

Johannes de Grocheio on secular music: a corrected text and a new translation

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It has long been recognized that Johannes de Grocheio's *De musica*¹ is an outstanding source of information about Parisian musical practice c. 1300. However, the critical text of the treatise published by Rohloff in 1972 can be improved by returning to the manuscripts;² and the pioneering English translation, by Albert Seay, can now be corrected in some important particulars.³ The purpose of this article is therefore to present a corrected text and a new (annotated) translation of Johannes de Grocheio's remarks about secular music, both monophonic and polyphonic, generally regarded as the most important part of his treatise.⁴

To judge by Grocheio's comments on measured notation, he was writing c. 1300; he mentions Franco (whose *Ars cantus mensurabilis* was probably compiled c. 1280, according to current opinion), and he refers to the division of the tempus 'into two, into three, and in the same way on up to six'.⁵ The text deals with Parisian musical practices, and Grocheio's thoroughness in this regard leaves no doubt that he had sampled the musical life of the capital; his passing references to Aristotelian concepts such as *forma et materia*, and to commentaries upon the *De anima* (among other books), suggest that he had studied in Paris, presumably by attending a

¹ I adopt this title since it is the one that Grocheio employs himself; see E. Rohloff, ed., *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio* (Leipzig, 1972), p. 171.

² Some of Rohloff's interpretations and readings are challenged and discussed in P. A. M. DeWitt, *A New Perspective on Johannes de Grocheio's Ars Musicae*, Ph.D dissertation, University of Michigan (1973). After some years of independent work on French music in the thirteenth century I have returned to this dissertation and found many points of agreement. For further material of interest and importance, see T. J. McGee, 'Medieval Dances: Matching the Repertory with Grocheio's Descriptions', *The Journal of Musicology*, 7 (1989), 498–517, and D. Stockmann, 'Musica Vulgaris bei Johannes de Grocheio', *Beiträge zur Musikwissenschaft*, 25 (1983), 3–56.

³ A. Seay, trans., *Johannes de Grocheo [sic]: Concerning Music*, 2nd edn (Colorado Springs: Colorado College Music Press, 1974).

⁴ This article incorporates and develops the results of research presented in C. Page, *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France, 1100–1300* (London, 1987), *passim*, but especially pp. 196–201; *idem*, *The Owl and the Nightingale: Musical Life and Ideas in France 1100–1300* (London, 1989), *passim*; and *idem*, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford, 1993), Chapter 3, *passim*.

⁵ For the text see Rohloff, *Die Quellenhandschriften*, p. 138.

course of lectures.⁶ There is no proof that he proceeded to take a degree, however (for this was not an automatic step), and it may be wise to keep an open mind about the note in the Darmstadt manuscript of the text where he is given the title 'magister' and named as a resident teacher at Paris ('regens Parisius');⁷ the scribe may have been guessing on the basis of what he had read in the treatise. (It is noteworthy that the word 'Parisius' is added in a later hand.) If modern scholars are agreed that the treatise was written in Paris then it is partly because Paris exerts an extraordinary magnetism in most areas of *Ars Antiqua* studies; one might well argue that it is a quintessentially *provincial* activity to classify and describe the musical forms and fashions of a capital. Viewed in this light, the *De musica* might have been written in any part of France.

Johannes de Grocheio was almost certainly a Norman by birth. It is conceivable that he took his name from the coastal hamlet of Gruchy some 12 km west of Cherbourg, but a much more tempting hypothesis is that he belonged to the distinguished Norman family of de Grouchy. The de Grouchys are first recorded in the eleventh century (as 'de Groci') and were to become a distinguished minor family in the military history of France.⁸ They possessed several fiefs between Rouen and Gournay-en-Bray. The family name derives from the region of Gruchy, near Blainville, about 16 km to the south-west of the de Grouchy lordship of Montérolier (see the Map). In view of the Norman fiefdoms of the de Grouchys it is striking that Normandy is the only provincial region of France that Grocheio mentions in his treatise (see the section below on the *ductia*). It may also be significant that Grocheio, by his own account, explored some important aspects of his treatise in a discourse with a certain Clement, who has recently been identified as a monk of the Benedictine Abbey of Lessay in Normandy.⁹ It is possible that Grocheio had some link with this important monastic house, a community of more than thirty monks in his lifetime.¹⁰ It is also possible that Grocheio was a priest, but I have been unable to verify the assertion of Mgr Glorieux that he was definitely a priest 'since we possess some sermons by him'.¹¹ Those sermons – if they ever existed – are not listed in Schneyer's monumental *Repertorium sermonum*.

⁶ On this aspect of Grocheio's treatise see DeWitt, *A New Perspective*, *passim*, and M. Bielitz, 'Materia und forma bei Johannes de Grocheo', *Die Musikforschung*, 38 (1985), 257–77.

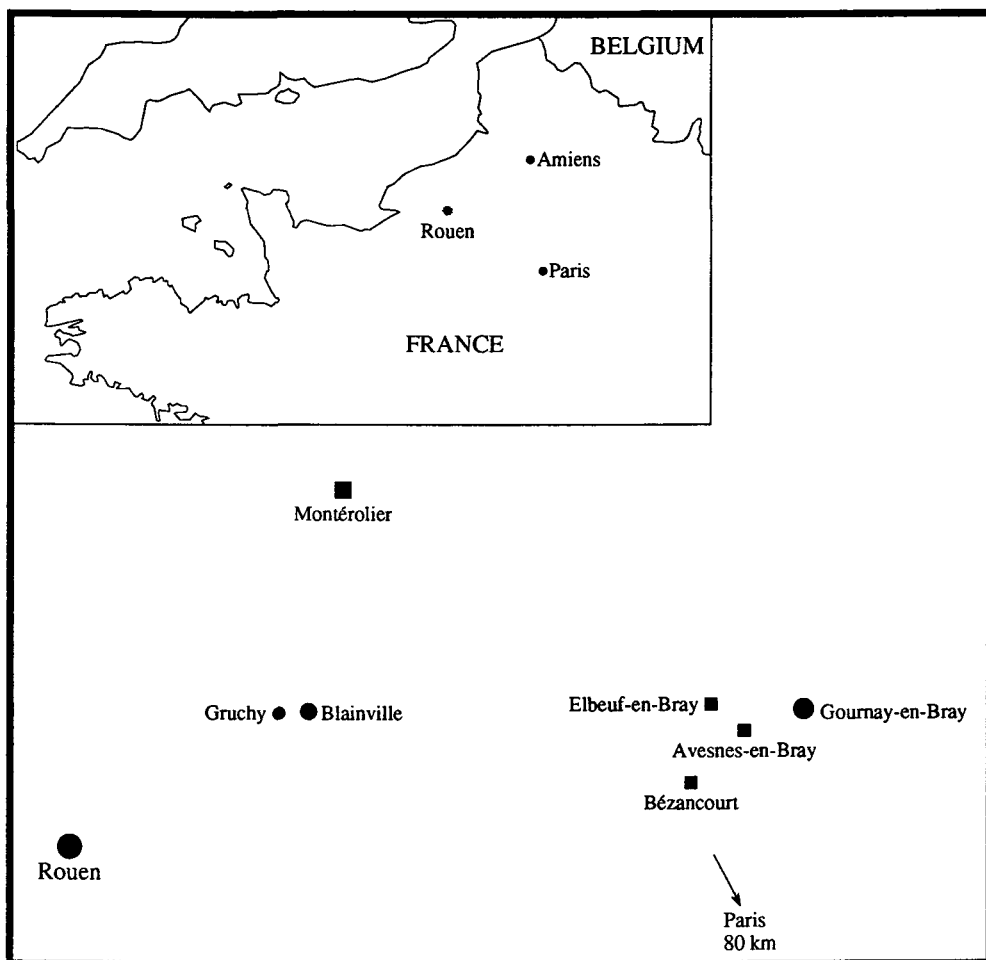
⁷ See the facsimile in Rohloff, *Die Quellenhandschriften*, p. 107.

⁸ On the de Grouchys during the Middle Ages see Le Vicomte de Grouchy and E. Travers, *Etude sur Nicolas de Grouchy* (Paris and Caen, 1878), pp. 4–9; le Marquis de Grouchy, *Mémoires du Maréchal de Grouchy*, 5 vols. (Paris, 1873–4), pp. iv–vii; *Dictionnaire de la Noblesse*, 3rd edn, 9, sv. 'Grouchy'. For the name 'de Groci' in the eleventh century see *Mémoires de la Société des Antiquaires de Normandie*, 4th series, 6 (1961), p. 374 ('Hugo de Groci').

⁹ For the identification of Clement's monastery see Page, *The Owl and the Nightingale*, pp. 171–2, and p. 246 note 3. The evidence in question is obliterated in Rohloff's text by his emendation of Grocheio's 'Exaquiensem monachum' (i.e. 'monk of Lessay') to '[exequiarium] monachum' (*Die Quellenhandschriften*, p. 130).

¹⁰ See the references to the community of Lessay in the celebrated *Register* of Odon Rigaud, conveniently accessible in S. M. Brown, trans., *The Register of Eudes of Rouen* (New York and London, 1964), p. 100 (visitation of 1250, thirty-six monks), p. 277 (visitation of 1256, thirty-four monks) and p. 634 (visitation of 1266, thirty-one monks).

¹¹ P. Glorieux, *La faculté des arts et ses maîtres au XIIIe siècle*, *Etudes de philosophie médiévale*, 59 (Paris, 1971), sv. Jean de Grouchy.



