

INFLUENCES ON THE MUSICAL STYLE OF THE TROUBADOURS
OF TWELFTH AND THIRTEENTH CENTURY
SOUTHERN FRANCE

by

Matthew Clark Steel

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music: Musicology)
in The University of Michigan
1989

Doctoral Committee:

Professor David E. Crawford, Chairman
Professor William Malm
Professor Gwynn S. McPeck
Professor Charles Witke

**RULES REGARDING THE USE OF
MICROFILMED DISSERTATIONS**

Microfilmed or bound copies of doctoral dissertations submitted to The University of Michigan and made available through University Microfilms International or The University of Michigan are open for inspection, but they are to be used only with due regard for the rights of the author. Extensive copying of the dissertation or publication of material in excess of standard copyright limits, whether or not the dissertation has been copyrighted, must have been approved by the author as well as by the Dean of the Graduate School. Proper credit must be given to the author if any material from the dissertation is used in subsequent written or published work.

© Matthew Clark Steel 1989
All Rights Reserved

For Rebecca and Rachel

ACKNOWLEDGMENTS

The author offers his sincere gratitude to the many individuals and institutions that contributed toward the completion of this dissertation. I am especially grateful to the Horace H. Rackham School of Graduate Studies for providing me with a Travel Grant which gave me the means to get at my primary research in Europe. I am also very thankful for the award of a Rackham Pre-Doctoral Fellowship which provided funds to help support me through the early stages of research.

I would like to thank the library staff at the Paris, Bibliotheque Nationale for having graciously provided me access to all the sources that I had requested. Similar thanks go to the library personnel at the Milan, Biblioteca Ambrosiana, the Vatican Libraries in Rome, and the Vienna, Österreichische Nationalbibliothek. I would also like to thank the American Academy in Rome for accommodations while working at the Vatican Libraries.

The University of Michigan Libraries were very helpful during the early stages of my research. The School of Music Library ordered much-needed microfilms and the Inter-Library Loan office of the Graduate Library borrowed rare editions and other obscure sources necessary to my research. The library staff of Western Michigan University has also been

very helpful. The School of Music Library has purchased dissertations and other books crucial to my research.

It was my great fortune to be invited to participate in the National Endowment for the Humanities Medieval Lyric Institute in the summer of 1987. The Institute staff, and especially the director, Margaret Switten, were inspiring and supportive of my work. The knowledge acquired through the Institute sessions was invaluable.

The staff of the Office of the School of Music at Western Michigan University, and especially Val Warren, deserve thanks for the help given in the final stages of producing the dissertation.

Finally, I offer thanks to my family, to my parents for their support, and especially to my wife and my daughter for their patience and understanding.

PREFACE

The significance of the troubadours as the earliest composers of secular song in the vernacular is well-known, and the notated melodies of the songs form an important musical repertory not only for their unique historical position but also for their intrinsic beauty. The object of scholarly pursuit over the years, these melodies have been collected and edited several times. Scholars have no great anticipation of uncovering a treasure of long lost or previously unknown troubadour sources, and in fact, there have been no new discoveries of songs in over half a century. The manuscripts are also well-scrutinized and paleographic study of their music has been quite thorough. Thus, it would seem that the task is complete and that another study of troubadour music could only be redundant. However, if the seemingly closed repertory of troubadour music could be considered as an object, then it is, for the most part, the surface features of that object that have been thoroughly described and analyzed.

That which remains to be known is the basic substance of the object. Attaining that knowledge is a formidable task because the surface of the object is nearly impenetrable and so far, it has scarcely been scratched. The difficulty in piercing the surface is caused by the fact

that there is virtually no surviving account of troubadour music by contemporaneous writers. So, modern scholars have been denied an authentic frame of reference in which to evaluate the repertory. Thus, modern scholarship has tended to treat the repertory as a somewhat isolated phenomenon with a limited relationship to the existing, theoretically-based plainchant and polyphony.

The purpose of this study is to examine some of the many influences that may have impinged on the composition and preservation of the troubadour songs that survive today with a notated melody. From the outset, we generally believe that troubadour music is primarily concerned with the relationship of words to music, whether or not that relationship was conceptual or merely the joining together of mutually compatible elements. However, of the many suspected influences on the poetry of troubadour song, few can be shown to have had any affect on the music. In the case of the music, one must turn to the available witnesses, the chant and para-liturgical tropes of the Church, the early Latinsecular songs, and the newly arising sacred polyphonic genres.

The present investigation begins with the object, the troubadour songs as they come down to us today. The surface of the object is then penetrated by separating the idiosyncratic elements of different notational systems, manuscripts, individual troubadours, genres, and forms from

the more stable elements of the repertory. Theorists and writers on music contemporaneous with the troubadours are consulted for information on compositional practices. Melodies are analyzed in terms of medieval ecclesiastical modal theory, the only system upon which the theorists expounded. In addition, efforts to explain the songs in terms of more recent empirically based studies are explored. In the end it is hoped that something of the essence, a matrix, for troubadour melodic style is revealed.

In the first part of the study, the criteria for defining the troubadour musical repertory is established. The new criteria are set against past attempts at delineating the repertory. The peculiarities of the Old Provençal language as a medium for lyric poetry are also discussed, and some of the principles of troubadour prosody are explained. Finally, the application of musical form to the strophic form of the poetry is demonstrated in relation to a variety of genres of song.

In the second part of the study, some of the fundamental notions about the troubadour compositional process and the transmission of the songs are re-examined. Then, such notions are compared to the the extant manuscripts of troubadour music. The implications of the musical notation systems employed in the manuscripts are explored, and the peculiarities of scribal habits are noted.

In the third part of the study, various means of examining the musical structures of troubadour melodies are explored. An attempt is made to reconcile ecclesiastical modal theory with troubadour melody. The repertory is examined in light of the unusually practical writings of three important medieval theorists: Guido, Johannes de Grocheo, and Marchettus of Padua. Then, alternative systems of analyzing the troubadour melodies are briefly surveyed.

The fourth part of the study takes a close look at the contributions to style made by individual troubadours. The difficulties in establishing the notion of an evolution of style are discussed. Then, the notated songs of selected troubadours are examined with regard to the relationship of the music to the form and meaning of the poetry. In the process, the study searches for the possible influences of modal, or other types of tonal, organization on the musical form. The troubadours chosen for scrutiny are those who have individual songs notated in three or more manuscripts. The examination of multiple versions of melodies affords an opportunity to speculate on what might constitute the troubadour's contribution compared to that of the oral transmission process and the scribes.

Finally, the fifth part of the study delves into various modeling practices among different classes of medieval monophonic music. The notion of melody types is explored. Attention is given to the association of genre

with the notion of deliberate imitation. Lastly, melody is viewed as the essence of form in Troubadour song.

Certain issues such as the appropriateness of fixed rhythm or the participation of instruments in the performance of troubadour song are deliberately avoided in the present study. These issues, as well as other matters concerning performance practice in troubadour music, are complex and are certainly important, as years of emotionally charged scholarly debate can attest, but for the most part, they exceed the scope of the present study. It is the hope of the present writer that such matters can be discussed in subsequent studies. For the present, it is enough to examine the extant musical manuscripts to seek an understanding of what they represent, wondering why this fascinating oral repertory ever was notated.

LIST OF ABBREVIATIONS

| | |
|----------------------|---|
| CCM | <i>Cahiers de civilisation médiévale</i> |
| JAMS | <i>The Journal of the American Musicological Society</i> |
| LU | <i>Liber Usualis</i> |
| MQ | <i>The Musical Quarterly</i> |
| <i>The New Grove</i> | <i>The New Grove Dictionary of Music and Musicians</i> , in 20 Volumes, ed. by Stanley Sadie. New York: Macmillan Publishers, 1980. |
| O.P. | Old Provençal |
| P-C | Alfred Pillet and Henry Carstens, <i>Bibliographie der Troubadours</i> . Schriften der Königsberger Gelehrten Gesellschaft, Sonderreihe III. Halle, 1933. |
| R | <i>G. Raynauds Bibliographie des altfranzösischen Lieder</i> , neu bearbeitet und ergänzt von Hans Spanke, erster Teil. Leiden, 1955. |

MANUSCRIPT SIGLA

Troubadour Manuscripts

| | |
|-------|---|
| G | Milan, Biblioteca Ambrosiana R. 71 sup. |
| R | Paris, Bibliothèque Nationale, fonds français 22543 |
| W | Paris, Bibliothèque Nationale, fonds français 844 |
| X | Paris, Bibliothèque Nationale, fonds français 20050 |
| Chigi | Rome, Biblioteca Vaticana, Chigiana C.V. 151 |

LIST OF ABBREVIATIONS
(continued)

Trouvere Manuscripts

- K Paris, Bibliothèque de l'Arsenal 5198
- M Paris, Bibliothèque Nationale, fonds français 844 (Troubadour MS W)
- Mt Paris, Bibliothèque Nationale, fonds français 844 (Thibaut de Navarre layer)
- O Paris, Bibliothèque Nationale, fonds français 846
- R Paris, Bibliothèque Nationale, fonds français 1591
- T Paris, Bibliothèque Nationale, fonds français 12615
- V Paris, Bibliothèque Nationale, fonds français 24406
- X Paris, Bibliothèque Nationale, nouv. acq. français 1050

Other Manuscripts

- 1139 Paris, Bibliothèque Nationale, Latin 1139
- F Florence, Biblioteca Medicea Laurenziana
plut. 29,1

TABLE OF CONTENTS

| | |
|--|-----|
| DEDICATION | ii |
| ACKNOWLEDGMENTS. | iii |
| PREFACE. | v |
| LIST OF ABBREVIATIONS AND MANUSCRIPT SIGLA | x |
| LIST OF MUSICAL EXAMPLES AND TABLES. | xiv |
| LIST OF APPENDIXES | xvi |
| CHAPTER | |
| I. DEFINING THE REPERTORY. | 1 |
| The Era of Troubadour Music. | 1 |
| The Language | 6 |
| Words and Music. | 9 |
| A Core Repertory vs. Satellite Repertories | 20 |
| Poetic Content | 23 |
| Form | 29 |
| Music. | 33 |
| Conclusions. | 37 |
| II. TROUBADOUR SONG FROM ITS CREATION TO THE EXTANT SOURCES | 41 |
| Introduction | 41 |
| Modes of Performance | 42 |
| Modes of Transmission. | 50 |
| Composition. | 66 |
| Notation | 88 |
| The Musical Manuscripts. | 97 |
| Manuscript R. | 99 |
| Manuscript G | 106 |
| Manuscript W | 116 |
| Manuscript X | 120 |
| Chigi. | 122 |
| BN Lat. 1139 | 123 |

| | |
|---|------|
| III. MEDIEVAL MUSICAL SYSTEMS AND OTHER SYSTEMS OF ANALYSIS FOR TROUBADOUR MUSIC | .130 |
| The Musical Environment of the Troubadours | .130 |
| The Ecclesiastical Modes | .132 |
| Theorists and Treatises. | .142 |
| Guido | .142 |
| Grocheo | .157 |
| Marchettus. | .164 |
| Other Methods of Analysis. | .178 |
| Trouveres. | .189 |
| IV. THE NOTION OF STYLE IN TROUBADOUR MUSIC. | .192 |
| Troubadour Style as an Evolutionary Process. .192 | |
| The Earliest Troubadours. | .196 |
| Guiraut Riquier, The Last of the Troubadours | .225 |
| Attributions | .230 |
| Individual Styles. | .234 |
| Bernart de Ventadorn (c. 1150-80) | .235 |
| Folquet de Marseilla (fl. c. 1180-95) | .248 |
| Gaucelm Faidit (fl. c. 1180-1202) | .253 |
| Peire Vidal (fl. c. 1180-1206). | .265 |
| Conclusions | .275 |
| V. MODELING AND IMITATION IN TROUBADOUR MUSIC | .278 |
| Modes of Modeling. | .279 |
| Original and Imitative Genres. | .306 |
| Music as Form. | .333 |
| APPENDIXES | 337 |
| BIBLIOGRAPHY | 352 |
| INDEX. | 371 |

LIST OF MUSICAL EXAMPLES AND TABLES

| | |
|--|-----|
| Peire Vidal, "Cant hom es en altrui poder". | 64 |
| Anonymous, "Gaudeamus nova cum leticia" and two <i>Benedicamus Domino</i> tones. | 75 |
| Peirol, "Per dan qe d'amor m'avegna," Anonymous, "A l'entrant del tans salvage, and Anonymous, "Vite perdite me legi". | 111 |
| Modal Ambitus. | 137 |
| Rigaut de Berbezill, "Atressi com l'olifanz" | 154 |
| Gaucelm Faidit, Mon cor e mi e mas bonas chansos". . . | 155 |
| Raimon de Miraval, "Er ab la forsa del freys". | 156 |
| Folquet de Marseilla, Synopsis of Modal Types. | 173 |
| Jaufre Rudel, "Lai can li jorn son lonc e may" and Halperin's "Most likely phrase" | 188 |
| Marcabru, "Bel m'es quan sunt li fruit madur". | 200 |
| Marcabru, "Dire vos vuelh ses duptansa". | 202 |
| Berbezill, "Atressi com l'olifanz" | 204 |
| Berbezill, "Ausiment con Percevals". | 208 |
| Anonymous, "Ensement com la panthere". | 210 |
| Anonymous, "Be deu hoi mais finir nostra razos". . . . | 218 |
| Guiraut Riquier, "Yverns no.m ten de cantar enbarguat". | 227 |
| Bernart de Ventadorn, "Amors, e que.us es vejaire" . . | 244 |
| Bernart de Ventadorn, "Ma dosne fu al comencar". . . . | 246 |
| Gaucelm Faidit, "A semblan del rey Tirs" | 261 |
| Peire Vidal, "Tart mi vendront mi ami tholousan" . . . | 270 |

LIST OF EXAMPLES
continued

| | |
|---|-----|
| Peire Vidal, "Qant hom honraz torna en gran pauprera" | 272 |
| Peire Vidal, "Pois tornaz sui en Proenza". | 274 |
| Bernart de Ventadorn, "Can vei la lauzeta mover" and Simon d'Authie, "On ne puet pas a deus seigneurs servir" | 282 |
| Chart of "Ave, maris stella"-type Melodies | 299 |
| Peirol, "M'entensio ai tot' en un vers meza" | 309 |
| Bertran de Born, "Rassa tan derts e mont' e pueia" and Monge de Montadon, "Mot m'enveya, s'o auzes dire" | 326 |
| Gaucelm Faidit, "Jamays nulh tems no.m poiretz far amors" and Pons de Capdoill, "Us gay conortz me fay gayamen far" | 330 |

LIST OF APPENDIXES

| | |
|---|------|
| Appendix A: The Core Repertory. | .338 |
| Appendix B: The Satellite Repertories | .348 |
| Appendix C: Summary of Troubadour Repertory | .350 |

CHAPTER I

DEFINING THE REPERTORY

The process of delineating the repertory of troubadour melodies poses many problems that require decisions which may, at best, sometimes seem arbitrary. In order to aid the understanding of the delineation process, it is important to examine first the era in which troubadour music flourished, the language to which the music was set, and the relationship of the poetry to its accompanying melody.

The Era of Troubadour Music

A study of troubadour music differs markedly in several respects from a general study of troubadour poetry. Primarily, the scope is considerably more narrow for the music than for the poetry in terms of numbers of troubadours, numbers of songs, poetic genres, influences, and time span. The discrepancy in quantity between music and poetry is directly attributable to a great disparity in the amount of available archival evidence, musical manuscripts representing only a small fraction of the total

number.¹ Of the 460 troubadours mentioned by name in the manuscripts, fewer than ten percent can be associated with a notated melody in the extant musical manuscripts.² And, of the nearly 2600 surviving troubadour songs, only about ten percent of them are accompanied with a notated melody.³

Troubadour literary history spans a period of nearly 250 years, ranging from the time of the first known troubadour William IX,⁴ Duke of Aquitaine, VII Count of Poitou (1071-1126), to the time of *Las Leys d'Amors* ("The

¹In the present study, only twenty-three manuscripts contain all the known musical examples. Of these, fourteen contain a single musical example, and four more have three or four each. See APPENDIXES A and B for a comprehensive listing.

²Friedrich Gennrich, *Der Musikalische Nachlass der Troubadours: Kommentar, Summa Musicae Medii Aevi*, vol. 4 (Darmstadt: Author, 1960), lists forty-three. Hendrik Van der Werf, *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester, New York: Author, 1984), lists forty-two.

