockets is necessary to unlocking the discourse surrounding its origin, a brief but clear overview of the technique is first provided. After analyzing multiple divergences in the discourse, it is shown that hocket practice most likely has its origin in medieval improvisation.

Essay:

Though the hocket creates a light-hearted and comical effect in music, the secondary literature surrounding its history and origin is rife with disagreement and debate. Several foundational works (both primary and secondary) exist which clearly explicate the practice of a hocket in its purest form – an interplay between voices alternating notes and rests, frequently in the same register – and serve as a point of departure into speculation of both its etymological and musicological origin. These speculations and studies, though looking at similar corpora, arrive at very different conclusions. It is the purpose of the present work to summarize a select group of these writings in order to delineate both similarities and differences in their respective conclusions. Because a foundational understanding of Medieval hockets is necessary to unlocking the discourse surrounding its origin, a brief but clear overview of the technique in agreement with all consulted authors is first provided.

The phenomenon of the hocket is an alternation or cutting-off of notes and rests in one or multiple voices.¹ Mary Wolinski provides a helpful chart for understanding the basic idea of hockets

¹ Sean Curran, “Hockets Broken and Integrated in Early Mensural Theory and An Early Motet,” *Early Music History* 36 (2017): 31; Ernest Sanders, “Hocket,” *Grove Dictionary of Music and Musicians*; Thomas Schmidt-Beste, “Singing the Hiccup: On Texting the Hocket,” *Early Music History* 32 (2013): 226; Mary Wolinski, “The

Figure 1: Demonstration of Simple Hockets

Modes	Normal Phrase	Hocket
1.		
2.		
5.		

Wolinski, 5.

possible cases of a hocket.² Because hockets appear at a time when having a tenor line was not a guarantee, the first variable at play with regard to hockets is the presence of a tenor. This is important to the discourse of the phenomenon since manipulation of the tenor within a hocket cannot have a universal application. The second variable in the chart is text. Not all voices taking part in a hocket might have text; this is not only easier for the composer to write, but also for the performer to sing and the listener to understand. Intelligible splitting of words or phrases between voices is difficult to achieve compositionally, performatively, and aurally. The final variable at work is truncation. Following the doctrine of *Equipollentia*, which states that multiple notes of lesser value can be substituted for a longer note in a rhythmic mode (provided the longer note and its substitutes are equivalent in total length), some composers chose to substitute sequences of shorter notes for longer ones in setting a hocket. For instance, referencing the first case of Figure 1, a composer could stagger two eighth notes between the voices for the first beat instead of placing a quarter note in one voice and a rest in the other. The result would be much more exciting and virtuosic in its performance.

(see Figure 1). As Figure 1 demonstrates, a hocket is achieved by “cutting up” the notes of a normal phrase and splitting them between two voices by alternating notes and rests in each voice. Though simple at its core, the hocket also contains tremendous complexity. The act of hocketing could be done in several different types of pieces allowing for several different cases to be explored. Medieval writers such as Lambertus, the Anonymous of St. Emmeram, Franco of Cologne, and Frobenius cataloged the different cases that could occur. Upon consultation of these writings, a chart as seen in Figure 2 has been created, which helps the reader understand the many

Medieval Hocket,” *The ORB: Online Reference Book for Medieval Studies*: 2, accessed March 29, 2018 https://www.bestmusicteacher.com/download/wolinski_the_medieval_hocket.pdf; Jeremy Yudkin, *Music in Medieval Europe* (Upper Saddle River, NJ: Prentice Hall, 1989), 398; and Anna Zayaruznaya, “Hockets as Compositional and Scribal Practice in the *Ars nova* Motet – A Letter from Lady Music,” *Journal of Musicology* 30, no. 4 (Fall 2013): 461.

² Sanders.