- de Grouchy fiefs and principal lordships c. 1300
- Rouen to Gournay-en-Bray is approximately 30 km

The text given here is derived from the facsimiles of the two manuscript sources of the treatise accompanying Rohloff's edition (a most lavish provision for which the editor and his publishers are to be warmly thanked). Each extract is cued with the appropriate page number in that edition. Rohloff's text has been compared with these manuscripts, producing a significant number of new readings, signalled below. For the sake of consistency, Rohloff's classicizing orthography has been retained. It should be emphasized that what follows is not intended as a comprehensive bibliographical guide to recent research on Grocheio's text and the notes to the translation are therefore generally confined to matters of lexical or interpretative difficulty; the reader is referred to Rohloff's edition for bibliographical material pertaining to the songs and other pieces mentioned by Grocheio.

p. 124 [From the preliminary discussion of how music may be classified.] Alii autem musicam dividunt in planam sive immensurabilem et mensurabilem, per

planam sive immensurabilem intellegentes ecclesiasticam, quae secundum Gregorium pluribus tonis determinatur. Per mensurabilem intellegunt illam quae ex diversis sonis simul mensuratis et sonantibus efficitur, sicut in conductibus et motetis. Sed si per immensurabilem intellegant musicam nullo modo mensuratam, immo totaliter ad libitum dictam deficiunt eo quod quaelibet operatio musicae et cuiuslibet artis debet illius artis regulis mensurari. Si autem per immensurabilem non ita praecise mensuratam intellegant, potest, ut videtur, ista divisio remanere. ...Partes autem musicae plures sunt et diversae secundum diversos usus, diversa idiomatica vel diversas linguas in civitatibus vel regionibus diversis. Si tamen eam diviserimus secundum quod homines Parisius¹² ea utuntur, et prout ad usum vel convictum civium est necessaria et eius membra, ut oportet, pertractemus, videbitur sufficienter nostra intentio terminari eo quod diebus nostris principia cuiuslibet artis liberalis diligenter Parisiis inquiruntur et usus earum et fere omnium mechanicarum inveniuntur. Dicamus igitur quod musica qua utuntur homines Parisiis potest, ut videtur, ad tria membra generalia reduci. Unum autem membrum dicimus de simplici musica vel civili, quam vulgarem musicam appellamus; aliud autem de musica composita vel regulari vel canonica quam appellant musicam mensuratam. Sed tertium genus est quod ex istis duobus efficitur et ad quod ista duo tamquam ad melius ordinantur quod ecclesiasticam dicitur et ad laudandum creatorem deputatum est.

Others divide music into 'plain' or 'immeasurable' music and 'measurable', understanding 'plain' or 'immeasurable' music to be that of the Church which, following Gregory, has its boundaries set by various modes. By 'measurable' music they understand the music which is made from diverse pitches simultaneously measured and sounding, as in *conducti* and in motets. But if by the term 'immeasurable' they understand music which is in no way measured, but which is entirely performed in an arbitrary fashion, then they are at fault, because every process of music – and of any art – must be calculated according to the rules of that art. If, however, by the term 'immeasurable' they understand music which is not so precisely measured,¹³ then it is evident that this division may be allowed to stand. ...There are many elements of music according to diverse usages, diverse dialects and diverse languages in different cities and regions. But if we divide it according to the usage of the Parisians, and if we treat the elements of music, as is fitting, according to how they are necessary for the entertainment and use of [Parisian] citizens, our intention will be seen to be adequately accomplished because in our days the Parisians diligently enquire into the fundamentals of every liberal art and ascertain the practice of them and of virtually every skill. We declare therefore that the music which is employed by the Parisians can be classified, as may be seen, into

¹² So both MSS. Rohloff: *Parisiis*

¹³ This passage has been much discussed; see H. Van der Werf, 'The "Not-So-Precisely Measured" Music of the Middle Ages', *Performance Practice Review*, 1 (1988), 42–60, and J. Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama 1050–1350* (Cambridge, 1986), p. 433 *et passim*.

three general categories. We call one of these monophonic, 'civil' or the lay public's music, and the other comprises composed, regulated or 'canon'¹⁴ music which they call measured music. But there is a third kind which is made from these two and for which these two are structured as if for the better; it is called ecclesiastical music and has been instituted for the praise of the Creator.

p. 128 [From the discussion of the gamut]...alium modum diversitatis invenerunt dicentes unum lineam et aliud spatium, incipientes a Γ ut usque ad d la sol procedentes. Sic itaque apparet quod ponendo signa vel notas in lineis et spatiis omnes concordantias et omnem cantum sufficienter describere potuerunt. Moderni vero propter descriptionem consonantiarum et stantipedum et ductiarum aliud addiderunt, quod *falsam musicam* vocaverunt, quia illa duo signa, scilicet \flat et \natural quae in \flat fa \natural mi tonum et semitonum designabant, in omnibus aliis faciunt hoc designare ita quod ubi erat semitonum per \natural illud¹⁵ ad tonum ampliant ut bona concordantia vel consonantia fiat, et similiter ubi tonus inveniebatur illud¹⁶ per \flat ad semitonum restringunt.

[the Ancients] devised another means of distinguishing [the notes of the gamut], declaring one to be a line and another a space, beginning on gamma *ut* and proceeding as far as d la sol. It is therefore apparent that by putting signs or marks upon lines and spaces they were able to notate all intervals, and every melody, in an adequate manner. The Moderns, moreover, in order to produce a notated record of consonances, of *stantipedes* and of *ductiae*,¹⁷ have added another [means of distinguishing the notes of the gamut] which they have called *musica falsa* because they extend the two signs \flat and \natural , which they use to indicate a tone and semitone step in \flat fa \natural mi, to all other [degrees of the gamut] with the same meaning, so that, where there was a semitone, they make it into a tone with \natural , so that there may be good line and good harmony,¹⁸ and in the same way, where there was tone to be found, they compress it into a semitone by means of \flat .

¹⁴ The term 'canon' music (*musica canonica*) balances 'civil' music (*musica civilis*), both terms to be understood as in 'canon' and 'civil' law, i.e. as relating to the clergy and to the laity respectively. It is unfortunate that Seay's translation 'composed or regular music by rule' for Grocheio's *musica composita vel regulari vel canonica* misses this distinction (*Concerning Music*, p. 12).

¹⁵ So both MSS. Rohloff: *illum*

¹⁶ So both MSS. Rohloff: *illum*

¹⁷ The passage might also be rendered 'in order to produce a notated record of the consonances of *stantipedes* and of *ductiae*', which narrows the range of purposes for which *musica ficta* was devised in what is perhaps an unacceptable way, and which also, given the meaning Grocheio attaches to *consonantia*, implies polyphonic *stantipedes* and *ductiae*, which seems out of the question in this discussion of monophonic music. On the meaning of the term 'consonantia' in Grocheio's usage see the following note, and for Grocheio's description of the *stantipes* and *ductia* see below.

¹⁸ 'bona concordantia vel consonantia'. Grocheio distinguishes (p. 144) between *concordantia*, when one musical sound relates in a harmonious way to another (*concordantia* therefore relates to line), and *consonantia*, when two or more notes sound simultaneously (*consonantia* therefore relates to harmony). Compare DeWitt, *A New Perspective*, pp. 76f.

p. 130 Dicamus igitur quod formae musicales vel species contentae sub primo membro, quod vulgare dicebamus, ad hoc ordinantur, ut eis mediantibus mitigentur adversitates hominum innatae, quas magis particulavimus in sermone ad Clementem Exaquiensem¹⁹ monachum, et sunt duobus modis, aut enim in voce humana aut in instrumentis artificialibus exercentur. Quae autem in voce humana fiunt duobus modis sunt, aut enim dicimus cantum aut cantilenam. Cantum autem et cantilenam triplici differentia distinguimus. Aut enim [cantum] gestualem aut coronatum aut versiculatum, et cantilenam [aut] rotundam aut stantipedem aut ductiam appellamus.

We say, therefore, that the musical forms or genres that are subsumed by the first category, which we have called the music of the lay public,²⁰ are ordained for this purpose: that they may soften the sufferings to which all men are born and which I have detailed further in a discourse to Clement, a monk of Lessay.²¹ And [these musical forms] are of two kinds, for they are either performed with the human voice or with musical instruments. Those that are made with the human voice are of two kinds: we call them either 'cantus' or 'cantilena'²² and distinguish three kinds of each. There is a *cantus gestualis*, *coronatus* and *versiculatus*; there is a *cantilena rotunda*, *stantipedes* and *ductia*.

p. 130 Cantum vero gestualem dicimus in quo gesta heroum et antiquorum patrum opera recitantur, sicuti vita et martyria sanctorum et proelia et adversitates quas antiqui viri pro fide et veritati passi sunt, sicuti vita beati Stephani protomartyris et historia regis Karoli. Cantus autem iste debet antiquis et civibus laborantibus et mediocribus ministrari dum requiescunt ab opere consueto, ut auditis miseriis et calamitatibus aliorum suas facilius sustineant et quilibet opus suum alacrius aggrediatur. Et ideo iste cantus valet ad conservationem totius civitatis.

¹⁹ So MS H; MS D: *exaquiansem*. Rohloff: [*exequiarium*].

²⁰ There can be no fully satisfactory translation of Grocheio's *vulgare*, here rendered 'of the lay public'. It appears to denote all the laity, from working people to royalty. Seay's translation 'vulgar music' (*Concerning Music*, p. 12) is somewhat unsatisfactory – if etymologically justifiable – given the modern associations of the word 'vulgar'. Compare DeWitt, *A New Perspective*, pp. 122f (an excellent discussion), Stevens, *Words and Music*, p. 431, and Page, *Discarding Images*, Chapter 3, *passim*.