³In the present study, the total number of notated songs considered is 282, or 283 if one believes as Jean Maillard in "Problemes musicaux et littéraires du Descort," in *Mélanges de Linguistique et de Littérature Romanes*, *Annales Universitatis Saraviensis*, vol. 6 (University of Saarland, 1957), 395, that the second part of the *descort*, "Qui la ve en ditz" (P-C 10.45) in MS W, folio 185 that begins "Siu ques caps e guitz" (P-C 461.67a) is actually a separate song. Of the total of notated songs, forty-eight belong to a single troubadour, Guiraut Riquier, while twenty-six troubadours are represented by fewer than four melodies, and sixteen of these troubadours have only one. Compare footnote 49 below.

⁴With few exceptions, such as the rendering in English of Guilhem (William), most troubadour names will conform to the spellings given in Alfred Pillet and Henry Carstens, *Bibliographie der Troubadours* (Halle, 1933). The Pillet-Carstens source hereafter will be known as "P-C."

Laws of Love") produced for the *Consistori de la subregaya companhia del Gai Saber* of Toulouse between 1340 and 1356. By comparison, the period of musical history is much shorter, beginning with Marcabru (c. 1130) and ending with Guiraut Riquier (d. 1292) or with Matfre Ermengaud's single notated song in his encyclopedic *Breviari d'Amor* (1288-92).⁵ However, no extant sources of troubadour songs, with or without melodies, can be proven to date from before 1250. So, the authenticity of either tradition, poetic or musical, for the period prior to the extant manuscripts depends on a certain faith in the reliability of those manuscript readings.

Troubadour song arose concurrently with the development of a phenomenon known as *fin' amors* (today popularly termed "courtly love") cultivated among certain aristocratic circles in southern France. The refinement of manners and a new veneration of the courtly lady was at the heart of its philosophy. A proper appreciation of *fin' amors* required the participants to have an education that included the study of rhetoric, familiarity with the classical past, and some sophistication concerning the world beyond their courtly realm. The poets, who acted as spokesmen for the movement, created songs of technical virtuosity that belie

⁵ If the vernacular *versus* of MS 1139 (see footnote 17 below) and the notated songs of the Chigi MS are considered essential parts of troubadour musical history, the musical time span would be greatly expanded.

their ingenuity and the refinement of their training. Their show of technique together with the novelty of being the first to compose lyric poetry in a romance language produces an image of the self-conscious artist, perhaps the earliest in Western history.⁶

The ideals of courtly love that inspired the troubadours to compose their songs are suspected of having been both rooted in older traditions and influenced by the world around them. The theories regarding the origins of, and influences on, courtly love are numerous but can be reduced to several basic hypotheses. They include: the Arabic influence of Moorish Spain; transformed Christian love; liturgical troping; Latin poetry (both classical and goliardic); indigenous or Celtic folklore; and the more contemporaneous influences of feudal society and the heretical sect known as the Cathars.⁷ In most of the hypotheses, there is an existing body of literature with which to compare troubadour poetry. Troubadour music is not afforded such a comparison. The only proposed influences on troubadour song to survive with music are the goliardic songs and the para-liturgical Aquitanian *versus*. In the first case, goliardic Latin poetry, unlike troubadour

⁶One could argue that the early Latin hymnodists, from St. Ambrose to Venantius Fortunatus, constitute the earliest layer of self-conscious lyric writers.

⁷See John Stevens, *The New Grove*, s.v. "Troubadours, trouvères," I, 4, 190-191, for a concise discussion of each hypothesis.

poetry, consists of very regular metrical patterns. Moreover, the melodies of the goliardic strophic forms are not always easy to decipher and nearly always impossible to date.⁸ On the *versus*, more will be said later.

One of the true anomalies of troubadour music is that it is notated strictly as monophony at a time when there was an increasing appetite for notated polyphony in both the sacred and secular realms. Troubadour song began at approximately the same time that *organum* was taking shape at musical centers such as the Abbey of St. Martial de Limoges. Here, the *versus*, a probable influence on troubadour music, was cultivated, sometimes with polyphonic intentions. Then, the golden age of troubadour song (c. 1150-1210) coincided with the highpoint of *Ars antiqua* polyphony at Notre Dame de Paris. The remainder of the thirteenth century, and into the era in which the extant troubadour manuscripts were copied, saw rapid developments in musical notation that led to greater rhythmic accuracy, from modal rhythm to Franconian and Petronian mensural systems. None of the notational developments seem to have had much of an impact on the troubadour musical sources, most of which use the rhythmically obscure square notation of contemporaneous chant sources.

⁸The most important source is the songbook known as *Carmina Burana* (Munich, Staatsbibliothek, Clm. 4660) in which there are some fifty notated Latin songs. Assembled in the late thirteenth century, it contains songs of a much earlier era.

The Language

The troubadour repertory was originally expressed in the language of southern France, Old Provençal.⁹ Possibly the earliest of the Romance languages with a surviving literature,¹⁰ Old Provençal developed its own peculiarities of grammar and syntax and was not a dialect of Old French, Catalan, or any other neighboring language. In spite of the approximately 250-year span in which the troubadours flourished and the various regional dialects of Old Provençal in which they wrote,¹¹ it is still possible to treat the poetic language of most troubadours as a synchronic entity.¹² To be sure, their language of courtly love was rife with conventional idioms that helped produce a literary koine. However, over time the idioms of courtly love poetry underwent a semantic evolution in which they became clichés. By the 1200's, certain phrases seem almost

⁹Known as Occitan, or Provençal, today, it was variously called *lenga romana*, or *roman*, *lemosin*, *provensal*, and *lenga d'oc* in the twelfth and thirteenth centuries. See Nathaniel B. Smith and Thomas G. Bergin, *An Old Provençal Primer* (New York: Garland Publishing, Inc., 1984), 1-2.

¹⁰The earliest work, a fragment of a didactic poem of an epic genre, known as *Boeci*, probably dates from the beginning of the eleventh century.

¹¹Smith and Bergin, *An Old Provençal Primer*, 4. Among the acknowledged dialects are: Limousin, Auvergnat, Provençal, Alpine Provençal, Languedocian, and Gascon.

¹²Topsfield, L. T. *Troubadours and Love* (Cambridge: Cambridge University Press, 1975), 5; and, Smith and Bergin, *An Old Provençal Primer*, 4.

to have become obligatory and not always organically related to the specific content of a given song.

Notoriously peripatetic, the troubadours carried their poetic language with them as they visited and worked in courts beyond the linguistic regions of Old Provençal.¹³ The dispersion of troubadour poetry greatly increased during and after the era of the Albigensian Crusade (1209-1229) as many troubadours fled to foreign regions, especially Spain and Italy, following the destruction of the courts of southern France.¹⁴ As the expatriate troubadours continued to compose songs in their native tongue, the rate of output of songs seems to have remained rather constant. Furthermore, the increased exposure abroad to troubadour poetry led to the rapid adoption of Old Provençal as the standard medium for love poetry in the newly adopted homelands.¹⁵

The employment of Old Provençal outside of its native milieu poses a problem for the delineation of a troubadour repertory. Not only did a significant number of

¹³For example Zoltan Falvy, *Mediterranean Culture and Troubadour Music* (Budapest: Akademiai Kiado, 1986), 56-78, traces the travels of Gaucelm Faidit, Peire Vidal, and Aimeric de Peguilhan in Hungary.

¹⁴Topsfield, *Troubadours and Love*, 244-45.

¹⁵See J. H. Marshall, ed., *Razos de trobar of Raimon Vidal and Associated Texts* (Oxford: Oxford University Press, 1972), 6, in which the Catalan author values *La lenga lemosina* (Old Provençal) above French for reciting "cansons et serventes." According to Marshall, the *Razos* was written between 1190 and 1213.

troubadours compose songs in Old Provençal in foreign environments, but undoubtedly foreign poets began writing in Old Provençal, acknowledging the recently elevated status of the language, and scholars normally include them among the native troubadours.¹⁶ The difficulty in separating the native product from its imitations is especially manifest with the unattributed works. The opinions of scholars vary widely. Some count every known work in Old Provençal, while others have excluded certain works on the basis of genre, form, content, or the macaronic language in which they have been recorded in some manuscripts.¹⁷ Even among many of the known troubadour emigrés, there was a discernible change in poetic intentions. Their poetic inspiration had been highly dependent upon the social and political vitality of the courts of southern France. Removed from that source, much of the poetry tended to become stagnant, a nostalgic recollection or an impassioned lament for the loss of an

¹⁶Topsfield, *Troubadours and Love*, 5, claims that one quarter of the 460 Provençal troubadours listed in P-C composed outside of southern France, producing about one quarter of the surviving repertory. Among the number are non-natives such as the Italian troubadour, Sordello (c.1200-1270). For an English translation of his Old Provençal *vida* (highly mythologized "biography"), see Anthony Bonner, *Songs of the Troubadours* (New York: Schocken Books, 1972), 204. According to Bernard O'Donoghue, *The Courtly Love Tradition* (Totowa, NJ: Barnes and Noble Books, 1982), 4, "Sordello learnt the language of Provence in order to know and copy its literature."

¹⁷For an account of the songs with musical notation that are in question, see below: "A Core Repertory vs. Satellite Repertories."

era. Much of the vocabulary of courtly love remained, but the sentiment was often more sober and moralizing.

The most important consequence of the wholesale foreign adoption of troubadour poetry is that it comes down to us primarily in manuscripts produced outside of southern France with readings that seem to be greatly influenced by the local vernacular.¹⁸ In some instances, scribes may have lacked a complete understanding of Old Provençal grammar, syntax, and general orthography. On the other hand, there is no way to determine the degree to which the scribes of the extant manuscripts altered the texts, if they did so at all.

Words and Music

In the present study, language is of concern only to the extent that variants in multiple versions of a song or unusual readings in others may be shown to affect the outcome of the accompanying melodies. Linguistic variety

¹⁸According to Smith and Bergin, *An Old Provençal Primer*, 5, eighty percent of the nearly 100 troubadour manuscripts were produced in Italy, Catalonia, or northern France. Elizabeth Aubrey, in "A Study of the Origins, History, and Notation of the Troubadour Chansonnier Paris, Bibliothèque National, F. Fr. 22543" (Ph. D. diss., University of Maryland, 1982), Chapter III, claims ninety-five troubadour manuscripts and fragments of which fifty-two were produced in Italy, ten in Catalonia, fourteen in northern France, and only nineteen in southern France.

abounds in the manuscripts that contain music; of the four principal sources only one, MS R,¹⁹ is written in an Old Provençal dialect. MS G shows the linguistic affects of its North Italian provenance and MSS W and X display the "frenchified"²⁰ texts of their northern France provenance. If orthography, and syntax in general, are important concerns in the matching of a text to its melody, then it would seem that only MS R could approximate an accurate rendition of the songs.²¹ Thus, it is here a question of whether or not the bringing together of words and music in song was a conceptual process with the troubadours. Then, the issue of contrafacta comes into play. How is it that the same melody can serve two or more different texts often in different languages?

Indeed, the degree of correspondence between melody and text in troubadour song has continued to be a point of debate among scholars. Most are willing to agree that

¹⁹See "Manuscript Sigla," on pages x-xi of the present study. Troubadour manuscript sigla conform with designations used in Alfred Pillet and Henry Carstens, *Bibliographie der Troubadours*, xli-xliii. For a brief description of manuscripts and contents, see pages x-xl.

²⁰Van der Werf, *The Extant Troubadour Melodies*, 10. Here van der Werf is drawing upon Manfred and Margret Raupach's *Französische Trobadourlyrik: zur Überlieferung provenzalischer Lieder in französischen Handschriften* (Tübingen, 1979).

²¹Gerard Le Vot, "Notation, mesure et rythme dans la 'canso' troubadouresque," *CCM* 25 (1982): 209-210. Le Vot's concern with matching the original language to its melody involves the rhythmic potential of each syllable, a matter beyond the scope of the present investigation.

troubadour composition was a conceptual art, i.e. the poet conceiving both text and melody together in one creative act. Although some, such as James Winn, are less than impressed with the results. Winn expressed his concern in the following statement:

the intricate, subtle, nuanced relations between music and text we might expect from a single maker are infrequent in these secular songs; indeed, such relations are more common in the earlier tropes and sequences,²² where two separate makers were often involved.

Many would say that troubadour song lacks balance between its component parts, stressing the predominance of poetry over melody. Again, Winn has said the following:

In their art, for the first time, poetic form is more complex than musical form, absorbing into itself what had been relations between words and music in earlier times... "music" has now become somewhat metaphorical; poetic form itself has become sufficiently demanding to occupy the attention once devoted to making words fit a pre-existing tune or a musically determined rhythmic scheme. ²³We begin to hear of tunes composed *after* words....

In his first monograph on troubadour and trouvère chansons, Hendrik van der Werf seemed to concur with the majority of scholars, making the following observation:

²²James Winn, *Unsuspected Eloquence: A History of the Relations between Poetry and Music* (New Haven: Yale University Press, 1981), 77.

²³James Winn. *Unsuspected Eloquence*, 74-75.

the manuscripts make it abundantly clear that the form of the poem must have been of far greater interest to everybody involved than the form of the melody. Convention and lack of sophistication in the form of the melody are typical, while originality and attention to detail are exceptional.²⁴

Later, Van der Werf qualified his position in the following way:

In the troubadour melodies...little overall design is to be found; groups of pitches come as often on accented as on unaccented syllables; the meaning of a word or its importance in the sentence is not reflected in the contour of the music. Instead, a troubadour melody is so flexible and freely flowing that the performer had ample leeway to recite almost any text as expressively as desired.²⁵

The last sentence of the above statement suggests other factors, viz. transmission and preservation, that weigh heavily on a discussion of the relative importance of words and music in troubadour song. Such factors are examined in CHAPTER II of the present study. That same last sentence also brings into consideration problems with the literary language of the troubadours and strophic form in general that influence the music. One is reminded by Joan Ferrante that "Provençal is a language that lends itself by its very nature to ambiguity," and "an audience that wished to catch a poet's meaning would have to listen attentively

²⁴Van der Werf, *The chansons of the troubadours and trouvères* (Utrecht: A. Oosthoek's Uitgeversmaatschappij, 1972), 63.

²⁵Van der Werf, *The Extant Troubadour Melodies*, 62.

to a performance."²⁶ Undoubtedly much of the ambiguity is lost on the modern reader.

In its written form, the troubadour text represents only the various levels of meaning possible. It is only through an expressive performance of a text that certain semantic fields may be stressed over others and the poem takes shape. The ambiguity of the language seems to be part of the aesthetic of the troubadour art. A one-to-one correspondence of word, word group, or phrase and music would defeat the effect of such ambiguity. A modern audience, steeped in certain kinds of art song from the late Renaissance to the early twentieth century in which textual semantics are mimicked more or less by musical conventions, may find the word-music relationship in troubadour song bewildering.²⁷

Old Provençal, unlike Latin, does not easily conform to regular metrical patterns.²⁸ This fact is particularly disturbing to those who have tried to rhythmicize troubadour

²⁶Ferrante, "Ab joi mou lo vers e'l comens," in *The Interpretation of Medieval Lyric Poetry*, ed. by W.T.H. Jackson (New York: Columbia University Press, 1980), 113.

²⁷See van der Werf, *The Extant Troubadour Melodies*, 62.

²⁸John Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350*, Cambridge Studies in Music, ed. by Stevens and Peter Le Huray (Cambridge: Cambridge University Press, 1986), 46.

melodies, forcing each into a meter.²⁹ The problem is compounded as the same melody must fit each successive stanza. The word meanings and meter usually change from stanza to stanza, and it is inconceivable that a given melody could suit each stanza equally. With the exception of the few *lais* and *descorts* in the repertory, only the number of verses per stanza always remains stable throughout a song. Stanzaic and interstanzaic rhyme schemes are very consistent,³⁰ but syllable count between corresponding

²⁹A classic example of the problem is found in Willi Apel and Archibald Davison, *Historical Anthology of Music*, vol. 1, *Oriental, Medieval, and Renaissance Music* (Cambridge, Mass.: Harvard University Press, 1949), 15, in which Guiraut de Borneill's *alba*, "Reis glorios" (P-C 242.64) is presented in three very different rhythmic interpretations: by Anglès, Gèrold, and Bessler.