Academic Forum 36 (2018–19)

An understanding of the rudimentary principles of the medieval hocket having been given, points of convergence between authors must now be discussed. The first point of convergence is in the etymology of the term “hocket.” Several authors posit that the Old French onomatopoeic word

Figure 2: Types of Hockets

With Tenor With Text With Truncation	With Tenor With Text Without Truncation	With Tenor Without Text Without Truncation	With Tenor Without Text With Truncation
Without Tenor Without Text Without Truncation	Without Tenor Without Text With Truncation	Without Tenor With Text With Truncation	Without Tenor With Text Without Truncation

“*hoquet*” meaning “hiccup” or “stutter” is one strong possibility for the origin of what Lambertus and Frobenius Latinized with the label “*hoquetus*.”³ The second possible origin for the word “hocket” is the Latin verb “*occare*” meaning “to cut.”⁴ Though it may seem trite, the repercussions of espousing one of these origins over the other are quite drastic. If one assumes the Latin origin of the term, then words ought to be divided between singers by each word and notes ought not to be cut short by notes in another voice. In this situation, the effect of hocketing would be rather dull and uninteresting.⁵ Schmidt-Beste argues that this is why most scholars consider the term to have a French origin.⁶ “Hiccup” has a far more humorous and onomatopoeic function which allows composers to break words up mid-syllable (specifically, on the vowel) and create unexpected, angular lines.⁷

The second point of convergence is in the contemporary reception of hockets. This exciting, virtuosic, experimental technique was disdained by several key philosophers and the Church as a whole. The most well-known of these condemnations is the *Docta sanctorum* of Pope John XXII:

But some disciples of the new school, concerned with dividing the beat, fabricate new notes which they prefer to sing more than the old ones, and thus ecclesiastical song is sung in semibreves and minims and is battered by small notes. They dismember melodies with hockets and make them slippery with discants, frequently inserting second and third voices in the vernacular.⁸

In addition to this explicit condemnation of hocketing, English philosopher Roger Bacon, St. Bernard of Clairvaux, and John of Salisbury (among many others) criticized the technique.⁹ Despite this disapproval, hocketing continued to enjoy success in nearly all genres and for many decades though only in a small body of extant works.¹⁰

³ Sanders; Schmidt-Beste, 247; Wolinski, 3-4; and Yudkin, 398.

⁴ Sanders; Schmidt-Beste, 246.

⁵ Schmidt-Beste, 225-70.

⁶ Schmidt-Beste, 246.

⁷ Ibid.

⁸ Schmidt-Beste, 232 .

⁹ William Dalglish, “The Origin of the Hocket” *Journal of the American Musicological Society* 31, no. 1 (Spring 1978): 4-10.

¹⁰ Most scholars agree there are less than fifty hockets in existence today while others, using looser definitions of the technique, allow for up to one hundred thirty-eight. Either way, this only accounts for roughly ten percent of works from the era (Curran, 55-6).

Academic Forum 36 (2018–19)

Outside of these three points of convergence – the nature of the technique, its etymological origin, and its contemporary reception – modern scholars differ greatly on issues such as the origin of the practice itself, texting of the hocket, homophonic as opposed to polyphonic analysis of the hocket, and contemporary reception of the hocket among musicians. The present paper will investigate two of these – the origin of the practice and texting the hocket.