²¹ The words 'quas magis particulavimus in sermone ad Clementem Exaquiensem monachum' are consistent with the view that Grocheio discussed these matters with Clement, but it may rather imply a letter or treatise, now lost. The translation offered here ('which I have detailed further in a discourse to Clement, a monk of Lessay') is designed to accommodate both possibilities which are not, of course, mutually exclusive.

²² Perhaps modelled upon the Old French terms *chanson* and *chansonnette*. Grocheio's classification of musical forms has been much discussed and paraphrased; see, for example, DeWitt, *A New Perspective*, *passim*; F. A. Gallo, *Music of the Middle Ages II* (Cambridge, 1985), pp. 10–13; C. Page, *Voices and Instruments*, pp. 196–201; Stevens, *Words and Music*, pp. 491–5; Stockmann, 'Musica Vulgaris'; H. Wagenaar-Nolthenius, 'Estampie/Stantipes/Stampita', in *L'Ars Nova Italiana del Trecento: 2nd Congress* (Certaldo, 1969), pp. 399–409. A vital essay for the study of French song in Grocheio's lifetime is now L. Earp, 'Lyrics for Reading and Singing in Late Medieval France: The Development of the Dance Lyric from Adam de la Halle to Guillaume de Machaut', in R. A. Baltzer et al., eds., *The Union of Words and Music in Medieval Poetry* (Austin, 1991), pp. 101–31.

We call that kind of *cantus* a *chanson de geste* in which the deeds of heroes and the works of ancient fathers²³ are recounted, such as the life and martyrdom of saints and the battles and adversities which the men of ancient times suffered for the sake of faith and truth, such as the life of St Stephen, the first martyr, and the story of King Charlemagne. This kind of music should be laid on²⁴ for the elderly, for working citizens and for those of middle station when they rest from their usual toil, so that, having heard the miseries and calamities of others, they may more easily bear their own and so that anyone may undertake his own labour with more alacrity. Therefore this kind of *cantus* has the power to preserve the whole city.²⁵

p. 130 *Cantus coronatus* ab aliquibus simplex conductus dictus est, qui propter eius bonitatem in dictamine et cantu a magistris et studentibus circa sonos coronatur, sicut gallice *Ausi com l'unicorn*e vel *Quant li roussignol*, qui etiam a regibus et nobilibus solet componi et etiam coram regibus et principibus terre decantari, ut eorum animos ad audaciam et fortitudinem, magnanimitatem et liberalitatem commoveat, quae omnia faciunt ad bonum regimen. Est enim cantus iste de delectabili materia et ardua, sicut de amicitia et caritate, et ex omnibus longis et perfectis efficitur.

The *cantus coronatus* has been called a 'monophonic conductus' by some; on account of the inherent virtue²⁶ of its poetry and music it is crowned by masters and students [of the art of songmaking] among pieces,²⁷ as in the French *Ausi com l'uni-*

²³ The 'ancient fathers' are probably not the Fathers of the Church, despite the ubiquity of *Vitae patrum* collections in the Middle Ages; no *chansons de geste* dealing with the lives of Fathers of the Church have survived. Grocheio probably means the ancient fathers of France – such as Charlemagne – whose wars and struggles brought the realm of France into being. See Page, *The Owl and the Nightingale*, pp. 30–33, and *idem*, 'Le troisième accord pour vièle de Jérôme de Moravie: Jongleurs et "anciens pères de France"', in C. Meyer, ed., *Jérôme de Moravie: un théoricien de la musique dans le milieu intellectuel parisien du XIII^e siècle* (Paris, 1992), pp. 83–96.

²⁴ 'should be laid on' translates *debet ministrari*; Grocheio sometimes chooses verbs which imply the politic provision of music for the mitigation of laymen's vices.

²⁵ It remains uncertain whether *civitas* should be translated 'city' here or taken in the broader sense 'State'. The former conveys Grocheio's interest in the music of a single city, Paris. However, when Grocheio speaks of the way music instils virtue and obedience his conception of the *civitas* is perhaps more expansive. See D. Luscombe, 'City and Politics Before the Coming of the Politics: Some Illustrations', in D. Abulafia, M. Franklin and M. Rubin, eds., *Church and City 1000–1500: Essays in Honour of Christopher Brooke* (Cambridge, 1992), pp. 41–55.

²⁶ The word *bonitas* demands a translation in excess of mere 'excellence', especially in the context of this imagery of crowning. Grocheio is presumably trying to convey a deeper virtue in the *cantus coronatus*, arising from the lofty subject-matter of the poetry, the excellence of its music and the high status of its composers. Grocheio's description of the *cantus coronatus* has been much discussed; for recent accounts see Stevens, *Words and Music*, p. 431, *idem*, 'Medieval Song' in D. Hiley and R. Crocker, eds., *The Early Middle Ages to 1300*, New Oxford History of Music II, 2nd edn (Oxford, 1990), p. 392, and Page, *Voices and Instruments*, pp. 196–201.

²⁷ A difficult passage; the sense of 'circa sonos' is not clear. Seay (*Concerning Music*, p. 16) takes it to refer to instrumental accompaniment, as does Rohloff, *Die Quellenhandschriften*, p. 131, but that seems strained. The matter is amply discussed in DeWitt, *A New Perspective*, pp. 133–4. The interpretation offered here is much the same as that of Stevens (*Words and Music*, p. 431). For a very different interpretation see C. Warren, 'Punctus organi and cantus coronatus in the Music of Dufay', in A. Atlas, ed., *Dufay Quincentenary Conference* (Brooklyn, 1976), pp. 128–43.

corne [see Ex. 1] or *Quant li roussignol*. This kind of song is customarily composed by kings and nobles and sung in the presence of kings and princes of the land²⁸ so that it may move their minds to boldness and fortitude, magnanimity and liberality, all of which things lead to good government. This kind of *cantus* deals with delightful and lofty subject-matter, such as friendship and love, and it is composed entirely from longs – perfect ones at that.²⁹

pp. 131–2 *Cantus versualis* est qui ab aliquibus cantilena dicitur respectu coronati et ab eius bonitate in dictamine et concordantia deficit, sicut gallice *Chanter m'estuet quar ne m'en puis tenir* vel *Au repairier que je fis de Prouvence*. *Cantus* autem iste debet iuvenibus exhiberi ne in otio totaliter sint reperti. Qui enim refutat laborem et in otio vult vivere ei labor et adversitas est parata. Unde Seneca: Non est viri timere sudorem. Qualiter igitur modi *cantus* describuntur, sic apparet.

The *cantus versualis* is a species of *cantus* which is called a *cantilena* by some with respect to the [*cantus*] *coronatus* and which lacks the inherent virtue [of the *cantus coronatus*] in poetry and melody, as in the French *Chanter m'estuet quar ne m'en puis tenir*, or *Au repairier que je fis de Prouvence*.³⁰ This kind of song should be performed for the young lest they be found ever in idleness. He who refuses labour and wishes to live at ease has only travail and adversity in store. Whence Seneca says that 'It is not for a man to fear sweat'.³¹ Thus it is plain how the various kinds of *cantus* are to be described.

p. 132 *Cantilena* vero quaelibet rotunda vel rotundellus a pluribus dicitur eo quod ad modum circuli in se ipsam reflectitur et incipit et terminatur in eodem. Nos autem solum illam rotundam vel rotundellum dicimus cuius partes non habent diversum cantum a cantu responsorii vel refractus. Et longo tractu cantatur velut *cantus coronatus*, cuiusmodi est gallice *Toute sole passerai le vert boschage*. Et huius-

²⁸ In this passage Grocheio seems determined to present a traditionalist and (by the later thirteenth century) a somewhat archaic image of trouvère monody in the High Style as an aristocratic art, rather than the increasingly urban, mercantile art that it had become with the expansion of the *puis*. In part, Grocheio's comment reflects the prominence of Thibaut, King of Navarre (*d.* 1253) in the later thirteenth-century conception of the trouvères' art. *Ausi com l'unicorne*, which Grocheio cites, is one of his chansons. In the *Chansonnier de l'Arsenal* Thibaut's songs are presented first, preceded by an illumination which shows a fiddler performing before a seated king and queen as courtiers stand nearby. This exactly matches Grocheio's remark that such songs should be performed 'in the presence of kings and princes of the land'. The *Chansonnier de l'Arsenal* continues (again, as some other sources do), to present the works of trouvères whose noble or aristocratic status was well known or assumed, such as Gace Brulé.

²⁹ The idiomatic translation is required to capture the quality of emphasis in the second conjunction: 'et ex omnibus longis et perfectis efficitur'. For discussions of this passage see J. Knapp, 'Musical Declamation and Poetic Rhythm in an Early Layer of Notre Dame Conductus', *Journal of the American Musicological Society*, 32 (1979), pp. 406–7, and Stevens, *Words and Music*, pp. 431–2, with bibliography there cited.

³⁰ On the distinction between the *cantus coronatus* and the *cantus versualis* see Stevens, 'Medieval Song', pp. 412 and 420, and Page, *Voices and Instruments*, pp. 199–200.

³¹ *Epistulae Morales*, XXXI.

Au- si conme u- ni- cor- ne sui

Qui s'es- ba- hist en re- gar- dant,

Quant la pu- ce- le va mi- rant.

Tant est li- e de son en- nui,

Pas- me- e chiet en son gi- ron,

Lors l'o- cit on en tra- î- son

Et moi ont mort d'au- tel sen- blant

A- mors et ma da- me, por voir:

Mon cuer ont, n'en puis point a- voir.

Ex. 1

modi cantilena versus occidentem, puta in Normannia, solet decantari a puellis et iuvenibus in festis et magnis conviviis ad eorum decorationem.