³⁰In counting syllables in a verse, it is customary to overlook the feminine syllables that follow the last stressed vowel. A verse containing eight syllables, of which the last is feminine, would be described by philologists as a heptasyllabic (seven syllable) verse. Such a verse would be notated in a way to show the presence of eight syllables, such as: 7'. In notated songs that have feminine rhyme endings, a neume or ligature is always set to the final syllable. Thus, the feminine end syllable must be sung and will constitute part of the musical phrase. In the article by Frank Chambers, "Some Deviations from Rhyme Patterns in Troubadour Verse," *Modern Philology* 80, no. 4 (May, 1983), he noted that, at least, seven troubadour songs contain a change from masculine to feminine rhymes in successive stanzas. The feminine rhymes would add an extra unstressed syllable not notated in the first stanza. Chambers wondered how the melody could accommodate such a change. Unfortunately, the songs in question do not survive with musical notation. Ian Parker, in "Form and Melodic Structure in Troubadour and Trouvere Song" (Ph. D. diss., Oxford University, 1976), 63, had already disclosed this problem. He suggested that the extra syllable could be accommodated by repeating the last note of the verse or by expanding by a note somewhere in the middle.

verses from one stanza to another may seem to be affected by problems with elision (which is fairly rare), clitics, contraction, diphthong, and triphthong. An apparent mismatch of the number of syllables and neumes in a given verse may suggest a lack of understanding of the pronunciation on the part of the modern reader or the scribe.³¹ On the other hand, it may be a problem of transmission from separate musical and textual sources; or, it may simply represent a scribal error.

Even the stanzaic order differs among manuscripts, although the first stanza of a song in one manuscript is most likely to be the first in all other sources.³² Given the apparent primacy of the first stanza and the fact that it is the one that is brought together in its sources visually with its melody, should one expect the melody to be more closely related to that text than to the text of successive stanzas? Perhaps the assumption that it should reflects a modern prejudice for the written record. In a performance it may well be the last stanza that is calculated to get the most notable treatment.

One final view, *viz.* the non-conceptual, should be

³¹See van der Werf, *The Extant Troubadour Melodies*, 63.

³²Among the rare instances of a different first stanza is a song with notated melody in MSS R, G, and W by Folquet de Marseilla (P-C 155.10). In MSS R and G, the text begins "Greu fera nulhs hom falhensa," whereas in MS W it begins "En la vostra maintenance" which is the opening of the second stanza in most sources.

considered in the relationship of words to music in troubadour lyric. John Stevens, a strong proponent of such a view, speaks of the relationship as a co-existence of "two parallel synchronous shapes."³³ Each is related to the same numerical idea, i.e. the pattern of the poem expressed in terms of syllables per verse and verses per stanza. Beyond such a relationship, each co-existing element must account for its own logical structures. In the poetry such structures would concern the syntax and meaning. In the music, they would involve the dynamic, i.e. melodic and rhythmic motion, and cadential elements.

The biggest blow to the notion of troubadour song as a conceptual art lies in the existence of *contrafacta*. However, among the core repertory of the troubadours, there are only three songs whose melodies are obviously borrowed. In two of the instances, Peire Cardenal, or the scribe who notated the songs, is apparently the borrower.³⁴ The third instance involves a much less exact case of borrowing.³⁵

³³Stevens, *Words and Music in the Middle Ages*, 499.

³⁴Cardenal's "Ricx hom que greu ditz vertat e leu men" (P-C 335.49) makes use of the melody to Raimon Jordan's "Vers vos souple dosne premierement" (P-C 404.11), and Cardenal's "Ar mi puesc yeu lauzar d'amor" (P-C 335.7) borrows the melody to Guiraut de Borneill's "Non puesc sofrir c'a la dolor" (P-C 242.51).

³⁵Monge de Montaudou's "Mot m'enveya s'o auzes dire" (P-C 305.10) makes use of the melody to Bertran de Born's "Rassa tan derts e mont' e pueia" (P-C 80.37). Technically Monge's work should not be considered a *contrafact*, but instead a close modeling, because the versification differs too much from that of Bertran's poem.

Various contrafacta and their models are discussed in detail in CHAPTER V, "Original and Imitative Genres." In addition to these instances of borrowing among troubadours, there are seven substantiated borrowings between the troubadours and trouvères and at least one known contrafact with a *minnelied* and one with a *cantiga de Santa Maria*.³⁶

One cannot always assume that in those cases where a melody for a troubadour song has contrafacta in other languages that the troubadour song takes precedence. Borrowing melodies seems to have been a universal practice in the time of the troubadours, and it may be assumed that it was done as often by the troubadours as it was done to them.³⁷ Only in those cases where the troubadour can clearly be shown to have lived well before any known contrafacta can one postulate the authenticity of the troubadour version. In cases where contrafacta represent different genres of poetry, the version representing the courtly love song, e.g. *canço*, *chanson*, *minnelied*, etc., may have precedence over versions in other genres. Based on information contained in two poetical treatises,

³⁶See CHAPTER V, "Modes of Modeling."

³⁷A case in point is Raimbaut de Vaqueiras' "Kalenda maia" (P-C 392.9) and its French contrafact "Souvent souspire" (R 1506). Since the *razo* ("story behind the song") to Raimbaut's song indicates that it was set to the tune of two French jongleurs, some scholars have hypothesized that "Souvent souspire" is the model. The belief in the hypothesis requires a sense of chronology and trust in the accuracy of the *razo* that is not warranted by current scholarship.

the *Doctrina de compondre dictatz*, and the later *Las Leys d'Amors*, it is thought that melodies for certain genre, e.g. *sirventes*, *tenso*, and *jeu parti*, were supposed to be derived from the grand courtly chanson (*canso*).³⁸

Even in songs whose melodies appear to be borrowed, it is not necessarily true that the text was written to fit a pre-existent melody. It seems more likely that the contrafact first borrowed the versification of a poetic model. The practice probably aided the great proliferation of certain versifications. Isometric verses of ten, eight, or seven syllables predominate in stanzas of seven to ten verses. Rhyme schemes most often begin with the repetition of an a and b (and sometimes c) rhyme, e.g. abab, abba, or abcabc. In describing this scheme, Dante called each element of the repetition a *pes* (pl. *pedes*), or "foot." The *pedes* constitute the *frons*, or "head," and the remainder of the stanza he labelled the *cauda*, or "tail."³⁹ The *cauda* is normally made up of new rhymes with the occasional return of one of the *pes* rhymes. The most prevalent stanzaic form in troubadour lyric poetry, and to a much greater extent in

³⁸See Chapter V, "Original and Imitative Genres."

³⁹See Dante Alighieri, *De Vulgari Eloquentia*, introduction and critical edition by Pier Vincenzo Mengaldo, vol.1 of *Vulgares Eloquentes* (Padova: Editrice Antenore, 1968), 51-53, for a description of poetic forms.

trouvere lyric, is what Dante called *pedes cum cauda*.⁴⁰ To illustrate the form, the first stanza of Bernart de Ventadorn's "Be m'an perdut lai enves Ventadorn" (P-C 70.12) will suffice (see below). The seven-verse stanza has isometric verses of ten syllables with feminine rhymes in verses 2, 4, and 7. The example differs from the norm in using the same rhymes in both *frons* and *cauda*, although such a practice was not unusual with Bernart.

| <u>Frons</u> | <u>Rhyme scheme</u> ^{syll.'s} |
|--|--|
| Be m'an perdut lai enves Ventadorn | a ¹⁰ |
| tuih mei amic, pois ma domna no m'ama; | b ¹⁰ , |
| et es be dreihz que ja mais lai no torn, | a ¹⁰ |
| c'ades estai vas me salvatj' e grama. | b ¹⁰ |

| <u>Cauda</u> | |
|--|-------------------|
| Ve.us per que.m fai semblan irat e morn: | a ¹⁰ |
| car en s'amor me deleih e.m sojorn! | a ¹⁰ |
| Ni de ren als no.s rancura ni.s clama. | b ¹⁰ , |

(Down there around Ventadorn, all my friends have lost me, because my lady does not love me: and so, it is right that I never go back there again, because always she is wild and morose with me. Now here is why the face she shows me is gloomy and full of anger: because my pleasure is in loving her, and I have settled down to it. She is resentful, and complains, for no other reason.)⁴¹

Once the poetic contrafact was complete, if it were in one of the common versifications, the troubadour could

⁴⁰Gennrich, in *Der Musikalische Nachlass der Troubadours*, calls the form "Kanzone" (i.e. *chanson* or *canso*) when the music of the *pes* repeats.

⁴¹Text and translation comes from Frederick Goldin, *Lyrics of the Troubadours and Trouvères: An Anthology and a History* (New York: Anchor Books, 1973), 134-35.

choose from a number of pre-existing melodies suited to the framework of the versification. That framework is the number of syllables per verse and the number of verses per stanza and does not imply a scheme of repetition for the music corresponding with the rhyme scheme of the poem; although, it often happens that the repeated *pes* is set with a repeated melody. A true contrafact should maintain the rhyme scheme of its model. However, this is not always the case with the known contrafacta. In any case, once a numerical correspondence between poem and melody had been found, the problem of correlating the poetic meaning, expression, and metrics with the music was largely one of performance.⁴² That there were different ways of achieving a musical interpretation of the contrafact is evident in the manuscript variants between it and its model.⁴³

A Core Repertory vs. Satellite Repertories⁴⁴

In the twentieth century, four noteworthy scholarly editions have attempted to present a comprehensive overview

⁴²See footnote number 25 and van der Werf, *The chansons of the troubadours and trouvères*, 68.

⁴³For more information on contrafacta, see CHAPTER II, "Composition" and CHAPTER V.

⁴⁴See the APPENDIXES for complete listings of Core and Satellite Repertories.

of the entire corpus of troubadour songs. From the pioneering study of Jean Beck,⁴⁵ preceding the others by more than half a century, to the works of Friedrich Gennrich,⁴⁶ Fernandez de la Cuesta,⁴⁷ and most recently, Hendrik van der Werf,⁴⁸ there has been a great difference of opinion as to which songs preserved in manuscripts of widely diverging provenance and dialect actually belong to a unified repertory that can be associated with the troubadours. Whereas the earlier editions tended to include almost all known melodies from the era of the troubadours set to texts written in Old Provençal, or in some recognizable rendition of the language, albeit Italianate, frenchified or Catalanian, van der Werf has taken on a more exclusive approach to the musical repertory.⁴⁹ His criteria are more

⁴⁵Jean Baptiste Beck, *Die Melodien der Troubadours*. (Strassburg: Verlag von Karl J. Trübner, 1908; New York: AMS Press, 1976).

⁴⁶Friedrich Gennrich, *Der Musikalische Nachlass der Troubadours*.

⁴⁷*Las Cançons dels Trobadors, Opera Omnia*. Melodies published by Ismael Fernandez de la Cuesta, texts by Robert Lafont; edited by Rodrigo de Zayas (Toulouse: Institut d'Estudis Occitans, 1979).

⁴⁸Hendrik Van der Werf, *The Extant Troubadour Melodies*.

⁴⁹In *The Extant Troubadour Melodies*, van der Werf includes 246 melodies. Beck, in *Die Melodien der Troubadours*, claimed 259. Fernandez de la Cuesta, in *Las Cançons*, included 280. Theodore Karp, in *The New Grove*, s.v. "Troubadours, trouveres," says 282. Most inclusive of all is Gennrich, in *Der Musikalische Nachlass der Troubadours*, with 302. However, Gennrich's #287-302 belong to a category called *Erschlossene Melodien* ("Implied Melodies") not to be found notated anywhere, but whose

conservative with regard to poetic content, form, attribution, time of origin, and the monophonic state of the music.⁵⁰ In the process of creating a typology for the present study, van der Werf's and others' criteria for defining the repertory were given careful consideration. The result is a kind of taxonomy which acknowledges a great diversity of expression among the troubadours with regard to poetic content and musical and poetic form. Nearly all of the songs recognized by Gennrich, except for his *Erschlossene Melodien*, are included, but that large collection of songs is divided into two classifications. To the principal classification, herein called "The Core Repertory," belong the notated songs of MSS R, G, W, and X and their concordances in other manuscripts. The remaining works are brought together in a secondary classification, called "The Satellite Repertories," in recognition of the importance of such works as influences on, or spinoffs of, the core repertory. In the following sections, some of van der Werf's criteria are examined and compared to the new typology established in the present study.

melodies are derived from suspected contrafacts. All editions agree upon the exclusion of Richard Coeur de Lion's *sirventes* "Ja nuls hom pris" (P-C 420.2) which exists in both Old French and Old Provençal versions, but without a melody to the latter.

⁵⁰Van der Werf, *The Extant Troubadour Melodies*, 23.

Poetic Content

It is often difficult to separate the poetic content from the poetic and musical form of a song. Van der Werf's criterion for content is that it be lyric. It is assumed that here "lyric" implies courtly love lyric. He is careful to exclude songs whose content may be associated with dance or the narrative, two genres that often include lyric qualities. His process of exclusion here primarily involves formal considerations. Christopher Page has devised a practical typology for the repertory, without necessarily separating form from content, by dividing it into the High Style, represented chiefly by the love-song, or *canso*, and Lower Styles which often have refrains and/or which in nature are "lyrico-choreographic" or "lyrico-narrative."⁵¹ In terms of content, van der Werf's vision of lyric would seem to correspond with Page's High Style.

The separation of lyric from non-lyric genres can also be observed on the level of the musico-textual relationship. Narrative tends to stress the story over the melody, thus placing the emphasis on the words. Dance-types stress form and rhythm over both words and music but with the result that music dominates. On the other hand, lyric genres

⁵¹Christopher Page, *Voices and Instruments of the Middle Ages: Instrumental Practices and Songs in France 1100-1300* (Berkeley: University of California Press, 1986), 16.

stress a balance of words and music.⁵² Thus, in further defining his High Style, Page continues the musico-textual analogy with the following:

the essence of a High Style song...is that it makes us aware of the voice which is singing to us.... [It] maintains the distance between singer and hearer by a great show of decorum achieved by an accumulation of potent courtly words and by strewing [the] poem with connectives that give it the appearance of discursiveness and debate....⁵³

Confusion over content is sometimes generated from the poetry itself, e.g. Folquet de Marseilla calls his song "S'al cor plagues be fora huei may sazos" (P-C 155.18) a *lais*, i.e. a genre associated with the narrative, or Page's Low Style, even though its subject matter and musical form place it firmly within the High Style.⁵⁴

Van der Werf excludes the three songs with texts in Old Provençal from the Aquitanian manuscript Paris, BN lat. 1139 on the basis of their religious content and their affiliation with the Latin song genre, called "versus," of which there are both monophonic and polyphonic types.⁵⁵ In the present study, the vernacular works in MS 1139 are included, but categorized as a satellite repertory. As with van der Werf, the vernacular *versus* are excluded from the core repertory not only on the basis of their religious

⁵²Stevens, *Words and Music in the Middle Ages*, 501.

⁵³Page, *Voices and Instruments of the Middle Ages*, 14-15.

⁵⁴Page, *Voices and Instruments of the Middle Ages*, 22.

⁵⁵Van der Werf, *The Extant Troubadour Melodies*, 23-24.

content, but mostly on the basis of their function.⁵⁶ They are saved from total exclusion because of the similarities of their melodic material and strophic form to troubadour style.

The notion that medieval secular monophony resembled its sacred counterpart, i.e. late Gregorian chant, has found strong support from eminent scholars such as Jacques Chailley,⁵⁷ Bruno Stäblein,⁵⁸ and even Peter Dronke.⁵⁹ In fact, Stäblien believed that the daily exposure to the Gregorian Propers sung in the cathedrals and abbeys had to be the principal influence on troubadour melodic style.⁶⁰ An organic link between the two repertories is found in the eleventh and early twelfth centuries at certain centers of

⁵⁶If religious content alone were the criterion, works of a religious nature such as those by Guiraut Riquier, P-C 248.5, 248.27, 248.31, 248.44, 248.46, 248.55, 248.61, and 248.69 may have to be excluded. On the other hand, an anonymous religious song such as P-C 461.192a, which is included in the satellite repertories of the present study, is excluded from van der Werf's edition presumably on its lack of attribution and its remote manuscript source.

⁵⁷Chailley, "Les premier troubadours et les versus de l'École d'Aquitaine," *Romania* 76 (1955): 212-239.

⁵⁸For example, Stäblein, "Eine hymnusmelodie als vorlage einer provenzalischer alba," In *Miscelánea en Homenaje a Monseñor Higiní Anglés*, vol. 2, 889-894.