While they agree on the etymological origin of the term “hocket,” Ernest Sanders and William Dalglish bitterly disagree as to the origin of the technique itself. Sanders argues that the hocket rose out of the many mensural inventions of Perotinus in the Notre-Dame school of polyphony during the thirteenth century. He writes, “One of the many significant stylistic changes brought about by Perotinus in the emergent art of measured polyphony was his cultivation of rhythms . . . the recognition of silence as an intrinsic measurable component of polyphony . . . and the awareness that the voice parts of a polyphonic complex . . . did not need to coincide in their phrase articulation.”¹¹ This led, according to Sanders, to the development of imperfect rhythmic modes and the rise of the hocket in cantus firmus polyphony.¹² Sanders believes the origin of the hocket to be compositional – composers utilized Perotinus’ innovations in mensuration to create a dovetailing of rests and notes arranged between voices: the hocket effect.¹³ Dalglish argues that Sanders fails to recognize other possible explanations for the origin of the technique and posits that such an oversight is unwise.¹⁴ Instead, Dalglish argues that hocketing originated as one of several “improvised manipulations of Gregorian melodies common before the Notre-Dame music was composed.”¹⁵ Though there is very little known about medieval improvisation, Dalglish argues simply ignoring it is questionable at best.¹⁶ Referencing primary documents pre-dating the Notre-Dame school, Dalglish posits that unorthodox and eccentric performances of Gregorian music were present in churches as early as the twelfth century.¹⁷ Writing about contemporary performers of church music, John of Salisbury, living in the latter half of the twelfth century, writes, “Indeed, such is their glibness in running up and down the scale, such their cutting apart or their conjoining of notes, such their repletion or their elision of single phrases of the text . . . that the ears are almost completely divested of their critical power.”¹⁸ By using the phrase, “cutting apart or their conjoining of notes,” Dalglish argues John of Salisbury is referencing hocketing several decades before Perotinus would have been crafting new mensuration. For this to be true, however, Dalglish admits that polyphonic Gregorian chant must have had some sort of measured rhythm. This is problematic given the quintessential definition of organum *c* from Franco of Cologne – “Properly defined, organum is a polyphonic piece not measured in all its parts.”¹⁹ Less known, however, is a continuation of this definition found later in the treatise – “What everybody calls organum is any ecclesiastical chant which is measured.”²⁰ Dalglish turns to the contemporaneous writings of John of Garland, Jacob of Liege, Jerome of Moravia, and Prosdocius de Beldemandis to reinforce the

¹¹ Sanders; Ernest Sanders, “The Medieval Hocket in Practice and Theory,” *The Musical Quarterly* 60, no. 2 (April 1974): 246.

¹² Sanders, *Medieval*, 247-248; Sanders, *Hocket*.

¹³ Sanders, *Medieval*, 248.

¹⁴ Dalglish, 4.

¹⁵ Dalglish, 3.

¹⁶ Dalglish, 4.

¹⁷ *Ibid.*

¹⁸ Dalglish, 7.

¹⁹ Dalglish, 11.

²⁰ *Ibid.*

acceptance of Franco of Cologne's secondary definition. Prosdocimus provides the most convincing corollary evidence:

Before the invention of [the art of notating] mensurable music, people of former times had a certain way of singing plainchant which they called the *modus organicus* because they had derived it from the playing of the organ. The method consisted in not performing all the notes of the plainchant in the same rhythm, but lengthening some and shortening others according to the different groupings of the notes and according to the difference in the ligatures, some having stems and others not. And from observing these distinctions [in the shapes of the notes and the ligatures, the notational system of] mensural music had its origin.²¹

Standing on the shoulders of Prosdocimus, Franco of Cologne, and John of Salisbury, Dalglish is content to posit that hocketing originated as an improvised performance practice in the twelfth century which later composers then adopted when writing new works.

The second point of divergence to be addressed is concerning the texting of the hocket. Thomas Schmidt-Beste and Anna Zayaruznaya, though in agreement concerning the hocket's etymology and origin, disagree on the practical texting of hockets. At its core, the difference lies in whether hockets are to be applied mid-syllable or post-syllable in any given text. Schmidt-Beste believes that the etymology of the hocket is the key to unlocking proper texting practice.²² Assuming "hiccup" as the origin, Schmidt-Beste argues, "singing the hockets with 'broken' text was not only inevitable but intentionally and skillfully applied."²³ Since physical hiccups interrupt speech in such an unpredictable and unavoidable manner, composers texting a hiccup would have done so unpredictably and abrasively.²⁴ To further support his position, Schmidt-Beste compares several manuscripts of hockets showing the distribution of text over melismas and syllabic passages. He suggests that since scribes were extremely meticulous in their vertical alignment of text and music, what is seen in the manuscript must be taken as representative of the intent. Using multiple manuscripts, Schmidt-Beste shows how scribal neglect is to blame for hockets that do not interrupt words mid-syllable.²⁵ Zayaruznaya criticizes Schmidt-Beste's trust of medieval scribes. Analyzing other manuscripts, she demonstrates how several neumes appear without text or text without neumes – "Medieval manuscripts were not conceived as scores," she writes, "singers would not have treated them as such."²⁶ Though she admits that vertical alignment is sometimes quite nuanced, she argues that since scribes had to write the words before marking the lines for music, "the coordination of text and notes in these sections is arguably the least stable aspect of motet transmission."²⁷ Zayaruznaya goes on to claim that the *Ars Nova* style features relatively syllabic text setting, hockets would have either followed this syllabic tradition or have taken place un-texted on melismas.²⁸

²¹ Dalglish, 12.