There are indeed many who call any *cantilena* a 'rotunda' or 'rotundellus' because it turns back on itself in the manner of a circle, beginning and ending in the same way [i.e. with a refrain].³² However, I only call the kind of song a 'rotunda' or 'rotundellus' whose parts have the same music as the music of the response or refrain.³³ When it is sung it is drawn out in an expansive way like the *cantus coronatus*. The French song *Toute sole passerai le vert boschage* is of this kind. This kind of song is customarily sung towards the West – in Normandy, for example – by girls and by young men as an adornment to holiday celebrations and to great banquets.³⁴

p. 132 Cantilena quae dicitur *stantipes* est illa in qua est diversitas in partibus et refractu tam in consonantia dictaminis quam in cantu, sicut gallice *A l'entrant d'amors* vel *Certes mie ne cuidoie*. Haec autem facit animos iuvenum et puellarum propter sui difficultatem circa hanc stare et eos a prava cogitatione divertit.

In the kind of *cantilena* which is called 'stantipes' there is a diversity – both in the rhymes of the poem and in the music – that distinguishes the verses from the refrain, as in the French song *A l'entrant d'amors* or *Certes mie ne cuidoie*. On account of its difficulty, this [distinction] makes the minds of young men and of girls dwell upon this [kind of *cantilena*]³⁵ and leads them away from depraved thoughts.

p. 132 Ductia vero est cantilena levis et velox in ascensu et descensu quae in choreis a iuvenibus et puellis decantatur, sicut gallice *Chi encor querez amoretes*. Haec enim ducit corda puellarum et iuvenum et a vanitate removet et contra passionem quae dicitur 'amor hereos'³⁶ valere dicitur.

The *ductia* is a kind of *cantilena* that is light and rapid in its ascents and descents and which is sung in caroles³⁷ by young men and girls, like the French song *Chi encor querez amoretes*. This [kind of *cantilena*] directs the sentiments³⁸ of girls and

³² As it is a distinguishing feature of *cantilene* that they begin and end with a refrain it would appear that some musicians called them all *rotunda* or *rotundellus*, since this term denoted the rondeau (see next note), beginning and ending with a refrain.

³³ Indicating that Grocheio's *rotunda* or *rotundellus* is a rondeau, no doubt of standard fourteenth-century structure, already cultivated at this date by his Parisian contemporary Jean de l'Escurel.

³⁴ On this reference to Grocheio's homeland see above.

³⁵ 'dwell upon this [kind of *cantilena*]' renders Grocheio's idiom *circa hanc stare*, an etymologizing phrase (compare *stare*, present participle *stans*, accusative *stantem*, and *stantipes*). Grocheio employs this idiom again in his later remarks about the *stantipes*.

³⁶ So both MSS. Rohloff: *amor vel epoo*

³⁷ Seay (*Concerning Music*, p. 17) translates 'sung in chorus', but this is an error; the translation 'in caroles' is in accordance with standard usage in thirteenth-century Latin. Grocheio is referring to company dances performed in a ring or in a line. See Stevens, *Words and Music*, pp. 162–71; Page, *Voices and Instruments*, pp. 77–84; *idem*, *The Owl and the Nightingale*, pp. 110–33.

³⁸ 'directs the sentiments' (*ducit corda*); once again, Grocheio is etymologizing the name of a genre (*ductia*), or at least assaying a point of Latin style, by establishing the pairing *ductia/ducere*.

young men and draws them away from vain thoughts, and is said to have power against that passion which is called 'erotic love'.³⁹

p. 133 Est etiam alius modus cantilenarum, quem *cantum insertum* vel *cantilenam entatam*⁴⁰ vocant, qui ad modum cantilenarum incipit et earum fine clauditur vel finitur, sicut gallice *Je m'endormi el sentier*.

There is also another kind of *cantilena* which they [i.e. the Parisians] call 'ornamented song' or 'grafted song'.⁴¹ It begins in the manner of *cantilene* and ends or comes to a close in their fashion, as in the French song *Je m'endormi el sentier*.

p. 132 Sic igitur apparet descriptio istorum tam cantuum quam cantilenarum. Partes autem eorum multipliciter dicuntur, ut versus, refractorium vel responsorium et additamenta. Versus autem in cantu gestuali [est] qui ex pluribus versiculis efficitur et in eadem⁴² consonantia dictaminis cadunt; In aliquo tamen cantu clauditur per versiculum [both MSS: versum] ab aliis consonantia discordantem, sicut in gesta quae dicitur de Girardo de Viana. Numerus autem versuum in cantu gestuali non est determinatus sed secundum copiam materiae et voluntatem compositoris ampliatur. Idem etiam cantus debet in omnibus versiculis [both MSS: versibus] reiterari.

³⁹ Unaccountably, Rohloff abolishes the readings of both manuscripts at this point and emends *amor hereos* to *amor vel eros*, breaking into Greek characters for the last word. There is no doubt about the correctness of the MS readings, however, for Grocheio's term *amor (h)ereos* (or simply *(h)ereos*) is found in numerous medical textbooks of the thirteenth and fourteenth centuries. Compare B. Lawn, ed., *The Prose Salernitan Questions*, Auctores Britannici Medii Aevi, V (London, 1979), p. 280: 'in passione que hereos dicitur'. These questions, by an anonymous English author, date from c. 1200. The phraseology of the passage quoted is very similar to Grocheio's and may therefore stand close to a source consulted by him. Grocheio had certainly read some material by the celebrated physician Galen, whom he mentions (Rohloff, *Die Quellenhandschriften*, p. 144).

⁴⁰ So both MSS. Rohloff: *entratam*

⁴¹ 'Grafted' translates *entatam*, which is clearly the reading of both manuscripts. Rohloff's emendation to *entratam* is not necessary; there is no difficulty in regarding *entatam* as a Latinized form of the Old French past participle *enté* (from *enter*, 'to graft'), a term whose use in musical contexts during the thirteenth century is well established. See Godefroy, *Dictionnaire de l'ancienne langue française*, sv. *enter*; Tobler-Lommatzsch, *Altfranzösisches Wörterbuch*, sv. *enter*. The term has long been used in modern scholarship to denote motet texts that begin and end with quotations of the music and/or the words of pre-existing songs. Grocheio is presumably referring to a kind of song that begins and ends with a quotation, perhaps both musical and poetic, from a pre-existing song, and therefore to one manifestation of the phenomenon known to literary scholars and musicologists as the *refrain*. This is consistent with his statement that the *cantilena entata* begins and ends in the fashion of a *cantilena*, that is to say it begins and ends with a refrain or with something that, in registral terms, could be one. The song cited by Grocheio as an example of this form appears not to have survived. There may be little reason to perpetuate the musicological convention of limiting the thirteenth-century term *motet enté* to denote the texts of motets with refrain insertions split between the beginning and end of a text; as is well known, the meaning of the term *motet* was quite broad in Old French, and in Old French usage a *motet enté* may have been any song, whether monophonic or polyphonic, that contained *refrain* citations.

⁴² So both MSS. Rohloff: *ex pluribus versiculis efficitur*. [Versiculi] in eadem.

Thus the description of these things, both of the varieties of *cantus* and of *cantilena*, is plain. Their parts are referred to in many ways, as verse, refrain or response, and the supplements.⁴³ The verse in a *chanson de geste* is that which is constituted from many versicles⁴⁴ which fall together with the same accord of verbal sound;⁴⁵ in some *chansons de geste* the verse ends with a versicle which does not accord in verbal sound with the others, as in the *geste* which is called 'Concerning Girard de Vienne'.⁴⁶ The number of verses in a *chanson de geste* is not fixed and may be extended according to the abundance of the raw material and the wish of the one whom makes the song. The same melody must be repeated in every versicle.

pp. 132–4 Versus vero in cantu coronato est qui ex pluribus punctis et concordantiis ad se invicem harmoniam facientibus efficitur. Numerus vero versuum in cantu coronato ratione septem concordantiarum determinatus est ad septem. Tot enim versus debent totam sententiam materiae, nec plus nec minus, continere.

The verse in a *cantus coronatus* is composed from numerous verbal constructions⁴⁷ and harmonious members producing a mutual accord. By analogy with the seven concords the number of verses in a *cantus coronatus* has been set at seven. This number of verses – no more and no less – must encompass all the subject-matter.

p. 134 Versus vero in cantu versiculari illi de cantu coronato, secundum quod potest, assimilatur. Numerus vero versuum in tali cantu non est determinatus, sed in aliquibus plus, in aliquibus minus, secundum copiam materiae et voluntatem compositoris ampliatur.

The verse in a *cantus versicularis* is made as similar to that of a *cantus coronatus* as is possible. The number of verses in such a *cantus* is not fixed, but is extended more in some, less in others, according to the wealth of the raw material and the wish of the poet.

⁴³ Rendering *additamenta* and denoting all the material of a refrain form which is not the refrain as fully constituted as both its text and music.

⁴⁴ Since this passage provides the only surviving description of the way *chansons de geste* were performed it is alarming that both manuscripts agree in transmitting a text that appears to confuse the crucial terms *versus* (laisse) and *versiculus* (line). The confusion has rarely been given its proper weight in discussions of Grocheio's evidence. Compare Stevens, *Words and Music*, pp. 233, 236 and 241; *idem*, 'Medieval Song', pp. 408–10.

⁴⁵ Literally 'in the same consonance of poetry'. Many of the surviving *chansons de geste* are constructed from assonating laisses. Some later examples, under the influence of romance, are in monorhymed laisses. Grocheio, writing c. 1300, may be thinking of both.

⁴⁶ Seay's translation (*Concerning Music*, p. 18) 'in the *chanson de geste* which is said to be by Girarde de Viana' is wide of the mark. Grocheio is referring to the *chanson de geste* of Girard de Vienne, composed, perhaps between 1205 and 1225, by Bertrand de Bar-sur-Aube. For this identification, with an extract from the text of the epic (which exactly corresponds to Grocheio's description of it), see Page, *The Owl and the Nightingale*, pp. 72–3.