⁵⁹See Peter Dronke, *The Medieval Lyric*, 2nd edition (Cambridge: Cambridge University Press, 1977), Chapter II, 23. Here, he said: "In a far-reaching sense, medieval secular and sacred song can be seen as two strands of a single tradion."

⁶⁰Bruno Stäblien, "Zur Stylistic der Troubadour-Melodien," *Acta Musicologica*, 38 (1966): 28-32.

troping activity, such as the Abbey of St. Martial de Limoges, in southern France. Here, alongside the usual activity of adding words or music to existing liturgical chant, new independent genres such as the *conductus* and the *versus* were created.⁶¹ The texts of the new genres were often rhymed, strophic poetry. Some of the texts were written in the vernacular, the Lemousin dialect of Old Provençal.

Musically the monophonic *versus* (*conductus*) did not differ radically from other late lyric chant types such as the freestanding Marian antiphons "Salve Regina"⁶² and "Ave Regina caelorum"⁶³ or the later hymns. And, in relation to the troubadour repertory, the vernacular *versus* has drawn the following commentary:

From the point of view of melodic style and language, those pieces might just as well be included among the lyrics of the Troubadours.⁶⁴

Treitler also observed "a true continuity of style between

⁶¹If St. Martial were not the place of creation, it was, at least, an important center for the collection of tropes. Paris, BN lat. 1139, parts of which date from the end of the eleventh century, was in the possession of the Abbey of St. Martial de Limoges in the thirteenth century. See Jacques Chailley, *L'École musicale de Saint Martial de Limoges jusqu'à la fin du XIe siècle* (Paris: Les Livres Essentiels, 1960), 109-115.

⁶²LU, 276.

⁶³LU, 274.

⁶⁴See Treitler, "The Aquitanian Repertories of Sacred Monody in the Eleventh and Twelfth Centuries" (Ph. D. diss., Princeton University, 1967), Chapter V.

the two repertories."⁶⁵

Jacques Chailley proposed a connection between repertories on etymological grounds by comparing the name given to makers of tropes at St. Martial, i.e. *tropatores*, with the Old Provençal word for the vernacular poets, *trobadores*.⁶⁶ Indeed, the analogy can be extended when one considers that the earliest troubadours called their songs *vers*, the vernacular equivalent of *versus*.⁶⁷

In his attempt to link the earliest troubadours to the St. Martial repertory, Chailley went so far as to say that the pseudo-William IX tune, given to William's unnotated song "Pos de chantar" (P-C 183.10) on scant evidence provided in a song fragment in the Chigi MS, was, in fact, a "contrafactum" of the St. Martial *versus* "Annus novus in gaudio," which itself was related to the *Benedicamus Domino* trope "O filii et filiae."⁶⁸ Shortly after Chailley's

⁶⁵Treitler, "The Aquitanian Repertories of Sacred Monody," Chapter V.

⁶⁶Chailley, "Les premier troubadours et les versus de l'École Aquitaine," 235-236. See also, CHAPTER II, "Composition," 75.

⁶⁷The distinctions between "vulgar" and sacred repertories remained blurred nearly two centuries later when Johannes de Grocheo, on describing vulgar song in his *De musica* (c. 1300), wrote "The cantus coronatus is called by some a conductus simplex (i.e. Monophonic). See CHAPTER V, "Modes of Modeling," footnote number 14.

⁶⁸Chailley, "Musique postgrégorienne" in *Histoire de la Musique*, ed. by Roland Manuel, vol. 1 (Paris, 1960), 731-732. Stretching the point further is Marie-Henriette Fernandez, in "Une réminiscence hebraïque dans la musique du troubadour Guillaume IX," in *Studia Occitanica*, vol. 1, *The*

pronouncement, "Annus novus in gaudio" was revealed as a piece of hidden polyphony copied on single staves.⁶⁹

Nevertheless, Treitler described the style of "Annus novus in gaudio" in the following way:

[it] is consistent with the general character of 1139...plastic, floridthat character that places the manuscript in such stylistic proximity to the songs of the Troubadours.⁷⁰

Treitler's stylistic comparison of the MS 1139 repertory to that of the troubadours points out similarities with works of William IX, Bernart de Ventadorn, Gaucelm Faidit, Peirol, Raimbaut de Vaqueiras, and Guiraut Riquier, virtually spanning the entire troubadour era. Thus, the troubadours became the medium for the *versus* stylistic legacy.

The songs of the *Jeu de Sainte Agnes* in the Chigi MS are excluded from van der Werf's edition except where they can be related to a known troubadour song.⁷¹ Of the fifteen notated songs in Chigi, only two can be unequivocally linked to known troubadour songs. The first, "Rei glorios, sener, per que hanc nasqiei" (P-C 461.215b), is modelled on Guiraut

Troubadours, ed. by Hans-Erich Keller (Kalamazoo: Medieval Institute Publications, 1986), 84-85, who relates the pseudo-William fragment to a phrase of ancient Sephardic psalmody.

⁶⁹Judith Marshall, "Hidden Polyphony in a Manuscript from St. Martial de Limoges," *JAMS* 15 (1962): 138; transcription on 144.

⁷⁰Treitler, "The Polyphony of St. Martial," *JAMS* 17 (1964): 39.

⁷¹Van der Werf, *The Extant Troubadour Melodies*, 24.

de Borneill's famous *alba*, "Reis glorios, veray lums e clartatz" (P-C 242.64), and the second, "Seyner, mil gracias ti rent" (P-C 461.218a), is a contrafact of Bernart de Ventadorn's famous lark song, "Can vei la lauzeta mover" (P-C 70.43).⁷² Van der Werf stretched his criteria for Chigi MS by including in his edition the so-called William IX fragment mentioned above. In the present study, the entire corpus of Chigi MS notated songs is relegated to the class of satellite repertoires because of their religious nature, and also because their intended function within a play seems to differ essentially from the function of troubadour lyric.

Form

Poetic and musical form are separated from content by van der Werf with regard to the shape of the stanza. He restricts the repertory to strophic forms whose stanzas do not vary in numbers of syllables and verses. Genres based on the form of the Latin sequence, i.e. a succession of irregular stanzas varying widely in rhyme scheme, such as the *lai* and *descort* are excluded.⁷³ The famous song of

⁷²According to the rubric in the Chigi MS, "Seyner mil gracias" was not modelled on Bernart's song but rather on "Siquis cordis et oculi," a *conductus* that itself is a contrafact of Bernart's song. For more on this, see Matthew Steel, "A Case for the Predominance of Melody over Text in Troubadour Lyric: Bernart de Ventadorn's 'Can vei la lauzeta mover,'" *Michigan Academician* 14, no. 3 (1982): 262.

⁷³Van der Werf, *The Extant Troubadour Melodies*, 24.

Raimbaut de Vaqueiras, "Kalenda maia" (P-C 392.9), is not excluded even though it is an *estampida*, which by definition is based on the sequence form. However, Raimbaut's song has quite uniform stanzas.⁷⁴

Van der Werf is alone in excluding all the notated *lais* and *descorts*.⁷⁵ Such a formal decision precludes consideration of poetic content. On the basis of poetic content, *lais* and *descorts* would seem to belong to separate categories. Whereas the *lais* seem to exhibit the epic and narrative nature of the earliest non-lyric Provençal poetry, the *descorts*, especially Aimeric de Peguillan's P-C 10.45, can be associated with the lyric *canço*. In the present study, *lais* and *descorts* are part of the core repertory. They are, however, in a tenuous position, not because of their form or content, but because they are almost exclusively preserved in MS W,⁷⁶ having two concordances with trouvère MS T,⁷⁷ and only one with another principal

⁷⁴See Frank M. Chambers, *An Introduction to Old Provençal Versification*, (Philadelphia: American Philosophical Society, 1985), 152-153.

⁷⁵The works in question are: P-C 10.45 (Aimeric de Peguillan), 205.5 (Guillem Augier Novella), 461.37, 461.122, and 461.124 (Anonymous).

⁷⁶Reservations about the reliability of this manuscript are presented in Chapter II, "Manuscripts."

⁷⁷The only examples of the Old Provençal language, albeit frenchified, in the entire manuscript. See Hans Spanke, "Der Chansonier du Roi," *Romanische Forschungen* 57 (1943): 86.

troubadour manuscript, MS R.⁷⁸

Songs structured on refrains are almost entirely excluded in van der Werf's edition. For the most part, such songs belong to Page's "Lower Styles," characterized by "choric refrains which might invite us across the space that separates us from the singer and draw us into the song."⁷⁹ And Chambers adds that "they are related to an older body of popular music, from which the courtly *canso* had drifted away...."⁸⁰ Since refrain forms in Old Provençal are fairly rare, the decision involves only a few notated songs.⁸¹ The judgment to exclude them could well have been made on the basis of their dance-related content, with most in the form of the *virelai*. The only non-dance-related notated song to have a real refrain, Guiraut de Borneill's *alba* "Reis glorios" (P-C 242.64),⁸² is not excluded, nor is Marcabru's *sirventes*, "Dire vos vuelh ses duptansa" (P-C 293.18), with its internal refrain word. The songs excluded belong, for the most part, to MS W, and they are mensurally notated.⁸³

⁷⁸P-C 10.45 which is in an abbreviated form and has a very different melody.

⁷⁹Page, *Voices and Instruments in the Middle Ages*, 15.

⁸⁰Chambers, *Old Provençal Versification*, 214.

⁸¹The songs are: P-C 461.12, 461.20a, 461.51a, 461.92, 461.196, and 461.230.

⁸²See Chambers, *Old Provençal Versification*, 137.

⁸³Spanke, "Der Chansonier du Roi," 92-100, claims they are products of a later hand, and they are situated outside of the accepted Provençal layers of the manuscript.

The four anonymous Old Provençal dance-songs in the now lost late thirteenth century Catalan manuscript from Sant Joan de les Abadesses are also excluded in van der Werf,⁸⁴ as is the anonymous dance-song from MS Madrid BN 105.⁸⁵ It comes as no surprise that the famous anonymous dance-song from MS X, "A l'entrada del tens clar" (P-C 461.12) and the anonymous "Tuit cil qui sunt enamourat" (P-C 461.240a), a work that Chambers labelled a Old Provençal *balada*,⁸⁶ are also excluded from van der Werf's edition.⁸⁷ Both are members of a group of hybrid-language songs that some scholars would transfer to the trouvère repertory.⁸⁸

In the present study, all refrain forms from the four principal manuscripts are included in the core repertory. The Sant Joan de les Abadesses songs and the Madrid BN 105

⁸⁴The songs are: P-C 461.20b, 461.24a, 461.215, and 461.251b. Concerning the form of these songs, see Gerald A. Bond, "The Last Unpublished Troubadour Songs," *Speculum* 60, no. 4 (1985): 834-838.

⁸⁵The song, P-C 461.199a, is also of a religious nature.

⁸⁶Chambers, *Old Provençal Versification*, 228.

⁸⁷Although van der Werf claims in *The Extant Troubadour Melodies*, 24, with regard to "A l'entrada," that such a decision was "almost arbitrary."

⁸⁸See Robert A. Taylor, "'L'altrier cuidai aber druda' (PC 461,146): Edition and Study of a Hybrid-Language Parody Lyric," in *Studia Occitanica*, vol. 2, *The Narrative-Philology*, 193. Other such works include the *planh* of Richard Coeur de Lion (P-C 420.2) and the anonymous songs P-C 461.148, 461.148a, and 461.170a. These songs are now listed with the Old French repertory in Ulrich Mölk and Fredrich Wolfzettel, *Répertoire métrique de la poésie lyrique française des origines à 1350* (Munich, 1972).

song are placed in the satellite repertoires primarily because of their provenance. The decision to attach refrain songs to the core repertory in this study was based on our lack of precise knowledge of performance practice in such songs. Because a number of dance-related songs, with or without refrain, survive without a notated melody, it would seem that the poetry must have been valued on its own merits and was not musically dominated. On the other hand, the mensural notation of examples with melodies suggests the rhythmic emphasis necessary to choral dance performance.

Music

The least understood factor in the delineation of the troubadour repertory is musical style. In the following chapters of this study, stylistic tendencies will be observed concerning the elements of ambitus, tonal/modal organization, text setting, and even rhythm in troubadour song. Such observations will be empirically derived and not meant to be proscriptive in any way. However, in the case of musical texture, we are convinced that troubadour song must be understood as a monophonic repertory, and this observation is based on the overwhelming evidence of the notated manuscripts.

With the exception of Folquet de Marseilla's "Tant

m'abelis l'amoros pessamens" (P-C 155.22),⁸⁹ songs known to have been part of a polyphonic motet, regardless of their existence as a monophonic song in some sources, are excluded in van der Werf's edition. From his point of view, their context is thirteenth century polyphony which renders them "out of place in a study on troubadours."⁹⁰ And Robert Taylor adds that the motet was a genre that "belonged entirely to northern France and was not practiced by the troubadours."⁹¹ The validity of Taylor's statement relies on the assumption that a song in a hybrid Old French-Old Provençal language such as the anonymous "L'altrier cuidai aber druda" (P-C 461.146) is a French parody of an Old Provençal genre, calling it " a French work in Occitan disguise."⁹² He determined that the mixed language of the

⁸⁹ Apparently only the first verse of Folquet's melody was borrowed in the motet versions.

⁹⁰ Van der Werf, *The Extant Troubadour Melodies*.

⁹¹ Robert A. Taylor, "'L'altrier cuidai aber druda' (P-C 461,146)," 194.

⁹² Robert A. Taylor, "'L'altrier cuidai aber druda' (P-C 461,146)," 190. See also Marie-Claire Gérard-Zai, "Édition d'une romance parodique occitane: 'L'altrier cuidai aber druda,'" in *Studia Occitanica*, vol. 2, 53-63. She points out that the song has been variously labelled a *pastorela*, a *sirventes*, and a parody of a *romance*. It was Jean Beck, in *Die Melodien der Troubadours* (Strassburg: Verlag von Karl J. Trübner, 1908), 65-68, who apparently first compared "L'altrier cuidai" to its Latin contrafact, "Agmina milicie celestis omnia," attributed to Philippe de Greve. Beck speculated on which text may have come first. He raised the possibility that the melody preceded both texts in its association with the clausula "Agmina." See CHAPTER V, "Imitative and Original Genres," 317-318.

poem was a deliberate attempt to create a macaronic text. Such macaronic texts may be suitable to satirical or humorous songs such as "L'altrier cuidai."⁹³ The location of the song in a manuscript of northern French provenance, MS W, lends support to his hypothesized French origin. Taylor believes that "L'altrier cuidai" as well as the anonymous songs "L'autrier m'iere levatz" (P-C 461.148),⁹⁴ "Li jalous per tout sunt fustat" (P-C 461.148a), and "Mout m'abelist l'amoros pensament" (P-C 461.170a) should be removed from the troubadour repertory and placed in the trouvère repertory as is already the case with the MÖlk-Wolfzettel catalog.⁹⁵ The above-mentioned "Tuit cil qui sunt enamourat" which also occurs in a motet is included in Taylor's banished group.

In the present study, the anonymous songs that appear in motets are included in the satellite repertories. Given the seemingly insurmountable problems with chronology among these songs, it seems ill-advised to assume that those surviving in both monophonic and polyphonic versions, or even that those surviving only in motets, were originally conceived in the context of a polyphonic motet. For

⁹³Robert A. Taylor, "'L'altrier cuidai aber druda' (P-C 461,146)," 193.

⁹⁴Not a motet, but excluded on the basis of its language.

⁹⁵Mölk and Wolfzettel, *Répertoire métrique de la poésie lyrique française des origines à 1350*.

example, some *conductus* have been preserved variously in one-, two-, or three-voice versions, and each version seems to be complete in its preserved state.⁹⁶ So, even if the motet is exclusive to the north of France, it seems quite possible that the songs in question could have been originally conceived by troubadours and then borrowed by northerners for inclusion in their motets.

Taylor's hybrid language hypothesis could have strong implications for a number of songs in both northern French MSS W and X. However, at the present moment, the hypothesis lacks sufficient evidence to suggest significant changes in the makeup of the troubadour repertory. Furthermore, it is unclear how the hypothesis would effect a perception of troubadour musical style. For instance, of the hybrid language songs that may actually be of French origin, to what degree would parody affect the original troubadour genre? Does the parody process involve the melodic style? Would the parody process have involved a pre-existing troubadour song and its melody? Until such questions can be answered so that the parody process is better understood, and given the few songs currently in question, Taylor's hypothesis will have little effect on the delineation of a unified troubadour repertory.