²² Schmidt-Beste, 245.

²³ *Ibid.*, 246.

²⁴ *Ibid.*, 249.

²⁵ *Ibid.*, 251-261.

²⁶ Zayaruznaya, 478.

²⁷ *Ibid.*, 467.

²⁸ *Ibid.*, 467-469.

Academic Forum 36 (2018–19)

Given the preceding overview of two instances of divergence in hocket scholarship, certain conclusions can be drawn. Based upon the contemporaneous writings of John of Salisbury, Prosdocimus de Beldemandis, and Franco of Cologne, Dalglish's careful consideration of a potential improvisatory origin of hocket technique is convincing and, to me, offers a much more satisfactory answer than does Sanders' compositional origin of the practice as an outgrowth of the Notre-Dame school. Furthermore, I find Zayaruznaya's criticisms of Schmidt-Beste to be well-researched and supported. Schmidt-Beste, however, convincingly argues that mid-syllable hocketing is far more dramatic than post- or non-syllabic hocketing. Therefore, I argue that standard, contemporary hocket practice was post- or non-syllabic hocket distribution with mid-syllabic hocketing reserved for dramatic effect in pertinent passages.

Bibliography

- Curran, Sean. "Hockets Broken and Integrated in Early Mensural Theory and An Early Motet." *Early Music History* 36 (2017): 31-104.
- Dalglish, William. "The Origin of the Hocket." *Journal of the American Musicological Society* 31, no. 1 (Spring 1978): 3-20.
- Sanders, Ernest. "Hocket." *Grove Dictionary of Music and Musicians*.
- . "The Medieval Hocket in Practice and Theory." *The Musical Quarterly* 60, no. 2 (April 1974): 246-56.
- Schmidt-Beste, Thomas. "Singing the Hiccup: On Texting the Hocket." *Early Music History* 32 (2013): 225-74.
- Wolinski, Mary. "The Medieval Hocket." *The ORB: Online Reference Book for Medieval Studies*. Accessed March 29, 2018.
https://www.bestmusicteacher.com/download/wolinski_the_medieval_hocket.pdf.
- Yudkin, Jeremy. *Music in Medieval Europe*. Upper Saddle River, NJ: Prentice Hall, 1989.
- Zayaruznaya, Anna. "Hockets as Compositional and Scribal Practice in the *Ars nova* Motet – A Letter from Lady Music." *Journal of Musicology* 30, no. 4 (Fall 2013): 461-501.

Liszt's *Funerailles*: A Picture of Loss

Jared Rixstine, Lecturer of Music

Abstract:

In the world of music, many pieces bear titles that aid the listener in understanding the musical intent. Some might assume the same to be the case with Franz Liszt's piano piece, *Funerailles* (Lit: Funerals). Indeed, Liszt includes an additional indicator of his intent by writing "October 1849" at the top of the manuscript as well. The fateful month indicated saw the death of Liszt's famous contemporary and fellow composer Frederic Chopin as well as the historically significant execution of the Thirteen Martyrs of Arad in Liszt's native Hungary. With such imbuelement of meaning, it stands to reason that the piece contains material that can be interpreted to be musical expressions of loss. In this paper, I argue that *Funerailles* is a musical depiction of the concept of loss and its many manifestations. After supporting this claim, a short narrative is included which guides the listener through Liszt's evocative piece.

Essay:

Though many of Franz Liszt's pieces contain titles which aid their interpretation (*La Campanella*, *Mephisto Waltz*, *Mazzeppa*, etc.), it is significantly less common for him to give a descriptive title and