⁴⁷ At first sight Grocheio's Latin ('ex pluribus punctis') suggests that he is referring to musical phrases, but throughout this section Grocheio's comments seem to relate exclusively to the poetic forms of the genres described. My translation assumes that he is referring to the pointed (i.e. punctuated) constructions of the sense. If Grocheio is using the term 'versus' to mean stanza here, then seven seems a large number.

p. 134 *Responsorium vero est quo omnis cantilena incipit et terminatur. Additamenta vero differunt in rotundello, ductia et stantipede. In rotundello vero consonant et concordant in dictamine cum responsorio. In ductia vero et stantipede differunt quaedam et alia consonant et concordant. In ductia etiam et stantipede responsorium cum additamentis versus appellatur quorum numerus non est determinatus sed secundum voluntatem compositoris et copiam sententiae augmentatur.*

The refrain is the part with which every *cantilena* begins and ends. The supplements differ in a *rotundellus*, *ductia* and *stantipes*. In the *rotundellus* [i.e. the *rondeau*] they rhyme and agree in their metrical form with the refrain. In the *ductia* and *stantipes* some supplements differ [from the refrain] and others rhyme and agree in their metrical form. Also, in the *ductia* and *stantipes* the refrain with the supplements is called the verse and the number of verses is not fixed but may be augmented according to the wish of the poet and the scope of the subject-matter.⁴⁸

p. 134 *Haec itaque sunt partes cantus et cantilenaе diversae. De modo igitur componendi cantum et cantilenam nunc dicamus. Modus autem componendi haec generaliter est unus, quemadmodum in natura, primo enim dictamina loco materiae praeparantur, postea vero cantus unicuique dictamini proportionalis loco formae introducitur. Dico autem unicuique proportionalis quia alium cantum habet cantus gestualis et coronatus et versiculatus ut eorum descriptiones aliae sunt, quemadmodum superius dicebatur.*

These are therefore the elements of the various kinds of *cantus* and *cantilena*. Let us therefore now discuss the manner of composing a *cantus* and a *cantilena*. There is generally one way of composing these things, as in nature,⁴⁹ for in the first place the poems are prepared beforehand, serving as the raw material, and then a correctly designed melody is introduced into each poem, serving as the form. I say 'correctly designed into each [poem]', because the *cantus gestualis*, *coronatus* and *versiculatus* all have their own kinds of melody just as their descriptions are different, as has been said above.

pp. 134–6 *De formis igitur musicalibus quae in voce humana exercentur haec dicta sint. De instrumentalibus vero nunc prosequamur. Instrumenta vero a quibusdam*

⁴⁸ This is a difficult passage because Grocheio is using musical terms for aspects of poetic form. It would appear that the verb 'consono' (or as a noun, sometimes reinforced as 'consonantia dictaminis') denotes rhyming, while 'concordo' (sometimes reinforced as 'concordant in dictamine') denotes identity of metrical form.

⁴⁹ Grocheio's point is that the composition of these song forms is analogous to creation in the natural world. He makes this plain by using the terms *materia* and *forma*, an ultimately Aristotelian distinction. Cf. *De anima*, II:1 'Matter is identical with potentiality, form with actuality'. Grocheio is therefore regarding the poems of these musical forms as *materia* – as matter with the potentiality to become a certain kind of song – while the music is the *forma*, transforming the raw material into a form by creating the set of musical repeats and changes that define the musical form of the genre in question. See M. Bielitz, 'Materia und forma bei Johannes de Grocheo', and DeWitt, *A New Perspective*, pp. 51f.

dividuntur divisione soni artificialis in eis generati, dicunt enim sonum in instrumentis fieri afflatu, puta in tubis, calamis, fistulis et organis, vel percussione puta in chordis, tympanis, cymbalis et campanis. Sed si haec omnia subtiliter considerentur, inveniuntur a percussione fieri cum omnis sonus percutiendo causetur prout in sermonibus de anima comprobatum est. Nos autem hic non intendimus⁵⁰ instrumentorum compositionem vel divisionem nisi propter diversitatem formarum musicalium quae in eis generantur. Inter quae instrumenta cum chordis principatum obtinent, cuiusmodi sunt psalterium, cithara, lyra,uitarra sarracenica et viella. In eis enim [est] subtilior et melior soni discretio⁵¹ propter abbreviationem et elongationem chordarum. Et adhuc inter omnia instrumenta chordosa visa a nobis viella videtur praevalere. Quemadmodum enim anima intellectiva alias formas naturales in se virtualiter includit et ut tetragonum trigonum et maior numerus minorem, ita viella in se virtualiter alia continet instrumenta. Licet enim aliqua instrumenta suo sono magis moveant animos hominum – puta in festis, hastiludiis et torneamentis tympanum et tuba – in viella tamen omnes formae musicales subtilius discernuntur et ideo de his tantummodo nunc dicatur.

These things have been said concerning the musical forms which are performed with the human voice. We now turn to consider instrumental forms. Instruments are classified by some according to the different kind of manufactured sound that is generated by them, for they declare that sound is produced in musical instruments by the breath, as in *tube*, *calami*, *fistula* and *organa*, or by beating, as in strings, *tympana*, *cymbala* and *campana*.⁵² But if all these things are given careful consideration then all these sounds are found to be made by beating since every sound is produced by striking, as has been proved in the discourses concerning the soul.⁵³ Here, however, we do not intend to encompass the construction or classification of musical instruments unless it relates to the diversity of the musical forms that are executed with them. Among which instruments the strings hold pride of place; of this kind are the *psalterium*, the *cithara*, the *lyra*, the *uitarra sarracenica* and the *viella*.⁵⁴

⁵⁰ So both MSS. Rohloff: *intendimus* [*notificare*]

⁵¹ So MS H (f. 4v). MS D (f. 61v): *soni descriptio*

⁵² These instrument-names cannot all be identified with certainty. *Tube* will be trumpets, while *fistula* may denote flutes and/or duct flutes. *Calami* presumably denotes wind instruments with reeds. *Organa* may safely be interpreted as organs. *Tympana* are probably frame drums of various kinds, while *cymbala* may be identified with cymbals or small bells (but perhaps not with rows of chime bells). There seems no reason to doubt that *campana* are large, tower bells or other signalling bells.

⁵³ The reference is to Aristotle's *De anima*, II:8, or possibly to a commentary upon it, perhaps by Grocheio himself.

⁵⁴ *Psalterium* may be safely associated with psalteries, generally of pig-snout shape in Grocheio's time and strung with metallic materials. *Cithara* is generally (but by no means exclusively) associated with forms of the Germanic word *harp(e)* in medieval word lists and translations, generally denoting a pillar harp c. 1300. The *lyra* may possibly be the lute, while the *uitarra sarracenica* is perhaps to be associated with either the gittern or the citole, although this is very uncertain. The *viella* is undoubtedly the fiddle. For the evidence on which these identifications are based see P. Bec., *Vièles ou Violes* (Paris, 1992), *passim*; Page, *Voices and Instruments*, pp. 139–50; L. Wright, 'The Medieval Gittern and Citole: A Case of Mistaken Identity', *Galpin Society Journal*, 30 (1977), 8–42 and C. Young, 'Zur Klassifikation und ikonographischen Interpretation mittelalterlicher Zupfinstrumente', *Basler Jahrbuch für Historische Musikpraxis*, 8 (1984), 67–103.

With these instruments there is a more exact and a better means of distinguishing⁵⁵ any melody on account of the shortening and lengthening of the strings. Furthermore, the *viella* evidently prevails over all the musical instruments known to us, for just as the scope of the intellective soul includes other natural forms within itself, and as the square includes the triangle and the greater number includes the lesser, so the scope of the *viella* includes all other instruments within itself.⁵⁶ Even if there are some instruments whose sound has greater power to move the souls of men – as the *tympanum* and *tuba* do in feasts, *hastiludes*⁵⁷ and tournaments – on the *viella* all musical forms can be discerned more exactly, and therefore it only remains to speak of those musical forms.⁵⁸

p. 136 Bonus autem artifex in viella omnem cantum et cantilenam et omnem formam musicalem generaliter introducit. Illa tamen quae coram divitibus in festis et ludis fiunt communiter ad tria generaliter reducuntur, puta cantum coronatum, ductiam et stantipedem. Sed de cantu coronato prius dictum est, de ductia igitur et stantipede nunc [est] dicendum. Est autem ductia sonus illiteratus cum decenti percussione mensuratus. Dico autem *illiteratus* quia licet in voce humana fieri possit et per figuras repraesentari non tamen per litteras scribi potest quia littera et dictamine caret. Sed *cum recta percussione* eo quod ictus eam mensurant et motum facientis et excitant animum hominis ad ornate movendum secundum artem quam ballare vocant, et eius motum mensurant in ductiis et choreis.

A good player of the *viella* generally performs every *cantus* and *cantilena*, and all achieved musical design.⁵⁹ The genres which are usually performed before mag-

⁵⁵ Or possibly, following the reading of MS D, 'a better account'.