⁹⁶See Hoppin, *Medieval Music*, 243, for an example of the phenomenon.

Conclusions

Any attempt to delineate a unified musical repertory for the troubadours will involve a certain amount of conjecture, primarily because so little is understood about the melodic style. The general disagreement between scholars as to the number of songs to include in this repertory testifies to the difficulties involved. Most of the factors employed in defining the repertory are inextricably bound to the texts. For the most part, such factors concern the form and content of the poem, and to a lesser degree, the state of corruption of the Old Provençal language, the manuscript source, and lastly, the musical texture. The only factor upon which there is universal agreement is that the song was originally conveyed in an Old Provençal dialect.

The model proposed in the present study for defining the troubadour repertory takes into account the carefully limited repertory of van der Werf in its Core Repertory as well as most of the all-inclusive repertory collected by Gennrich in its Satellite Repertories. The reasons for including some songs in the Core Repertory and others in the Satellite Repertories already have been stated. In general, the relegation of a song to the Satellite Repertories' category is based on what is perceived as its intended use. For example, songs in the *Play of Saint Agnes* in the Chigi

MS were intended as lyrical insertions in a dramatic work of a religious nature. As such they are quite removed from the normal milieu of troubadour song.

The Core Repertory is represented overwhelmingly by the four principal musical manuscripts, i.e. MSS R, G, W, and X. From these manuscripts come 317 of the 326 notated melodies in the Core. Of these melodies, eighteen are found in at least two other manuscripts, and thirty-one are duplicated in the other sources. After subtracting the multiple versions, the total number of individual melodies stands at 252. Of the thirty-three melodies in the Satellite Repertories, only three are duplicates, bringing the total for all individual troubadour melodies to 282.

A comparison of the statistical profile of the Core Repertory to that of the Satellite Repertories must take into account the vast difference in numbers of songs in the two categories. Moreover, the statistics of the Satellite Repertories are greatly influenced by the Chigi MS and its fifteen notated pseudo-*planctus* songs. In this study, these songs fall under the *planh* genre; few, however, are lamentations and of those that are, none lament the death of a respected colleague or patron as was the customary use of the genre in earlier times.⁹⁷ The predominant notated

⁹⁷ See Ernest Höpffner, "Les intermedes musicaux dans le jeu provençal de Sainte Agnes," in *Mélanges d'histoire du théâtre du moyen âge et de la renaissance offerts à Gustave Cohen* (Paris, 1950), 97.

genre in the Core Repertory is the *canso*, representing nearly 75% (244) of all melodies. The next best represented category is the *sirventes-canso* with over 10% (35) of the melodies. Sacred and crusade songs account for about 5% (14) of the total. The remaining 10% is shared among eight other genre. The makeup of the Satellite Repertories, however, differs markedly from that of the Core. Of the thirty-three melodies, only one (3%) falls under the *canso* category, and there are no *sirventes*. In the four other genres represented, the *planh* dominates with nearly 50% (16) of the total melodies. All six motet tunes (18%) belong to the Satellite Repertories, and in number they are followed closely by sacred songs (5). However, most of the Chigi MS songs seem to properly fit into the sacred category, which would, thus, make it the predominant genre.

The statistical profile would not be complete without considering the impact of Guiraut Riquier, whose forty-eight notated songs constitute a repertory larger than the Satellite Repertories. Although all of his songs belong to the Core and account for almost 15% of it, their distribution over five genres differs significantly from that of the Core. *Cansos* and *sirventes-cansos* are more equally represented than in the Core at approximately 44% (21) and 30% (14) respectively. In fact, he accounts for 40% of the total number of *sirventes-cansos*. Crusade and sacred songs number nine (nearly 19%), and Riquier's three

notated *retrohencha* are the sole representatives of that genre. Given the differences between the statistical averages and Riquier's statistics, the temptation is to treat him as a separate but closely related entity.⁹⁸

⁹⁸See the comparison of Riquier's output to the total troubadour output in APPENDIX C.

CHAPTER II

TROUBADOUR SONG FROM ITS CREATION TO THE EXTANT SOURCES

Introduction

The process by which the troubadour songs were preserved and transmitted before the time of the extant manuscripts remains one of the great unsolved mysteries plaguing any study of the repertory. The extant manuscripts date from late in the troubadour era, and little evidence suggests that they were products of a vital contemporaneous art form. Indeed, the intentions of the collectors and scribes of the extant manuscripts are scarcely understood today. As was noted in CHAPTER I, a great disparity exists between the number of songs surviving with a notated melody as compared with those without melodies.¹ Equally perplexing is the fact that the vast majority of notated melodies are confined to only four of nearly two dozen extant musical manuscripts.²

Such a disparity suggests that the methods of preserving and transmitting the melodies differed greatly

¹See CHAPTER I, footnotes 3 and 49.

²See CHAPTER I, footnote 1.

from those for the texts. Of course, the disparity may also suggest that the collectors and scribes of the extant manuscripts were less concerned with preserving the melodies than the texts. In any case, the precise reasons for such disproportionate numbers of poems and melodies are not known today, and the likelihood of ever knowing seems rather remote, if not completely beyond reach.

Modes of Performance

Despite the disappointing number of notated songs, troubadour scholars, almost unanimously, maintain that most, if not all, of the repertory was intended to be sung. The evidence for assuming the general association of music with the poetic texts comes from numerous references to the words "mots" or "vers" ("words" or "poem") and "sons" ("tune") in the songs themselves, though not necessarily in those with a preserved tune.³ By comparison, references to reading and writing are extremely rare in the songs. That a musical performance of the songs was preferred over a recitation or reading has been established on evidence such as that

³See Dante, *De Vulgari Eloquentia*, 51: "Dicimus ergo quod omnis stantia ad quandam odam recipiendam armonizata est." The following translation is offered in Dante, *Literature in the Vernacular (De Vulgari Eloquentia)*, translated by Sally Purcell (Manchester: Carcanet New Press Limited, 1980), 51: "We say therefore that every stanza is composed for the reception of a particular melody."

provided by Folquet de Marseilla in the phrase ("A verse without music is a mill without water")⁴ and by Dante who wrote that "*cantio*" (*canço*) according to the true meaning of the word is the action or passion of singing."⁵ Moreover, the recurrent use of forms of the verb "*cantar*" ("to sing") provides overwhelming evidence of a preferred performance practice.

However, in some songs, forms of the verb "*dire*" ("to say" or "to speak"), rather than "*cantar*" are used to describe its performance. For example, the verb "*dire*" is used in two of Marcabru's notated songs. In P-C 293.18, the song begins, "Dire vos vuelh ses duptansa d'aquest vers la comensansa" ("I want to tell you without doubt how the poem begins"). And, even more performance directed is P-C 293.35 which begins in MS W, the only notated version, "Pax in nomine Domini! Dist Macabruns lou vers del son" ("Peace in the name of God! said Marcabru the poetry with the tune").⁶

⁴Often cited in general sources such as Gustave Reese's, *Music of the Middle Ages* (New York: W. W. Norton & Co., 1940), 205, as proof that troubadour poems are intended to be sung, the statement also implies that some troubadour songs are not set to music. In fact, it may merely reflect a personal preference of Folquet who happens to be among the Troubadours with the greatest number of preserved melodies.

⁵See Dante, *De Vulgari Eloquentia*, 48: "Est enim cantio, secundum verum nominis significatum, ipse canendi actus el passio...." See also, *Literature in the Vernacular*, 49. More on this later in the present chapter under "Composition."

⁶The reading for the second verse given in most modern anthologies is "fetz Marcabrus los motz e.l so" ("Marcabru made the words and the tune"). See Anthony Bonner, *Songs of*

Although the use of the verb "dire" may seem to imply a lack of lyricism in the performance and instead, indicate some kind of heightened-speech or declaimed rendition of the song, such an interpretation seems out of character with the notated melody.⁷ On the other hand, the significance of "dist" in this particular song may be closely linked to the phrase "lou vers del son." If we understand the translation of the phrase to be "the words with ("of" or "for") the tune," possibly Marcabru borrowed a pre-existing melody rather than making a new one.⁸ Furthermore, if Marcabru were not the intended performer of the song, he may have "said" the words of the poem to a melody (his own or some borrowed tune) that it may be "sung" later by his jongleur. In any case, "lou vers del son" seems to suggest an adaptation of spoken words to a melody as if there existed a tradition of the poem, separate from that of the tune; also, it seems to imply that in the performance of a troubadour song, there existed the option of reciting the words without

the Troubadours, 246, or Archibald Davidson and Willi Apel, *Historical Anthology of Music*, revised ed., Vol. I (Cambridge, MA: Harvard University Press, 1949), 15.

⁷Although, elements of recitation cannot be denied with the reiterated pitches in verses 1, 4, 5, and 8.

⁸The significance of the borrowed tune notion is of particular interest when considering that both of the Marcabru "dire" songs (P-C 293.18 and 293.35) are thought by modern scholars to be among the earliest known examples of the poetic genre known as *sirventes*. As discussed later in CHAPTER V, "Original and Imitative Genres," the *sirventes*, by definition, is set to a borrowed tune.

the melody, or even of reciting the words to an instrumental performance of the tune.

The verbs "dire" and "cantar" present an even more confusing situation in the opening of Jaufré Rudel's "No sap cantar qui.l so no.m ditz" (P-C 262.3).⁹ Here, the close juxtaposition of "cantar" and "ditz" seems to suggest either that the latter signifies "composition," i.e. "finding" a melody suitable for a text, rather than a manner of performance, or that singing troubadour songs (or this particular one) is a matter of declaiming text to pitches. Then in the next verse, Jaufré's song says: "ni.l vers trobar qui.ls motz no fay,"¹⁰ implying that the process of "trobar" involves the fitting together of words into a poetic structure. Again, the process of making a song seems to consist of two separate and distinct stages. It is unclear as to which stage comes first, the poetry or the music. Or, do they both relate to some preconceived notion of form? To further confuse matters, in stanza 1, verse 5, Jaufré's song is called "chant" (*canso* ?) seemingly emphasizing its lyrical quality, then, in stanza 6, verse 1,

⁹Text taken from MS R, folio 63. See *The Poetry of Cercamon and Jaufré Rudel*, ed. and trans. George Wolf and Roy Rosenzweig, Garland Library of Medieval Literature, vol. 5, ser. A (New York: Garland Publishing, Inc., 1983), 134-137. The verse may be translated as follows: "He cannot sing who makes [speaks?] no tune."

¹⁰See *The Poetry of Cercamon and Jaufré Rudel*, 134-135. The following is a possible translation: "And he cannot write songs who makes no words."

it is referred to as "vers," or simply "poem."¹¹ In stark contrast to the jumble of terminology allotted to this song is the fact that it has the least complicated stanza structure of any of Jaufre's songs.¹²

In verse 7 of the first stanza of another Marcabru song (P-C 293.13), the MS W version reads, "et cant per joi de fine amor" ("and I sing for joy of *fine amor*"). Here, the indirect object of the verb "cant" is "joi," which certainly suggests a buoyant lyrical performance.¹³ Moreover, the notion of courtly love, i.e. "fine amor," seems to require a performance that is "cantar" rather than "dire," if for no other reason than poetic convention. The poetic genre associated with courtly love, i.e. the *canso*,¹⁴ has far more associations with forms of the verb "cantar" than with "dire" verb forms.¹⁵ Also, it is interesting to note that Marcabru's two "dire" songs are polymetric and can be diagrammed in the following manner:

¹¹See CHAPTER IV, "Troubadour Style as an Evolutionary Process."

¹²See Chambers, *Old Provençal Versification*, 80, for a comparison of Rudel's stanza structures. Also, see CHAPTER IV, "Troubadour Style as an Evolutionary Process."

¹³In the specialized jargon of *fin' amors*, *jois* is a virtue, the "happiness," which is a natural byproduct of *fin' amors*.

¹⁴Marcabru did not call such songs "canso," for the term was unknown in his day.

¹⁵It is not surprising, given the obvious relationship of "canso" to the substantive form of the verb "cantar."

(P-C 293.18): A^{7'} B^{7'} C^{7'} D³ E^{7'} C'⁷ and

(P-C 293.35): A⁸ B⁸ C⁴ D⁸ D⁸ A'⁸ E⁸ F⁸ G⁸.

On the other hand, the "cantar" song (P-C 293.13) is a very square isometric stanza of eight verses of eight syllables each which can be diagrammed as follows:

A⁸ B⁸ C⁸ D⁸ E⁸ F⁸ G⁸ H⁸.

In such stanzaic structures, interest shifts away from poetic content to musical content as the regularity of form tends to overshadow other factors. The melody of the "cantar" song continues to progress throughout the stanza, whereas the two "dire" songs rely on musical repetition for formal cohesion. Perhaps the evidence suggests that at an early point in the history of troubadour song, the use of "cantar" verb forms implied love poetry of regular meter and versification.

The point in the two "dire" songs where the regular versification first breaks down involves a direct reference to the "telling" or "declaiming" of the words of each poem, a turning away from the musical interest of the song. In P-C 293.18, the change of versification in the stanza (verse 4) is the one-word interjection "escotatz" ("listen"). The same interjection recurs at the same place in each subsequent strophe, acting as a refrain. In P-C 293.35, the first shift in versification occurs in verse 3 on the words "oias qu'eu dis" ("hear what he had said").

If the "dire" songs are to be declaimed in a less

lyrical fashion than the "cantar" songs, then it might also be assumed that the "dire" songs would be more musically restrained than the "cantar" songs. Indeed, the ambitus of the first "dire" song (P-C 293.18) is only a sixth, c-a, compared to an ambitus of a tenth, c-e', in P-C 293.13. However, the other "dire" song (P-C 293.35) also has an ambitus of a tenth, d-f'. The pitch density of the so-called *sirventes-canso*¹⁶ P-C 293.13 is significantly greater than that of the *sirventes* P-C 293.18 ("Dire vos"), 1.718pps to 1.338pps respectively,¹⁷ and the temptation to attribute that difference to a "cantar" performance as opposed to "dire" is strong. However, the difference can, in no small way, be explained as a factor of MS W's tendency to be more melismatic in general than the other sources, especially MS R. For example, Marcabru's two MS R songs have an average pitch density of 1.312pps, whereas that of his two MS W songs is 1.658pps.

Looking toward the end of the troubadour era, we find that Guiraut Riquier employed forms of the verb "cantar" copiously, but rarely mentioned forms of the verb "dire" in his songs. One such unusual occurrence, appearing in the

¹⁶The label comes from P-C, 259.

¹⁷In the present study, "pps" stands for "pitches per syllable." The number preceding the "pps" is an average score for the entire strophe. An average "pitch density" of 1.00pps would represent an absolutely syllabic text setting, no compound or multiple neumes per syllable, and the lowest value possible. All higher pps values indicate various degrees of melismatic text setting.

problematic form "ditz,"¹⁸ comes in verse 2 of the first stanza of P-C 248.45: "per ben trobar bels ditz ni plazens sos."¹⁹ In this instance, "trobar," i.e. the compositional process, suggests a more conceptual approach than in the previous examples. Here, words were not merely arranged into a *vers*, but "bels ditz" ("beautifully spoken words") are joined to "pleasing tunes." The result is the double euphony of which Guido spoke:

sicut persaepe videmus tam consonos et sibimet
 alterutrum respondentes versus in metris, ut
 quamdam quasi symphoniam grammaticae admireris.
 Cui si musica simili responsione iungatur, duplici
 modulatione dupliciter delecteris.²⁰

¹⁸The past participle form of the verb "dire," i.e. "dit," "diz," or "ditz," becomes a noun when used to refer to the poem itself. The Troubadours also may refer to the poem as "vers," or "chant."

¹⁹This is the reading from MS R, folio 108, which may be translated as follows: "through well-composed beautiful verse and pleasing tunes."

²⁰*Guidonis Aretini Micrologus*, ed. Jos. Smits van Waesberghe, *Corpus Scriptorum de Musica*, vol. 4 (American Institute of Musicology, 1955), 188. Translated in *Hucbald, Guido, and John On Music: Three Medieval Treatises*, trans. Warren Babb, ed. Claude Palisca, *Music Theory Translation Series*, vol. 3 (New Haven: Yale University Press, 1978), 74, as follows:

Thus, in verse we often see such concordant and mutually congruous lines that you wonder, as it were, at a certain harmony of language. And if music be added to this, with a similar interrelationship, you will be doubly charmed by a twofold melody.

Modes of Transmission

The lack of evidence for any kind of written tradition prior to the extant manuscripts invites the conjecture that the troubadour songs were products of an oral culture and may have been exclusively transmitted orally until the middle of the thirteenth century when a parallel written tradition began.²¹ As stated above, references to the act of copying a song or reading from an exemplar are virtually non-existent in troubadour songs. Since the earliest extant musical manuscripts date from the same era as the earliest non-musical manuscripts, it is entirely possible that problems relating to the notation of the melodies prolonged the delay in the copying process. The incomplete state of the musical manuscripts, i.e. the many empty musical staves, may attest to such a hypothesis.

Hendrik van der Werf has more recently conceded that the careful attention to organization and detail in the surviving manuscripts suggests that they were copied from written exemplars.²² However, there is apparently no way to

²¹Van der Werf, *The chansons of the troubadours and trouvères*, 28.

²²Van der Werf, *The Extant Troubadour Melodies*, 5. See Ian Parker, "Form and Melodic Structure in Troubadour and Trouvere Song" (Ph. D. diss., Oxford University, 1976), Chapter II. Parker concurs with van der Werf, adding that the hypothetical exemplars could not have pre-dated the late thirteenth-century manuscripts by more than a few years. The strongest evidence of a written tradition comes from the scribal message noted in MS R, "deficit quod deficiebat in

substantiate a written tradition dating from the original troubadour except possibly, for the very late comer, Guiraut Riquier.²³ Nor is there sufficient evidence among the musical manuscripts to prove any two were copied from the same exemplar.²⁴

Guiraut Riquier appears to be a special case regarding the transmission process. His extraordinary number of surviving melodies (forty-eight as compared to the twenty-two of Raimon de Miraval, the next best represented), and the detail surrounding their inclusion in one manuscript, MS R, suggest a closed system of transmission.²⁵ Each song is dated in a rubric that is sometimes precise to the day and arranged chronologically. Indeed, it is the lacuna in Riquier's repertory in MS R that the scribe blamed on his

exemplari" at a lacuna on folio 111v. See John Stevens, *Words and Music in the Middle Ages*, 437, and Elizabeth Aubrey, "A Study of the Origins, History, and Notation of the Troubadour Chansonier Paris, Bibliothèque Nationale, F. Fr. 22543" (Ph. D. diss., University of Maryland, 1982), Chapter I.

²³The troubadour MSS C and R, contain Guiraut's complete corpus of songs and letters. Songs are introduced with their dates and other information. The scribe of MS C claims to have worked from the author's original. For more information, see Van der Werf, *Extant Troubadour Melodies*, 24-28.

²⁴Joseph Bedier and Pierre Aubry, *Les chansons de croisade* (Paris, 1909), 28-30.

²⁵The poems lacking musical notation are found in troubadour MS C in essentially the same arrangement as in MS R.

exemplar.²⁶ Moreover, the scribe of MS C stated that his exemplar was "a book written in his own [Riquier's] hand."²⁷ Furthermore, the highly motivic nature of several of the melodies, e.g. P-C 248.30 and P-C 248.46, strongly suggest a written, literate tradition.²⁸

A transmission process from creation to notation, which sometimes may have been 200 years or more, cannot be substantiated. The late appearance of sparsely notated manuscripts of music has led some skeptics to wonder about the possibility that the melodies may belong to the manuscript scribes. Even so, the general uniformity of melodies in multiple versions and the fairly consistent attributions for them tend to exclude the scribes of the extant manuscripts from consideration.²⁹ The more

²⁶See footnote number 22 above, and Aubrey, "A Study of the Origins, History, and Notation of the Troubadour Chansonier Paris, Bibliothèque Nationale, F. Fr. 22543," 39. A possible translation is: "it is lacking because it was lacking in the exemplar."

²⁷See van der Werf, *The Extant Troubadour Melodies*, 24. The Old Provençal reads as follows: "translatat libre escrig per la sua man."

²⁸See Judith Becker, *Traditional Music in Modern Java: Gamelan in a Changing Society* (Honolulu: The University Press of Hawaii, 1980), 71, in which she says:

Oral traditions cannot easily encompass this kind of fragmented thematic [motivic] development ...because the technique presumes a sophisticated notational system.

²⁹None of the twenty-three notated troubadour songs in MS X bear attributions. Only six of the fifty-three troubadour songs in MS W have attributions, and of those, five are contrary to the generally accepted authorship. To the Bernart de Ventadorn songs P-C 70.7 and 70.43 (one of

doctrinaire scholars tend to explain the small percentage of notated melodies with a number of hypotheses, such as the following: (1) the oral tradition was rapidly dying and the extant manuscripts represent an attempt of scribes, some of whom may not have been intimately involved in the tradition, to copy it from memory;³⁰ (2) the ability to read music was rare and thus, notation was a luxury;³¹ (3) the manuscripts were not meant as performing editions or even as archives, but rather as symbols of a person's exalted status as one who can read;³² and, (4) the performing tradition had been lost and most people preferred reading or reciting over singing.

Add to such conjecture the very credible theory proposed by Margaret Switten: the very act of copying the manuscripts served to undo the union of text and music that exists only in performance.³³ Evidently, reading could not

the best known in the entire repertory), MS W gives "pieres vidaus" as the author. The same attribution is given to the *tenso* between Bernart and Peire d'Alvergne P-C 323.4. Bernart's song P-C 70.41 is attributed to "fouques de marseille. Jaufre Rudel's famous "Lai can li jorn" is attributed to "Jossiames faidius."

³⁰Stevens, *Words and Music in the Middle Ages*, 457.

³¹See van der Werf, *The Extant Troubadour Melodies*, 11, and Neal Zaslaw, "Music in Provence in the 14th Century," *Current Musicology*, 25 (1978): 102.

³²Van der Werf, *The Extant Troubadour Melodies*.

³³See Switten, *The Cansos of Raimon de Miraval: A Study of Poems and Melodies* (Cambridge, MA: The Medieval Academy of America, 1985), 3-7.

replace the listening experience' because it created a fixed relationship between text and music where a flexible one was required. Even in the songs where music is "set" to the first stanza, flexibility is required to adapt that melody to the successive stanzas of musically unset text.³⁴

Switten's notion of flexibility is consistent with the variants of multiple versions of notated songs. A modest number of the variants could be classified as the usual type of scribal errors such as: clefs placed on the wrong line, phrases raised or lowered by a third to the wrong line or space especially at the start of a new staff or at clef changes; or even, the omission of some or all of a notated verse. More numerous variants, however, involve differences in passing and ornamental tones, altered ligatures, and accidentals: the kinds of variants found in an oral tradition. Of course, the scribe himself may have willfully introduced variants.

The lack of written evidence before the extant manuscripts has led scholars to focus on the reliability or accuracy of the scribes. The question of reliability can really only be approached from a study of multiple versions

³⁴See CHAPTER I, "Words and Music," 13. Also see, Gisela Scherner-Van Ortmeressen, *Die Text-Melodiestruktur in den Liedern des Bernart de Ventadorn*, *Forschungen zur Romanische Philologie*, vol. 21, ed. by Heinrich Lausberg (Münster: Aschendorffsche Verlags- buchhandlung, 1973), for an analysis of the changing metrical, musical, syntactic, semantic, and lexical structure for each strophe of Bernart's songs with notated melody.

of songs and their contrafacta. Even then, only the most obvious types of scribal errors could be cited. After that, there is really no way to separate that which appears to be scribal error from the kinds of variant readings that may be natural products of the performance tradition of the songs.

Joseph Bedier and Pierre Aubry, in their study of crusade songs, determined that many of the variants from one version of a song to another were the result of vagueness of the notation or an aimless melodic line, rather than due to the scribes.³⁵ Such an assertion constituted a new approach to the sources that allowed a recognition of the performing tradition and orality of the repertory. Nonetheless, Bedier and Aubry continued the conventional approach to the songs, subjecting them to the recension process. However, the recension process was thrown off altogether by another early authority, Jean Beck, who realized that there was probably no point in trying to establish an authentic version amidst all the variants.³⁶ Friedrich Gennrich, who apparently believed wholeheartedly in the recension process, challenged the notions of Beck, Bedier, and Aubry. Gennrich gave the impression that most variants were scribal deformations, and

³⁵ Bedier and Aubry, *Les chansons de croisade* (Paris, 1909), xxiv.

³⁶ Jean Beck, *Le Chansonnier Cangé, Manuscrit français no. 844 de la Bibliothèque Nationale de Paris, Corpus Cantilenarum Medii Aevi*, vol. 2, series 1 (Philadelphia: University of Pennsylvania, 1927; reprint, New York: Broude Brothers, 1964), 9.

that careful corrections of variants can lead to a "best" version.³⁷

Scholarship has come full circle and beyond in this century, as van der Werf has reintroduced the notion of non-scribal induced variants which he dubbed "legitimate."³⁸ Van der Werf has pointed out that the medieval performer maintained a flexible approach to melody that did not constitute deliberate improvisations of a recognized *Urtext*. The very notion of an *inviolable Urtext* probably only found acceptance with some of the most venerable of the Gregorian chants. Most recently, it is argued that tropes and sequences, repertories demonstrably related to that of the troubadours, were changed at will by cantors and scribes because they lacked the binding authority of the Gregorian Propers.³⁹

The existence of a now-unknown written tradition for troubadour melodies may not be as significant a concern as once imagined. Although the discovery of such a tradition may reveal many previously-unknown melodies, it is unlikely that it would bring us any closer to an "authentic" version

³⁷ See Friedrich Gennrich, "Grundsätzliches zu den Troubadour- und Trouvere-Weisen," *Zeitschrift für Romanische Philologie* 57 (1937), .

³⁸ Van der Werf, "The Trouvère Chansons as Creations of a Notationless Musical Culture," *Current Musicology* 1 (1965): 63.

³⁹ Alejandro Planchart, "On the Nature of Transmission and Change in Trope Repertories," *JAMS* 41, no. 2 (1988): 219.

of the known melodies than that which exists today. As Leo Treitler has argued, there was nothing comparable to the modern conception of a literate process in medieval music: the transmission of songs did not depend upon a writing and reading process.⁴⁰ Orality prevailed even when paralleled by a written tradition. Thus, to know something was to have heard it spoken or sung. Indeed, the copying process itself was likely less a matter of a scribe's direct replication of an exemplar, i.e. a visual realization, than his rewriting the tune from memory upon singing it to himself or having it sung to him. Here again, the prodigious use of the verb forms of *cantar* and *dire* in the songs of the Troubadours are witness to this phenomenon. The importance of orality in medieval society was such that in most transactions, not only in the transmission of song, written documentation was unnecessary to understanding, and it could even be the object of suspicion in a largely illiterate society such as the one that existed in southern France.

Musical literacy was almost certainly even less widespread than the ability to read words; so, quite understandably the "idea of reading off a piece of music *prima vista* was alien to the medieval mentality."⁴¹ Where

⁴⁰Leo Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music, *Speculum* 56, no. 3 (1981): 475.

⁴¹Neal Zaslaw, "Music in Provence in the 14th Century," 101.

musical literacy existed, the performer probably studied the musical score as an idealization of the traditional musical system that supports the song's structure. Musical notation functioned only as a stereotyped symbol of the general text-music relationship. In recreating the song, the performer demonstrated his understanding of the system without any particular regard for note-for-note detail.⁴²

The introduction of a written tradition into an oral tradition, most likely, could not cause the immediate displacement of the original mode of transmission. It takes time for the semiological relationship between performance and notation to become a system of direct representation. Meanwhile, that relationship continues to evolve in an ongoing process of oral transmission and/or deliberate scribal alteration.⁴³ Leo Treitler believes that musical notation in Europe did not begin to represent fixed works until the thirteenth century, four centuries after the earliest known examples of notation; this is at least one

⁴²Leo Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," 486.

⁴³The repertory of liturgical tropes is largely believed to have had a written tradition from its very outset. Yet, the significant variants among versions of a given trope melody suggest that scribes had deliberately recomposed the tune. See Leo Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," 482, and Alejandro Planchart, "On the Nature of Transmission and Change in Trope Repertories," 220.

century after the earliest known troubadour songs.⁴⁴

With regard to Gregorian chant, there is remarkable uniformity, much more so than with the troubadours and other secular song repertoires, among the extant written sources of the repertory over many years. However, such uniformity may not prove uniformity of musical practice.⁴⁵ If we take the account of John Afflighemensis from his *De musica*, Chapter XV, "How the ignorance of fools often corrupts the chant," then it becomes evident how little musical notation affected performance and perpetuation of an oral tradition concurrent with the written one in his day. John said the following:

we do know most assuredly that a chant is oftentimes distorted by the ignorance of men, so that we could now enumerate many corrupted ones. These were really not produced by the composers originally in the way they are now sung in churches, but wrong pitches, by men who followed the promptings of their own minds, have distorted what was composed correctly and perpetuates what was distorted in an incorrigible tradition, so⁴⁶ that now the worst usage is clung to as authentic.

The uniformity of the extant manuscripts of Gregorian chant

⁴⁴Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," 486.

⁴⁵Helmut Hucke, "Toward a New Historical View of Gregorian Chant, *JAMS* 33, no. 3 (Fall 1980): 466: The uniformity of melodic transmission of Gregorian chant books does not prove uniformity of musical practice. A fundamental change of conception was needed before what had been written down at the beginning of the tradition was understood....

⁴⁶Hucbald, *Guido, and John On Music*, 130.

is explained as the perception of the medieval scribes of the juridical status of the repertory; thus more details of transmission were preserved than with other repertories.⁴⁷

In a period of concurrent oral and written traditions, multiple versions of a tune will, occasionally, appear to be nearly exact replicas of each other, e.g. the three versions and several contrafacta of Bernart's "Can vei la lauzeta mover" (P-C 70.43). In such instances, it may be that the tune was fixed in the oral transmission process or that the score had become symbolic or exemplary. When this happens, it also implies a predominance of the melody over the text.⁴⁸ The formal matrix of the melody becomes inviolable, and within the matrix, the melodic formulas of the generative system of such songs are so familiar that they do not become confused.⁴⁹

Generally, the role of memory in the medieval transmission process is underestimated. The medieval performer's mental image of a song came from his own understanding of its textual and melodic syntax as he heard it. In recreating the song, he had to consider the elements of the versification for the text and also the

⁴⁷Alejandro Planchart, "On the Nature of Transmission and Change in Trope Repertories," 219-220.

⁴⁸See Matthew Steel, "A Case for the Predominance of Melody over Text in Troubadour Lyric: Bernart de Ventadorn's 'Can vei la lauzeta mover,'" 259-72.

⁴⁹Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," 475, 484.

convincing deployment of the melody within a hierarchy of cadence structures.⁵⁰

Musical notation functioned only as a stereotyped symbol of the general text-music relationship. At the lowest end of the hierarchy are the ornamental details flowing intuitively from the imagination of an experienced performer. Each higher level of the hierarchy introduces a greater degree of formal structure until at the top of the hierarchy the improvisatory element is reduced to a minimum as cadence and text need to coincide in, what Leo Treitler has described as, "a hierarchy of sense units."⁵¹ In the repertory of liturgical tropes, a genre with a suspected extensive written tradition, there are numerous differences among versions of a melody at the level of ornamentation.⁵² Moreover, with regard to the trouvère repertory, a genre closely related to troubadour song but with a more demonstrable written tradition, Hans Tischler has said the following:

⁵⁰ See Ritva Jonsson and Leo Treitler, "Medieval Music and Language: A Reconsideration of the Relationship," in *Music and Language*, vol. 1 of *Studies in the History of Music* (New York: Broude Bros., Ltd., 1983), 18. The authors say "What is transmitted is the *structural idea* rather than the specific pitch contents."

⁵¹ Jonsson and Treitler, "Medieval Music and Language: A Reconsideration of the Relationship," 7.

⁵² Alejandro Planchart, "On the Nature of Transmission and Change in Trope Repertories, 237.