⁵⁶ The concept of an instrument which includes the scope of all others within itself is a familiar one in medieval music theory; compare John 'of Affligem' on the *musa* which, he says, *omnium [instrumentorum] vim atque modum in se continet* (J. Smits van Waesberghe, ed., *Johannis...De Musica*, Corpus Scriptorum de Musica 1 (American Institute of Musicology, 1950), p. 54). Grocheio's comments upon the *viella*, however, reveal a higher level of abstraction than those of Johannes two centuries earlier and reflect Grocheio's reading of Aristotle's *De anima*, II:3 'The types of soul resemble the series of figures. For, both in figures and in things animate, the earlier form exists potentially in the later, as, for instance, the triangle exists potentially in the quadrilateral and the nutritive soul exists potentially in the sensate soul'. The intellective soul is the highest function of the soul, standing above sensate soul (characterized by sense perception, more or less complex depending upon the species of creature at issue), and nutritive soul (characterized by the basic functions of nutrition and reproduction). This analogy between the status of the *viella* and intellective soul therefore implies the highest possible standing for the *viella* as an instrument that can encompass what every other instrument can do but which adds qualities that Grocheio compares to the distinctively human faculties of intellection and abstraction. In the context of thirteenth-century theology – much preoccupied with the nature of the soul – this analogy is less strained than it may now appear.

⁵⁷ On the distinction between *hastiludes* and tournaments, which is often difficult to establish, see J. Vale, *Edward III and Chivalry* (Woodbridge, 1982), pp. 57ff.

⁵⁸ Grocheio thus signals his intention to speak only of *viella* repertory. It remains unknown whether other instruments performed the musical forms he now goes on to describe, or whether other instruments were associated with specific repertoire in the same way as the *viella*.

⁵⁹ The construction is *bonus artifex in viella...formam introducit*, which might be translated 'a good player creates *forma* upon the *viella*...'. This seems a rather cumbersome and gratuitously cerebral way for Grocheio to express his meaning, but the sense seems clear none the less. The verb *introduco* here has

nates in festivities and sportive gatherings⁶⁰ can generally be reduced to three, that is to say the *cantus coronatus*, the *ductia* and the *stantipes*. However, since we have already given an account of the *cantus coronatus*, we must now therefore speak of the *ductia* and the *stantipes*. The *ductia* is a melody without words, measured with an appropriate beat. I say 'without words' because even though it can be performed by the human voice and expressed in musical notation, it cannot be written down with letters because it lacks a text and a poem. But it has 'a correct beat' because beats measure the *ductia*⁶¹ and the movement of one who dances it, and [these beats] excite people to move in an elaborate fashion according to the art which they call 'dancing', and they measure the movement [of this art] in *ductiae* and in caroles.

p. 136 *Stantipes vero est sonus illiteratus habens difficilem concordantiarum discretionem per puncta determinatus. Dico autem habens difficilem etc. propter enim eius difficultatem facit animum facientis circa eam stare et etiam animum advertentis et multoties animos divitum a prava cogitatione divertit. Dico etiam per puncta determinatus eo quod percussione quae est in ductia caret et solum punctorum distinctione cognoscitur.*

The *stantipes* is a textless melody having a difficult structure of agreements and distinguished by its sections.⁶² I say 'having a difficult [structure of agreements]' for, on account of its difficulty, it causes the mind of anyone who performs it – and of anyone who listens – to dwell upon it⁶³ and it often diverts the minds of the powerful from perverse reflection. I say 'distinguished by its sections', because it lacks the beat of the *ductia* and is only recognized by the distinction of its sections.

nothing to do with the performance of 'introductory' preludes upon the fiddle; *introduco* + accusative + *in* + ablative is Grocheio's idiom for referring to the creation of *forma* in its Aristotelian sense of actual, accomplished form rather than mere raw material (*materia*). For a parallel passage in Grocheio's treatise compare Rohloff, *Die Quellenhandschriften*, p. 114. Grocheio's point is that with the *viella* a good player can play every *cantus* and *cantilena* and can shape every kind of achieved musical design. For contrasting proposals about the interpretation of Grocheio's evidence see H. M. Brown, 'Instruments', in H. M. Brown and S. Sadie, eds., *Performance Practice*, 2 vols. (London, 1989), 1, pp. 18–23; D. Fallows, 'Secular Polyphony in the Fifteenth Century', *ibid.*, p. 206; L. Gushee, 'Two Central Places: Paris and the French Court in the Early Fourteenth Century', in *Bericht über den Internationalen Musikwissenschaftlichen Kongress Berlin 1974*, ed. H. Kuhn and P. Nitsche (Kassel, etc., 1980), p. 143.

⁶⁰ The appropriate translation for 'ludi' is not easy to establish; it may encompass tournaments.

⁶¹ 'correct beat' renders *recta percussione*. The noun *ictus* is not a common one in either the plainchant theory or the polyphonic theory of the Middle Ages, but its appearance in this context can be explained in terms of the choreography of *caroles*. There is abundant evidence that *caroles* were sometimes danced with clapping of the hands and stamping of the feet; Grocheio is here presenting such accentuation as a characteristic feature of melodies designed for the *carole*. See Page, *The Owl and the Nightingale*, p. 115.

⁶² There is no adequate English equivalent of Grocheio's *puncta*, denoting a complex musical phrase capable of forming one unit of an estampie and of bearing an open or closed ending.

⁶³ On the etymologizing explanation *circa eam stare* see above. For commentary upon this passage see L. Hibberd, 'Estampie and Stantipes', *Speculum*, 19 (1944), 222–49; K. Vellekoop, 'Die Estampie: ihre Besetzung und Funktion', *Basler Jahrbuch für Historische Musikpraxis*, 8 (1983), 51–65, and H. Wagenaar-Nolthenius, 'Estampie/Stantipes/Stampita', in *L'Ars Nova Italiana del Trecento: 2nd Congress* (Certaldo, 1969), pp. 399–409.

p. 136 Partes autem ductiae et stantipedis puncta communiter dicuntur. Punctus autem est ordinata aggregatio concordantiarum harmoniam facientium ascendendo et descendendo, duas habens partes in principio similes, in fine differentes, quae *clausum* et *apertum* communiter appellantur. Dico autem *duas habens partes* etc. ad similitudinem duarum linearum quarum una sit maior alia. Maior enim minorem claudit et est fine differens a minori. Numerum vero punctorum in ductia ad numerum trium consonantiarum perfectarum attendentes ad tria posuerunt. Sunt tamen aliquae *notae* vocatae quattuor punctorum quae ad ductiam vel stantipedem imperfectam reduci possunt. Sunt etiam aliquae ductiae quattuor habentes puncta puta ductia 'Pierron'. Numerum vero punctorum in stantipede quidam ad sex posuerunt ad rationes vocum inspicientes. Alii tamen de novo inspicientes forte ad numerum septem concordantiarum vel naturali inclinatione ducti, puta Tassinus, numerum ad septem augmentant. Huiusmodi autem stantipedes [sunt] 'res cum septem cordis' vel difficiles 'res Tassini'.

The elements of the *ductia* and *stantipes* are commonly called *puncta*. A *punctus* is a structured collection of agreements producing euphony as they rise and fall, having two parts, similar at the beginning, different at the end, which are commonly called 'open' and 'closed'. I say 'having two parts etc.' by analogy with two lines, one of which is longer than the other. The greater includes the lesser and differs from the lesser at its end. [Musicians] have set the number of *puncta* in a *ductia* at three, giving consideration to the three perfect consonances. There are some [*ductiae*], however, with four *puncta*, called *notae*, which can be assimilated to an imperfect *ductia* or *stantipes*. There are also some *ductiae* having four *puncta*, such as the *ductia* 'Pierron'.⁶⁴ Some [musicians] have set the number of *puncta* in a *stantipes* at six by analogy with the hexachord. Others, however, such as Tassin, considering the matter afresh, have enlarged the number of *puncta* to seven [see Ex. 2] perhaps by analogy with the seven concords or because they were led by natural inclination to do so. *Stantipedes* of this kind are 'the piece with seven strings' or the difficult 'pieces of Tassin'.⁶⁵

pp. 136–8 Componere ductiam et stantipedem est sonum per puncta et rectas percussiones in ductia et stantipede determinare. Quemadmodum enim materia naturalis per formam naturalem determinatur ita sonus determinatus⁶⁶ per puncta et per formam artificialem ei ab artifice attributam. Quid igitur sit ductia et stantipes, et quae earum partes et quae earum compositio, sic sit dictum. In quo propositum

⁶⁴ It remains uncertain whether this is a reference to a *ductia* called Pierron or by Pierron. It may be both.

⁶⁵ There is a severe textual difficulty in the last sentence of the Latin. The manuscripts are unanimous in their readings for the whole sentence, save that only MS H has the *sunt*, added by a later hand and placed here in square brackets. Rohloff emends the received text in two places, reading 'Huiusmodi autem stantipedes sunt res cum septem concordantiis, ut difficiles res Tassini' (my italics). It is not certain that these emendations are required; 'res cum septem cordis' is presumably the title of an estampie (or if *res* is construed as a plural, as a series of estampies), analogous to 'res Tassini'.

⁶⁶ So both MSS. Rohloff: *determinatur*

The image displays a musical score for the song "The Rose Tree." It consists of seven systems, each representing a different guitar part. Each system includes a melody line in treble clef and two alternative bass lines in bass clef, labeled "1." and "2." The music is written in a key with one sharp (F#) and a 3/4 time signature. The systems are labeled I through VII. The notation includes various musical symbols such as notes, rests, and bar lines, along with guitar-specific instructions like "1." and "2." indicating different bass line options.

de simplici seu vulgari musica terminatur. De musica igitur composita et regulari sermonem perquiramus.