It seems clear that the several versions of a song often reflect the influence of improvisation, particularly with regard to ornamentation⁵³,

In another study of the trouvère repertory, Hans-Herbert Räkel has attempted to show how an early oral tradition, in the hands of aristocratic amateurs, introduced many variants which negated the concept of an archetype. Then, in the later thirteenth century, as the tradition passed into the hands of a socially pretentious bourgeoisie, a written transmission was introduced. Melodies became "corrected" to show greater symmetry of form with exact repetition replacing variation. Moreover, tunes were made modally consistent by altering final tones of verses.⁵⁴ The stability offered by a written tradition is evidenced in the uniformity of many contrafacta from that time.

Räkel's hypothesis is attractive for its simplicity and almost intuitive logic, and it seems to be an acceptable model for the troubadour transmission process. However, the transfer of Räkel's hypothesis to the troubadour repertory must be approached with caution, for far fewer troubadour than trouverè sources and melodies survive. The troubadour repertory also lacks the number of songs with multiple

⁵³Hans Tischler, *Chanter M'estuet: Songs of the Trouverès*, texts ed. by Samuel Rosenberg (Bloomington: Indiana University Press, 1981), xxi.

⁵⁴See Hans-Herbert Räkel, *Die musikalische Erscheinungsform der Trouverepoesie*, Publikationen der schweizerischen musikforschenden Gesellschaft, vol. 27, series II (Bern: Paul Haupt, 1977), especially Chapter III.

versions and the number of versions of a given song that are found in the trouvère repertory.⁵⁵

Unlike the trouvère repertory, the troubadour repertory lacks multiple traditions of manuscript sources for its melodies. Trouvère tunes represented in more than one manuscript tradition often have substantially differing melodies for each tradition.⁵⁶ By contrast, it is rare to see in the troubadour repertory anything approaching the degree of variance that is found between the MS R version of Peire Vidal's "Cant hom es en autrui poder" (P-C 364.39) on the one hand and the version in MSS G and W on the other.⁵⁷ There are no obvious reasons for the differences in the two versions: no gross scribal errors are evident, no physical problems with the manuscripts exist, and the melodies do not seem to be particularly unpredictable or aimless. Yet, they differ on almost every account: *ambitus*, modal quality, and text setting. (See Example 1 below).

⁵⁵With one exception (P-C 167.22) which has four versions, troubadour multiple versions in the Core Repertory are confined to only seventeen triple versions and thirty-one double versions. In the trouvère repertory it is possible to find as many as ten or more versions of a given melody. Regarding one such song, see van der Werf, *The chansons of the troubadours and trouvères*, 108-115.

⁵⁶See van der Werf, *The chansons of the troubadours and trouverès*, 30-34, and Ian R. Parker, "A propos de la tradition manuscrite des chansons de trouvères," *Revue de Musicologie*, 64, no. 2 (1978): 181-202.

⁵⁷As with several notated songs in MS W, it agrees with MS G at the transposition of a fifth higher.

Example 1. Peire Vidal, "Cant hom es en autrui poder" (P-C 364.39) in MSS R, G, and W

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---------|------|------|------|------|------|-------|-------|
| R | 1. Cant | hom | es | en | au- | trui | po- | der |
| G | Cant | hom | es | in | al- | trui | po- | der |
| W | Quant | hom | est | en | al- | trui | po- | der |
| | | | | | | | | |
| | 2. non | pot | totz | sos | ta- | lans | com- | plir, |
| | no | pot | tot | sos | ta- | lanz | com- | plir, |
| | non | pos | toz | sous | ta- | lanz | com- | plir, |
| | | | | | | | | |
| | 3. ans | l'a- | ven | so- | ven | a | ge- | quir |
| | ans | li | a- | ven | so- | ven | ge- | gir |
| | ainz | a- | ven | so- | vent | a | guer- | pir |

4. lo seu grat per au- truy vo- ler;

per al- trui grat lo seu vo- ler;

per al- tre graz. lou son vo- ler;

5. doncx maye en po- der me soi mes

donc pois el po- der me sui mes

et pos en po- der me sui mes

6. d'a- mors se- gray los mals e. ls bes

d'a- mor se- grai los mals at bes

d'a- mors si- grai; et maus et bens

7. e. ls tortz e. ls dretz e. ls dans e. ls pros,
 el torz el dreiz el danz el pros,
 et tors et dreis et dans et prous,

B. c'ai- si m'o co- man- da ra- zos.
 c'ai- si m'o co- man- da ra- zos.
 qu'en- si lou con- man- de rai- sons.

Composition

Perhaps the compositional process in any art form never will be completely understood. The mental processes leading up to the conception of a work of art often cannot be articulated by the artist himself. For the most part, analysis of the process begins with the finished product, the work of art. That work is compared to others of the same period or of a similar type to determine the role of the

artist as innovator in an otherwise conventional medium. Since the value of artistic innovation is culturally determined, and it differs from region to region and from one historical period to another, it is very important to try to understand what the artists, in this case the troubadours, may have envisioned as their role in the creative process.

As discussed above, the mystery looming over the transmission process in troubadour song also brings into question the process of the creation of the melodies. To a certain degree, the troubadours answer the question in the texts of their songs. They seem to be well aware of the novelty of their endeavors. Indeed, the troubadours are among the very earliest known self-conscious composers in the Middle Ages.⁵⁸ Unlike their predecessors and contemporaries who composed chant and other music for Church use, monophonic or polyphonic, and accepted anonymity as a requisite act of self-effacement, the troubadours are known by name, often mentioning themselves and fellow Troubadours in their song texts. Beginning with the very first troubadour, William IX, phrases such as: "farai un vers,"⁵⁹

⁵⁸Paul Evans, in *The Early Trope Repertory of St. Martial de Limoges* (Princeton: Princeton University Press, 1970), 20, says that some trope texts were attributed to known authors near the beginning of troping activity in the ninth century.

⁵⁹See *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*, ed and trans. Gerald Bond, Garland Library of Medieval Literature, vol. 4, ser. A (New York:

and "farai chansoneta nueva,"⁶⁰ became common mottos for the poetry. An example of a song heralding the novelty of making new music is found in a work (P-C 63.6) of another early troubadour, Bernart Marti, in the following verses:

De far sos novelhs e fres,
so es bella mastria.⁶¹

It should be noted that specific mention of the making of tunes (*son*) occurs much less frequently in the songs than references to the making of words or songs (*mot, vers, or canso*).

It cannot be assumed that when a poet proclaims that he is "making a song" that he is also creating a melody. In a discussion of the word *cantio* (O.P. "canso"), Dante differentiates between words set to music and the music itself. More specifically, Dante says that the word *cantio* refers to the supreme genre of vernacular poetry, "which for its excellence we call *cantio*" (*canso*).⁶² He says that the music itself is never called *cantio* but rather *sonus, tonus,*

Garland Publishing Co., 1982), 2-3, 14-15, 18-19, 40-41.

⁶⁰*The Poetry of William VII*, 44-45.

⁶¹No tune survives for this song. See Chambers, *Old Provençal Versification*, 84. A translation reads as follows: "In order to make new and fresh tunes, this is beautiful skill."

⁶²See Dante, *De Vulgari Eloquentia*, 49: "dicimus vulgarium poematum unum esse supremum, quod per superexcellenciam cantionem vocamus." See also Dante, *Literature in the Vernacular*, 49.

nota, or melos.⁶³ He continues, saying the following:

For no flautist or organist or lutanist calls his melody *cantio* except insofar as it is united to some song.⁶⁴

Dante concludes his explanation with the following unequivocal statement:

Thus, *cantio* is seen to be the completed action of writing down words to be set to music.⁶⁵

At least a part of the novelty celebrated by the troubadours seems to be the notion of one person making both words and tunes, or at least bringing them together in one work.⁶⁶ For example, in two of Marcabru's songs, we find

⁶³See Dante, *De Vulgari Eloquentia*, 48: "Ad quod dicimus quod nunquam modulatio dicitur cantio, sed sonus, vel thonus, vel nota, vel melos." See also Dante, *Literature in the Vernacular*, 49, and footnote 5 above.

⁶⁴See Dante, *De Vulgari Eloquentia*, 48: "Nullus enim tibicen, vel organista, vel cytharedus melodiam suam cantionem vocat nisi in quantum nupta est alicui cantioni." See also Dante, *Literature in the Vernacular*, 49.

⁶⁵See Dante, *De Vulgari Eloquentia*, 48-49: "Et ideo cantio nichil aliud esse videtur quam actio completa dicentis verba modulationi armonizata." See also Dante, *Literature in the Vernacular*, 49.

⁶⁶James Winn, *Unsuspected Eloquence*, 76-77. Also, see CHAPTER I, page 11 above. In Paul Evans, *The Early Trope Repertory of Saint Martial de Limoges*, 1-15, the author takes exception to the common definition of trope which includes almost any interpolation in a official liturgical chant, most notably the sequence. He insists that according to medieval terminology "tropus" can only apply to additions to the antiphonal Proper chants of the Mass, i.e. Introits, Offertories, and Communions, and additions to Mass Ordinaries. Unlike the addition of *prosa* and *prosulae* to pre-existing melismata producing an overwhelmingly syllabic setting, a true trope involves newly composed music simultaneously conceived with its text usually producing a

the following: "dist Marcabrun's lou vers del son" (P-C 293.35)⁶⁷ and "Lo vers e.l son vuoill enviar" (P-C 293.15).⁶⁸ Consider also the incipit to Bernart Marti's song "Farai un vers ab son novelh" (P-C 63.7).⁶⁹ And again, indicating the importance of a good tune in the musico-poetic relationship, Jaufre Rudel's *vida* states: "E fetz de lieis mains bons vers ab bons sons ab paubres motz."⁷⁰ The three poet/musicians mentioned here are early troubadours and not far removed in place and time from the monastic tradition in which tropes, i.e. additions of music, words, or both to the liturgy, were often assembled with separate makers for text and for music.⁷¹

neumatic text setting.

⁶⁷One possible translation is as follows: "Said Marcabru the words and the tune." Also, see the above discussion of this song on pages 42-43.

⁶⁸No tune is preserved for this song. The translation is as follows: "I wish to send the words and the tune."

⁶⁹No tune survives for this song. The translation is as follows: "I will make a poem with a new tune."

⁷⁰See *The Poetry of Cercamon and Jaufre Rudel*, edited by George Wolf and Roy Rosenstein, 95. They translate the statement as follows: "And he wrote many good songs about her, with good melodies and poor words."

⁷¹See Winn, *Unsuspected Eloquence*, 77. Again, Winn is, most likely, referring to the more general definition of trope that includes the setting of melismata with *prosaes* and *prosulae*. See also, Evans, *The Early Trope Repertory of St. Martial de Limoges*, 70-71, in which he explains that because the musical settings of tropes fail to distinguish between poetic texts with quantitative meters and prose texts, it well may be a sign that music and text were not the domain of a single composer.

The fact that some troubadour songs point out the novelty of composing either words or music, or both, may cause one to wonder about those songs in which such novelty is not mentioned. In such songs, did the troubadour work with borrowed material? And, did the essential role of the troubadour in the creative process differ in such songs from that in the self-proclaimed "novel" songs? If indeed the troubadours are so-named because their compositional activity constitutes the secular counterpart of the composers of religious tropes, i.e. the *tropatores*, then it may be worthwhile to examine the possible connections between the two repertories and the role of the *tropatores* in the compositional process.

As has been suggested above, the most immediate connection between troubadour and trope repertories seems to be the sacred *versus* written in Old Provençal as exemplified in the Aquitanian MS 1139.⁷² As a kind of trope, such *versus* are quite removed from Evans' restrictive definition: interpolations to the Mass chants found in the tenth- and eleventh-century troper.⁷³ By contrast, the vernacular *versus* of MS 1139 are rhymed, accentual poetry virtually independent of any direct liturgical connections.

⁷²Problems of chronology make it virtually impossible to know whether or not the vernacular *versus* of MS 1139 actually preceded the songs of the earliest troubadours.

⁷³Evans, *The Early Trope Repertory of St. Martial de Limoges*, 3-4.

They appear to resemble the contemporaneous hymn in their strophic form and musical characteristics.⁷⁴

The relationship of the Latin *versus* to the trope repertory probably dates back to the beginning of troping activity. Among the earliest tropes are those written in hexameters, most likely by Carolingian court poets who often called their poetry *versus*.⁷⁵ The term "versus" appears in an early layer of MS 1139 in which a group of Latin *versus* are connected with the Matins' versicle, "Benedicamus Domino." Such *Benedicamus-versus* are rhymed accentual poetry, often with refrains, that end on the words of the versicle.⁷⁶ Of most importance to the present study is the observation that some of the *Benedicamus-versus* seem to derive their melodies from the tones, i.e. intonation formulas, of the versicles.⁷⁷

The relevance to the liturgy of some *Benedicamus-versus* texts is sometimes unclear, and this may account for the existence of some manuscript versions of a text without the "Benedicamus Domino" ending. However, musical connections

⁷⁴Richard Crocker, *The New Grove*, s.v. "Versus," 683.

⁷⁵See Evans, *The Early Trope Repertory of ST. Martial de Limoges*, 20, and Richard Crocker, *The New Grove*, s.v. "Versus," 683.

⁷⁶For an facsimile of the MS 1139 *Benedicamus-versus*, "Vallus montem," see Gillingham, *Paris Bibliothèque Nationale Fonds Latin 1139*, f. 42v. For a translation of the text, see Crocker, *A History of Musical Style* (New York: McGraw-Hill, 1966), 50.

⁷⁷Crocker, *The New Grove*, s.v. "Versus," 683.

with the *Benedicamus* tones may be present even when the versicle text is lacking. For instance, in Example 2 below, the melody of the *versus*, "Gaudeamus nova cum leticia,"⁷⁸ seems to be derived from melodic material in two mode 1 *Benedicamus Domino* tones.⁷⁹ The first and penultimate verses of the *versus* seem to be derived from the melody over "Benedicamus" in *Benedicamus* tone number 1.⁸⁰ The last verse in the *versus* seems to borrow from the long descending

⁷⁸The *versus* is found in MS 1139, folio 37v and designated "Versus Trotter." For a facsimile of the work, see *Paris Bibliothèque Nationale, Fonds Latin 1139* prepared by Bryan Gillingham, Publications of Mediaeval Musical Manuscripts, no. 14 (Ottawa: The Institute of Mediaeval Music, 1987), f. 37v.

⁷⁹*LU*, 126. One versicle melody belongs to the feasts of the Blessed Virgin and thus, shares its melody with the opening of the *Kyrie cum júbilo* (*LU*, 40), a melody that Richard Crocker in, *A History of Musical Style*, 32, claims dates from the 1100's. The other versicle melody is chanted on Sundays throughout the year and shares its melody with the opening of *Kyrie Orbis factor* (*LU*, 46).

⁸⁰The d-f-g-a initium is a strong Dorian modal characteristic. See mode 1 *neumae* in Terence Bailey, *The Intonation Formulas of Western Chant*, Pontifical Institute of Mediaeval Studies: Studies and Texts, vol.24 (Toronto: Pontifical Institute of Mediaeval Studies, 1974), 60. However, the same interval content appears in Johannes de Grocheo's *De musica as neupma quinque*. See Ernst Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheo* (Leipzig: VEB Deutscher Verlag für Musik, 1967), 160. Finally, the motive appears in Marchetto of Padua's *Lucidarium* as the seventh intermediation of the diapente. Marchetto says that it is usually placed in the first or eighth modes but may also appear in the sixth. See Jan Herlinger, *The Lucidarium of Marchetto of Padua: A Critical Edition, Translation, and Commentary* (Chicago: University of Chicago Press, 1985), 515.

melisma over "Domino" in *Benedicamus* tone number 2.⁸¹ The *versus* and the two *Benedicamus* tones, shown in the example below, all share strong Dorian modal characteristics, and the degree to which their melodic similarities can be attributed to their modal affinity is debatable. However, between the last two verses, the abrupt leap of a minor sixth and the eventual descent of a minor seventh in the last verse cannot help but to draw attention to the *Benedicamus* tone. (See Example 2 below). Meanwhile, the declamatory-style melody of the third and fourth verses, built on d-f-f-f-g-f-d, resembles the second Psalm tone.⁸² The opening verse refrain begins like a solemn tone, emphasizing the dominant, a, then cadencing on the d final.⁸³ It should also be noted that the *versus* text makes

⁸¹The falling figure b-a-g-f-e-d-c occurs frequently in troubadour song, happening in at least twenty-eight versions of melodies.

⁸²See *LU*, 129. Also see *Commemoratio Brevis de Tonis et Psalmis Modulandis*, intro., critical ed., and trans. by Terence Bailey, *Ottawa Mediaeval Texts and Studies*, vol. 4 (Ottawa: The University of Ottawa Press, 1979), 47.