To compose a *ductia* and *stantipes* is to shape musical sound into the *puncta* and correct pulses for a *ductia* and *stantipes*. Just as raw material in nature is given identity by natural form, so musical sound [is given identity] through *puncta* and through the man-made design that the composer gives to it. Thus we have given an account of the *ductia* and the *stantipes*, their parts and their composition. This discussion of monophonic or the music of the lay public now comes to a close. Let us turn our discussion to constructed⁶⁷ and regulated music.

p. 138 Quidam autem per experientiam attendentes ad consonantias tam perfectas quam imperfectas cantum ex duobus compositum invenerunt, quem *quintum* et *discantum* seu *duplum organum* appellaverunt, et de hoc plures regulas invenerunt, ut apparet eorum tractatus aspicienti. Si tamen aliquis praedictas consonantias sufficienter cognoverit ex modicis regulis poterit talem cantum et eius partes et eius compositionem cognoscere, sunt enim aliqui qui ex industria naturali et per usum talem cantum cognoscunt et componere sciunt. Sed alii, ad tres consonantias perfectas attendentes, cantum ex tribus compositum uniformi mensura regulatum invenerunt, quem *cantum praecise mensuratum* vocaverunt, et isto cantu moderni Parisiis utuntur quem antiqui pluribus modis diviserunt; nos vero secundum usum modernorum in tres generaliter dividimus, puta *motetos*, *organum* et cantum abscisum quem *hoquetos* vocant.

Some musicians, moreover, studying both perfect and imperfect consonances through experience of them, devised a kind of music composed in two parts, which they have called 'quintus' and 'discantus' or 'organum duplum', and they have devised many rules pertaining to this, as will be apparent to anyone who looks into a treatise of theirs.⁶⁸ However, if anyone is sufficiently familiar with the aforementioned consonances he will be able to have a thorough knowledge of such music, its component parts and its composition, from a few rules, for there are some who are proficient in this music and who know how to compose it through experience and innate diligence. Others, however, pondering upon the three perfect consonances, devised a form of music composed in a threefold way,⁶⁹ regulated according to a uniform measure, which they called 'precisely measured music', and it is this kind of music which the Moderns in Paris employ. The Ancients divided it in numerous ways; we, following the usage of the Moderns, generally distinguish three kinds, that is to say motets, organum and a 'cut' music that they call 'hockets'.

⁶⁷ 'constructed' renders Grocheio's *composita*, which cannot mean simply 'composed' because this would not distinguish polyphony from monophonic forms. The key sense here is surely that of 'assembled, put together', having reference to the scrupulous calibration of polyphonic parts in terms of intervals and duration.

⁶⁸ On this passage see K.-J. Sachs, 'Die Contrapunctus-Lehre im 14. und 15. Jh.', in *Die Mittelalterliche Lehre von der Mehrstimmigkeit*, ed. H. H. Eggebrecht (Darmstadt, 1984), pp. 161–256, especially pp. 169–70.

⁶⁹ 'in a threefold way', rendering *ex tribus*, a reference to the perfection; cf. Rohloff, *Die Quellenhandschriften*, p. 140: 'Est enim perfectio mensura ex tribus temporibus constans. ...Ista autem mensura modernis utuntur et hac totum suum cantum et cantando et figurando mensurant'.

[An account of the rhythmic modes follows, Grocheio expressing his preference for the standard division into six. The symbols of mensural notation are discussed and Grocheio emphasizes the variability of their meaning for different singers. He now begins his account of polyphonic genres.]

p. 144 Motetus vero est cantus ex pluribus compositus, habens plura dictamina vel multimodam discretionem syllabarum, utrobique harmonialiter consonans. Dico autem *ex pluribus compositus* eo quod ibi sunt tres cantus vel quattuor, *plura* autem *dictamina* quia quilibet debet habere discretionem syllabarum, tenore excepto qui in aliquibus habet dictamen et in aliquibus non. Sed dico *utrobique harmonialiter consonans* eo quod quilibet debet cum alio consonare secundum aliquam perfectarum cononantiarum, puta secundum diatessaron vel diapente vel diapason de quibus superius diximus cum de principiis tractabamus. Cantus autem iste non debet coram vulgaribus propinari eo quod eius subtilitatem non advertunt⁷⁰ nec in eius auditu delectantur sed coram litteratis et illis qui subtilitates artium sunt quaerentes. Et solet in eorum festis decantari ad eorum decorationem, quemadmodum cantilena quae dicitur rotundellus in festis vulgarium laicorum.

The motet is a music assembled from numerous elements, having numerous poetic texts or a multifarious structure of syllables, according together at every point. I say 'assembled from numerous elements' because in a motet there are three or four parts; [I say] having 'numerous poetic texts' because each [part] must have its structure of syllables save the tenor, which in some [motets] has a poetic text and in some does not. I say 'according together at every point' because each [part] must harmonize with the other according to one of the perfect consonances, that is to say a fourth, fifth or octave, which we discussed above when we treated the fundamentals. This kind of music should not be set before a lay public⁷¹ because they are not alert to its refinement nor are they delighted by hearing it, but [it should only be performed] before the clergy⁷² and those who look for the refinements of skills. It is the custom for the motet to be sung in their holiday festivities to adorn them, just as the *cantilena* which is called 'rotundellus' [is customarily sung] in the festivities of the lay public.⁷³

p. 144 Organum vero, prout hic sumitur, est cantus ex pluribus harmonice com-

⁷⁰ So both MSS. Rohloff: *animadvertunt*

⁷¹ This passage has given rise to much misunderstanding. Seay's translation 'the vulgar' (*Concerning Music*, p. 26) has been highly influential but is most ill-judged, since Grocheio is contrasting the *laity* with the *clergy* at this point. See the next note and, for a full discussion of this point, Page, *Discarding Images*, Chapter 3, *passim*, and compare Stevens, *Words and Music*, p. 431 and note 50.

⁷² Grocheio's term *litterati* has been translated in many ways by modern scholars ('the literati', 'men of letters', 'exclusive social circles'); see, for example, DeWitt, *A New Perspective*, p. 177. Virtually all of these authors seek to convey what they take to have been the elite audience for the motet; there can be little doubt that Grocheio is using the word *litterati* in its traditional sense of 'the clergy'.

⁷³ Grocheio is alluding to his own phraseology at this point. See his account of the *rotundellus* above.

positus unum tantum habens dictamen vel discretionem syllabarum. Dico autem *tantum habens unum dictamen* eo quod omnes cantus fundantur super unam discretionem syllabarum. Cantus autem iste dupliciter variatur. Est enim quidam qui supra cantum determinatum, puta ecclesiasticum, fundatur, qui ecclesiis⁷⁴ vel locis sanctis decantatur ad dei laudem et reverentiam summitatis, et cantus iste appropriato nomine *organum* appellatur. Alius autem fundatur supra cantum cum eo compositum qui solet in conviviis et festis coram litteratis et divitibus decantari, et ex his nomen trahens appropriato nomine *conductus* appellatur. Communiter tamen loquentes totum hoc *organum* dicunt et sic communis est eis descriptio supradicta.

Organum, as it is interpreted here, is a music harmoniously assembled from numerous elements, having only one poem or structure of syllables. I say 'having only one poem' because all the parts are founded upon one structure of syllables. This music is of two kinds. There is one kind which is founded upon a modal melody,⁷⁵ that is to say an ecclesiastical one, which is sung in churches or in holy places⁷⁶ to the praise of God and for the worship of the Most High, and this is appropriately named *organum*. Another is founded upon a melody composed with it and which is customarily sung at meals and festivities before clergy and magnates, and taking its name from them it is called by the appropriate name *conductus*.⁷⁷ All of this is commonly called *organum* and thus the above description relates generally to them all.

pp. 144–6 Hoquetus est cantus abscisus ex duobus vel pluribus compositus. Dico autem *ex pluribus compositus* quia licet abscisio vel truncatio sit sufficiens inter duos, possunt tamen esse plures ut cum truncatione consonantia sit perfecta. Cantus autem iste choleris et iuvenibus appetibilis est propter sui mobilitatem et velocitatem, simile enim sibi simile quaerit et in suo simili delectatur.⁷⁸ Partes autem istorum plures sunt puta *tenor*, *motetus*, *triplum*, *quadruplum* et in hoquetis *primus*, *secundus* et ultimo eorum *duplum*. Tenor autem est illa pars supra quam omnes aliae fundantur quemadmodum partes domus vel aedificii super suum fundamentum et eas regulat et eis dat quantitatem quemadmodum ossa partibus aliis. Motetus vero est cantus ille qui supra tenorem immediate ordinatur et in diapente ut plurimum incipit et in eadem proportionem⁷⁹ qua incipit continuatur vel diapa-

⁷⁴ Rohloff: [in] *ecclesiis*

⁷⁵ For the use of *determinare* to indicate definition according to (plainchant) mode see Grocheio's remarks in the first Latin passage given above (Rohloff, *Die Quellenhandschriften*, p. 124).

⁷⁶ The phrase 'holy places' is often used in medieval Latin to denote the immediate environs of any ecclesiastical building. Grocheio may be referring to the use of organum in processions.

⁷⁷ Grocheio is presumably judging *conductus* to be an appropriate name for a genre performed where the learned and powerful are gathered together because *conductus* can be etymologized as 'brought or drawn together'. See B. Gillingham, 'A New Etiology and Etymology for the Conductus', *Musical Quarterly*, 75 (1991), 59–73, especially pp. 61–2.

⁷⁸ Compare Walther, *Sprichwörter*, 7418, 11012, 15304 etc.

⁷⁹ Rohloff: *proportione* [in] *qua incipit*

son⁸⁰ ascendit, et in hoquetis ab aliquibus dicitur *magistrans*, ut in hoqueto qui dicitur *Ego mundus*.⁸¹ Triplum vero est cantus ille qui supra tenorem in diapason proportionem incipere debet et in eadem proportionem ut plurimum continuari. Dico autem ut *plurimum* quia aliquoties in tenore⁸² vel diapente descendit propter euphoniā, quemadmodum motetus aliquando in diapason ascendit. Quadruplum vero est cantus qui aliquibus additur propter consonantiam perficiendam. Dico autem *aliquibus* etc., quia in aliquibus sunt tantum tres et ibi sufficiunt cum perfecta consonantia ex tribus causetur. In aliquibus vero quartus additur ut dum unus trium pausat vel ornate⁸³ ascendit, vel duo adinvicem se truncant, quartus consonantiam servet.

The hocket is a 'cut' song composed from two or more parts. I say 'composed from more parts' because even though the cutting away or truncation can be adequate between two parts, it is possible for there to be more so that the harmony may be complete with the truncation. This music appeals to the choleric and to the young on account of its motion and speed, for like seeks like and delights in it. The elements of these [genres] are many, including the tenor, motetus, triplum and quadruplum, and in hockets the prime, the second and – the last of them – the duplum.⁸⁴ The tenor is the part upon which all the others are founded, as the parts of a house or edifice [rest] upon a foundation, and it regulates them and gives substance, as bones do, to the other parts. The motetus is the part which is placed immediately above the tenor, and as often as possible it begins a fifth above the tenor and continues in the same proportion as it began, or ascends to the octave; in hockets, some call this part the *magistrans*, as in the hocket which is called *Ego mundus*. The triplum is the part which should begin above the tenor in the proportion of an octave and which should be continued in the same proportion as often as possible. I say 'as often as possible', because it sometimes descends into the range of the tenor, or descends a fifth, for the sake of euphony, just as the motetus sometimes ascends to the octave. The quadruplum is the part which is added in some pieces to complete the harmony. I say 'to some' etc., because in some pieces there are only three parts and they suffice, since complete music can be established with three parts. In some pieces, indeed, a fourth voice is added, so that while one of the three voices pauses or ascends in an ornate fashion, or two together have rests, the fourth may preserve the harmony.

p. 146 Primus vero in hoquetis est⁸⁵ qui primo truncare incipit, sed secundus qui

⁸⁰ Rohloff: *vel [in] diapason ascendit*

⁸¹ So both MSS. Rohloff: *Echo montis*

⁸² So both MSS. Rohloff: *motetum*

⁸³ So both MSS. Rohloff: *ordinatim*

⁸⁴ Grocheio's phraseology seems designed to exclude the possibility of four-part hockets. For an account of a four-part hocket see P. Jeffery, 'A Four-Part *In seculum* Hocket and a Mensural Sequence in an Unknown Fragment', *Journal of the American Musicological Society*, 37 (1984), 1–48.

⁸⁵ So both MSS. Rohloff: *hoquetis est [cantus]*

secundo post primum truncat. Duplum vero est⁸⁶ qui cum tenore⁸⁷ minutam facit abscisionem et cum eo aliquoties in diapente consonat et aliquando in diapason proportionem, ad quod multum iuvat bona discretio decantantis. Volens autem ista componere primo debet tenorem ordinare vel componere et ei modum et mensuram dare. Pars enim principalior debet formari primo, quoniam ea mediante postea formantur aliae, quemadmodum Natura in generatione animalium primo format membra principalia, puta cor, hepar, cerebrum, et illis mediantibus alia post formantur. Dico autem *ordinare*, quoniam in motellis et organo tenor ex cantu antiquo est et prius composito, sed ab artifice per modum et rectam mensuram amplius determinatur. Et dico *componere*, quoniam in conductibus tenor totaliter fit⁸⁸ et secundum voluntatem artificis modificatur et durat.

The 'prime' voice in hockets is the one which begins to have rests first, and the second is the one that begins to have rests after it. The duplum is the part which has minute rests with the tenor and which harmonizes with it sometimes at the fifth and sometimes at the octave, an effect which relies greatly upon the good accuracy of the performer. Anyone who wishes to compose these kinds of music should first lay out or compose the tenor and assign it both [rhythmic] mode and measure. The principal part must be formed first for it is with its help that the others are formed, just as Nature, when she forms animals, first makes the principal members such as the heart, the liver, the brain; with the help of these others are formed afterwards. I say 'lay out' because in motets and organum the tenor is derived from an old melody and is pre-composed, but it is given further definition with mode and correct measure by the composer. I say 'compose', because in *conducti* the tenor is created entire; it is modified, and its extent is set, according to the wish of the composer.

pp. 146–8 Tenore autem composito vel ordinato debet supra eum motetum componere vel ordinare qui ut plurimum cum tenore in diapente proportionem resonat et propter sui harmoniam aliquoties ascendit vel descendit. Sed ulterius debet istis triplum superaddi quod cum tenore ut plurimum debet in diapason proportionem resonare et propter sui harmoniam potest in locis mediis sistere vel usque ad diapente aliquoties descendere. Et quamquam ex istis tribus consonantia perficiatur potest tamen eis aliquoties decenter addi quadruplum quod cum alii cantus descendent vel ascendent ordinate vel abscisionem facient vel pausabunt consonantiam resonabit. In componendo vero organum modorum alternationem quam plurimum faciunt sed in compoundingo motellos et alia modorum unitatem magis servant. Et cum in motellis plura sint dictamina, si unum syllabis vel dictionibus aliud excedat potes eum per appositionem brevium et semibrevium alteri coaequare. Volens autem hoquetum ex duobus, puta primo et secundo, componere,

⁸⁶ So both MSS. Rohloff: *Duplum vero est [cantus]*

⁸⁷ So both MSS. Rohloff: *qui [supra] tenorem*

⁸⁸ So both MSS. Rohloff: *totaliter [de novo] fit*

debet cantum vel cantilenam supra quod fit hoquetus partiri et unicuique partem distribuere. Et potest aliquantulum rectus cantus exire cum decenti additione nisi quod eius mensuram observet. Sic enim unus iacet super alium ad modum tegularum et cooperturae domus et sic continua abscisio fiet. Volens ultimo duplum componere debet minutam abscisionem supra tenorem facere et aliquoties consonare.

Once the tenor has been composed or laid out, the motetus must be composed or laid out upon it, sounding with the tenor in the interval of a fifth as often as possible; for the sake of euphony it sometimes ascends or descends. The triplum must be further added to these, and it should sound with the tenor as often as possible in the proportion of an octave, and for the sake of euphony it may stand in medial positions or sometimes descend to the fifth. And even though complete harmony can be made from these three parts, a quadruplum may sometimes be fittingly added to them so that, when the other parts descend or ascend in an ordered fashion, or have a momentary rest or pause, [the quadruplum] will produce consonance. In composing organum [duplum, composers] produce as much variation of [rhythmic] mode as possible, but in composing motets and other genres they chiefly preserve unity [of mode]. And since there are several poems in motets, if one exceeds the other in syllables or words you can make it equal the other by the juxtaposition of breves and semibreves. He who wishes to compose a hocket in two parts, that is to say with a *primus* and *secundus*, must divide the *cantus* or *cantilena* upon which the hocket is to be made and distribute it among the two parts. And the true melody may proceed with a degree of appropriate ornamentation, unless it must keep to the measure of the original tune.⁸⁹ Thus, one part lies upon the other in the manner of tiles⁹⁰ and the covering of a house and thus continuous hocketing may be accomplished. He who wishes to add a duplum to this must make a minute 'cutting' upon the tenor and make it accord somewhat.

[Grocheio now introduces his section on plainchant, from which the following excerpts are taken, the selection being restricted to those that confirm or elucidate matters relating to secular forms.]

p. 160 Cantus autem iste [i.e. antiphonal] post psalmos decantatur et aliquoties neupma additur puta post psalmos evangelistas. Est autem neupma quasi cauda vel exitus sequens antiphonam quamadmodum in viella post cantum coronatum vel stantipedem exitus quem *modum* viellatores appellant.

This kind of chant [i.e. an antiphon] is sung after the psalms, and sometimes a

⁸⁹ This passage, a difficult one, presumably means that when a melody is split up between different voices to make a hocket, it can be ornamented and added to in various ways, unless it is important for some reason that the hocketed version of the melody should last exactly the same amount of time as the original.

⁹⁰ Rohloff's emendation of *regularum* (in both MSS) to *tegularum* ('of tiles') can surely be accepted and is accordingly followed here.

neuma is added – as after the evangelistic psalms. A *neuma* is a kind of tail or postlude following the antiphon, comparable to the postlude which is performed on the *viella* after the *cantus coronatus*, or *stantipes*, which fiddlers call a *modus*.

p. 162 Isti autem cantus [i.e. *Gloria in excelsis deo* et *Kyrie eleison*] cantantur tractim et ex longis et perfectis ad modum cantus coronati ut corda audientium ad devote orandum promoveantur et ad devote audiendum orationem quam immediate dicit sacerdos vel ad hoc ordinatus.

These chants [i.e. *Gloria in excelsis deo* and *Kyrie eleison*] are sung slowly and from perfect longs in the manner of a *cantus coronatus*, so that the hearts of those who listen may be moved to devout prayer and to devoutly hear the prayer which the priest, or the one deputed to the task, says immediately afterwards.

p. 164 Responsorium autem et alleluia decantantur ad modum stantipedis vel cantus coronati, ut devotionem et humilitatem in cordibus auditorum imponant. Sed sequentia cantatur ad modum ductiae. ...Offertorium...cantatur ad modum ductiae vel cantus coronati ut corda fidelium excitet ad devote offerendum.

The responsory and alleluia are sung in the manner of a *stantipes* or of a *cantus coronatus* so that they may bring devotion and humility to the hearts of those who hear them. The sequence, however, is sung in the manner of a *ductia*. ...The offertory...is sung in the manner of a *ductia* or of a *cantus coronatus* so that it may inspire the hearts of the faithful to make their offerings devoutly.