⁸³Few troubadour songs open with an a-a-g-a pitch sequence. It appears in Peirol's song P-C 366.3 and in three examples by Guiraut Riquier (P-C 248.56, 248.69, and 248.82), the first and last songs being remarkably similar in their beginnings. In addition, the opening melody to P-C 248.56 and 248.82 is nearly duplicated in P-C 248.57, which begins a-a-a-g-a. The antiphon to the Blessed Virgin, "Salve, regina," begins a-a-g-a.

Example 2. Anonymous, "Gaudeamus nova cum leticia" and *LU*,
Benedicamus IV and V

IV

Gau - de - a - mus no - va cum le - ti - ci - al Ful - get di - es
 Na - ta lu - ce

ho - di - er - na No - va di - es, no - va na - ta - li - ci - a;
 sem - pi - ter - na; No - vus an - nus, no - va haec sol - lem - ni - a;

No - va de - cent gau - di - a, no - ve lau - dis can - ti - ca.

V

[Transcription taken from Crocker, *A History of Musical Style*, 49]

Benedicamus IV

1. **B** E-nedi-cámus Dó- mino.

R̄. Dé- o grá-ti-as.

Benedicamus V

1. **B** E-nedi-cámus Dó- mino.

R̄. Dé-o grá- ti-as.

reference to its own novelty.⁸⁴

The strong resemblance of the *versus* "Gaudemus nova" to chant formulas is unlikely to be coincidental, and it is probably best explained as the result of both a conscious and a subconscious process. As a subconscious process, it involves the role of memory, i.e. reconstructing melodies from patterns that have been internalized.⁸⁵ In the above example, the recognizable patterns are those of the liturgical tones and their corresponding modal characteristics. If other musical patterns are also present, they may never be known because no other regulated musical system has come down to us from that time.

As a conscious process, the resemblance demonstrates the role of the *tropator* as a musical, as well as textual, rhetorician. Such a process involves the conscious manipulation of familiar melodic gestures which are then adorned with interesting new turns of phrase.⁸⁶ In an

⁸⁴The following translation is according to Crocker, *A History of Musical Style*, 49:

Let us rejoice with new joy!
 Today shines forth, born in eternal light,
 New day, new birth, new year, new festivity;
 These call for new rejoicing, new songs of praise.

⁸⁵Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," 476.

⁸⁶See Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, trans. by Willard Trask, Bollingen Series, vol. 36 (Princeton: Princeton University Press, 1953), 302-304. See also, Alec Robertson and Denis Stevens, *The Pelican History of Music, I: Ancient Forms to Polyphony* (Baltimore: Penguin Books, 1960), 251.

essentially oral tradition such as that of the liturgical tropes, the *versus*, and the troubadour songs, both conscious and subconscious processes are in operation whether the performer is reconstructing a pre-existing song from memory or whether he is orally composing. So, the "invention" of a new song sometimes differs only in degree from a reconstruction from memory of an already existing song.⁸⁷ In either case, transmission or composition involve the personal stylistic traits of the performer.

One of the most troublesome words in the troubadour vocabulary is "trobar." Generally thought to signify "to invent," as in the composition of poetry and music of a song, one would expect that to be the chief activity of the troubadour (O.P., *trobador*). However, the act of composing new words and tunes is often stated explicitly, especially in the songs of the early troubadours, as noted above (*cf.* "Farai un vers ab son novelh") without reference to *trobar*. Then, there is the description of Elias Cairel in which a verb form of *trobar* is mentioned in addition to "well-written motz e sons:" "...mal cantava...mal trobava [Pres., 3 sing.]...mal violava e pieitz parlava," yet he is credited with "ben escrivia motz e sons."⁸⁸ The verbs "cantava,"

⁸⁷Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," 476.

⁸⁸G. Thibault, "L'Ornementation dans la musique profane au Moyen-Âge," *Report of the Eighth Congress, New York 1961*, vol. 1, *Papers*, ed. by Jan LaRue (New York: Bärenreiter, 1961), 451.

"violava," and "parlava" have to do with the performance of songs and "trobava," nestled among these verbs, would seem also to bear the performance connotation. Apparently, Elias was not good as a performer. On the other hand, his words and tunes were "well written," presumably referring to songs having been notated in a source. In Elias' case, "trobar" and "escrivia" seem to work against each other, with the result that neither seems to denote the act of composing. Nonetheless, the separation of "trobava" from "escrivia" in his biography helps to bolster the idea that the written version was not necessarily what was heard in performance. Thibault suggested that, on the evidence of Elias, "trobar" signifies not the act of "composing" in the conventional sense of the word, but the art of improvising around a melody, a spontaneous act of performance.⁸⁹ Such a notion seems compatible with that which has been said above about oral composition. So, in reconciling "trobava" with "escrivia" in Elias' songs, it would seem that, as represented in their ideal form in notation, the songs have the potential for a good performance, a performance in which the details of the song could be deftly manipulated and embellished by a performer much better than Elias.

The rapidity with which troubadour forms and styles were classified and codified tends to belie the training of

⁸⁹G. Thibault, "L'Ornementation dans la musique profane au Moyen-Âge," 451.

the troubadours in rhetoric. Assuming the poetic approach of the troubadours to be, in large part, an exercise in rhetoric, John Stevens says the following:

The normal procedure would be to take a known theme, to choose a 'decorous' form and style, and to embellish it with accepted figures of speech, the aim being to make as effective a piece of communication as possible.⁹⁰

In the context of Stevens' view of a rhetorical approach to song, the term "trobar" could refer to a conscious effort to effect a particular rhetorical style. The embellishments, which are the determinants of style, are drawn from the conventional vocabulary. The complexity of the style depends on the density of the embellishments and their ambiguity. Apparently, the performance of a song may involve a somewhat free application of improvised embellishments which are suitable to the style. A style that avoids embellishment or uses it only sparingly is the *trobar leu*, or "easy" style.⁹¹ On the other hand, a style given to embellishments, "the ornatus difficiles of medieval rhetoric,"⁹² is the *trobar clus* or "difficult" style.⁹³

It was during the era of troping activity, i.e. c. 900-

⁹⁰John Stevens, *The New Grove*, s. v. "Troubadours, trouvères," 191.

⁹¹See CHAPTER IV, "Bernart de Ventadorn."

⁹²Stevens, "Troubadours, trouvères," 193.

⁹³See Linda Paterson, *Troubadours and Eloquence*, 85, in which she says, "he [Peire d'Alvernhe] himself can compose perfectly in the highest style [*trobar clus*], using ornaments by the bushel-load."

1200, that music theorists developed a means by which they could explain the rhetorical nature of music in song. The realization that language and music each possess expressive qualities that can be made to parallel each other seems to be quite a revelation. Since a catalog of the expressive qualities of language had already been attempted in an ancient *ars rhetorica*, medieval music theorists effected a close analogy to language, matching the hierarchical structures of grammar to those of melody.⁹⁴

As John Afflighemensis demonstrated in his *De musica* (c. 1100-1121), with substantial borrowings from Guido (*Micrologus*) before him,⁹⁵ the structured medium of music in chant is analogous to the structure of its grammar in the Latin language; the music has what he calls "distinctions" comparable to the colon, comma, and period in grammar which form the hierarchy of its syntax.⁹⁶ In chant it may be assumed that the ecclesiastical modes make up the primary system that underlies the musical syntax. John related the

⁹⁴Jonsson and Treitler, "Medieval Music and Language: A Reconsideration of the Relationship," 7. The authors present the parallel as follows:

An analogy is drawn between what we can call the constituent-hierarchy of language (phonemes, syllables, words, phrases, sentences or verses, discourses or poems) and that of melody (sounds, neumes, phrases, songs).

For more on the rhetorical significance of melody in song, see CHAPTER III, "Guido."

⁹⁵See CHAPTER III, "Guido."

⁹⁶See Hucbald, Guido, and John On Music, 115-117.

'structure of the modes to the distinctions in grammar. For example, a pause on the fourth or fifth above the *finalis* (tenor?) is equivalent to the colon; a return to the *finalis* within the chant equals the comma; and arriving at the *finalis* at the end represents the period.⁹⁷ To a literate medieval person, John's language-music analogy was more than an abstract concept. Virtually without exception, reading was done aloud whether or not anyone else was present to hear. Words had meaning only when they were heard, and the reader knew how to inflect his voice at the points of punctuation to give form and shape to the meaning of the text.

To the extent that the vernacular *versus* can share in the language-melody analogy constructed around chant, troubadour song should also be considered. Musically, there appears to be little differentiation between tonal systems of chant, *versus*, and early troubadour song. So, to some extent, the hierarchical structures of the music of the troubadours may reflect the dynamic of the ecclesiastical modes with regard to the grammar-music relationship. On the other hand, textually the vernacular *versus* and troubadour song do differ structurally from most chant.

Unlike most chant, troubadour song texts are highly structured by rhyme. Cadential patterns, which often coincide with rhyme words, sometimes do so in a way that

⁹⁷ *Hucbald, Guido, and John On Music*, 116.

suggests a close word-tone relationship. The resulting similar, and sometimes identical, musical patterns at the rhyme are commonly called musical rhyme. John Stevens believes that musical patterning, such as musical rhyme, is a sign of rhetoric in music,⁹⁸ and as such occurs rarely in chant, a type of music that he considers not to be rhetorically influenced.⁹⁹ Also, the idea of the recurrence of a "refrain-melody," or to a lesser degree, a tuneful motive, is unusual in Gregorian chant and more akin to the technique of secular lai or sequence composition.¹⁰⁰ Recurring motives and melodies suggest a concern with form and style that is generally foreign to chant.

One type of chant that does approximate troubadour song in form and style is the hymn. Strophic and structured on verses of clear-cut length which sometimes end in rhyme or assonance, the non-Biblical text of the hymn may also be metrically composed. The musical setting of hymns may even involve recurring motives and musical rhyme,¹⁰¹ the kinds of formal manipulation indicative of a rhetorical approach. Indeed, Johannes de Grocheo compared the hymn to the highest category of trouvère song on the basis of its style or mode

⁹⁸Stevens, *Words and Music in the Middle Ages*, 296-99.

⁹⁹Stevens, *Words and Music in the Middle Ages*, 86 *passim*.

¹⁰⁰Stevens, *Words and Music in the Middle Ages*, 369.

¹⁰¹Stevens, *Words and Music in the Middle Ages*, 55.

of expression. He said the following:

Hymnus est cantus ornatus plures habens versus.
Dico autem ornatus ad modum cantus coronati qui
habet concordantias pulchras et ornate
ordinatas.¹⁰²

If the *ornatus* of the *cantus ornatus* mentioned by Grocheo could embrace in some way the rhetorical device known as *tropus* ("turn of phrase"), then the name given to composers of Old Provençal secular *cantus ornatus*, i.e., O.P. *trobadores*, can be seen as a description of their activity.¹⁰³ Moreover, the songs of the early troubadours were labelled "vers," from the Latin, *versus*, which in addition to its meaning as "verse" or "poem" can translate as "turn" or "turn around," in a sense synonymous with "tropus." If the literary "turn of phrase" of *tropus*, or *vers*, could have a musical counterpart, then possibly it is that which Guido expressed as "balance" in good chant composition in the famous Chapter XV of *Micrologus*. He stressed that phrases should be equal in length and tastefully varied according to their nature. Within the phrase, balance could be achieved in the following way:

¹⁰² See Ernst Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheo*, 156. For a translation, see Johannes de Grocheo, *Concerning Music (De musica)*, second ed., trans. Albert Seay, Colorado College Music Press Translations, vol. 1 (Colorado Springs: Colorado College Music Press, 1967), 35:

A Hymn is an ornate song, having many verses. I say ornate in the manner of coronate cantus, which has beautiful concords arranged ornately.

¹⁰³ See CHAPTER I, "Poetic Content," 26.

Item ut reciprocata neuma eadem via qua venerat
redeat, ac per eadem vestigia.

Item ut qualem ambitum vel lineam una facit
saliendo ab acutis, talem altera inclinata e
regione opponat respondendo a gravibus, sicut fit
cum in puteo¹⁰⁴ nos imaginem nostram contra
exspectamus.

In explaining the purpose behind the "turning back" in
musical phrases, John Afflighemensis in his *De musica*
appealed not only to a sense of balance, but also to the
propriety of returning at the end to the modal final.¹⁰⁵

In another sense, *tropus* is related to the Byzantine
troparion both etymologically and through their similar
functions in their respective liturgies. Latin Tropes and
Byzantine Troparia both may have begun as invitatory
prefaces added to the liturgy.¹⁰⁶ After the initial

¹⁰⁴ *Guidonis Aretini Micrologus*, 168-169. The
translation in *Hucbald, Guido, and John On Music* is as
follows:

Also a neume, turning back on itself, may return
the same way it came and by the same steps.

Also note that when a neume traverses a certain
range or contour by leaping down from high notes,
another neume may respond similarly in an opposite
direction from low notes, as happens when we look
for likeness confronting us in a well.

¹⁰⁵ The following translation is from *Hucbald, Guido,
and John On Music*, 115:

They are called "tropes" from a suitable turning
back, for however the chant may be diversified in
the middle, it is always led fittingly back to the
final by means of the tropes, that is, tones.

¹⁰⁶ See Oliver Strunk, "Tropus and Troparion," *Speculum
Musicae Artis. Festgabe für Heinrich Husmann*, ed. Heinz
Becker and Reinhard Gerlach (Munich: Wilhelm Fink Verlag,
1970), 305.

appearances of each, their developments tended to reflect the needs of each particular liturgy. The non-Biblical texts of both constitute the same hermeneutical spirit of troping. However, the Byzantine Troparia in normal use differ from the Latin Tropes in that each may be considered a self-sufficient stanza, not unlike the antiphon in the West. Furthermore, and of great significance to the present discussion, the texts of the Troparia can be poetic with concern for metrics and versification, and from their earliest manifestations, they could be strophic.¹⁰⁷ In other words, the Troparia are, among other things, hymns in the Western sense of the word, Grocheo's *cantus ornatus*. Thus, a relationship to *tropus* for the troubadours could involve both its meaning as a literary and musical "turn of phrase," and by association, its connection with the *troparion* as an independent hymn-like structure. A further consideration in such a relationship is that Tropes and Troparia are composed in accordance with the modal systems of the parent repertoires. Troparia reflect the Byzantine system of eight modes, the *oktoechoi*. However, unlike Latin Tropes they are, for the most part, *contrafacta*, or *prosomoia*, based on a set of modally framed model melodies.

The notion of model melodies, or melody-types, gains greatly in importance in a discussion of the music of

¹⁰⁷Dimitrije Stefanović, *The New Grove*, s.v., "Troparion," 172.

secular song with the following statement of Johannes de Grocheo (*De musica*):

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.¹⁰⁸

Grocheo seems to be saying that composition is the process of adapting a preconceived melodic idea to a poetic form. Grocheo went on to say that the music must conform to the style (rhetorical figures) within the form of a particular song type. He said:

Dico autem unicuique proportionalis, quia alium cantum habet cantus gestualis et coronatus et versiculatus, ut eorum descriptiones aliae sunt, quemadmodum superius dicebatur.¹⁰⁹

Dante seems to concur with Grocheo on the notion of compositional process in secular song in the following statement:

¹⁰⁸ Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio*, 134. A possible translation is: Moreover, the means of composing [*cantus* and *cantilena*] is one, just as in nature. First, the words are prepared at the level of subject matter, afterwards indeed the music is introduced to the unique text proportionately on the level of form. Cf. Treitler's notion of *structural idea* in the transmission process in "Medieval Music and Language: A Reconsideration of the Relationship," 18.

¹⁰⁹ Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes Grocheio*, 154. Translated in Seay, *Johannes de Grocheo Concerning Music*, 19, as follows:

I say appropriate way since gestual and coronate and versiculate cantus are different, as their descriptions are different in the manner stated above.

Thus we can gather the defining terms from what has been said before, and state that a stanza is a structure of lines and syllables limited by the subject to a specific musical setting, and the harmonious disposition of its parts.¹¹⁰

To what degree the details of the text/melody relationship, "the harmonious disposition of its parts," were worked out in the compositional process may never be known. It may well be that the problem of correlating the poetic meaning, expression, and metrics with the music was largely one of performance. Here we arrive back at the question of what constitutes oral composition as opposed to transmission.

The relationship of text to music may go beyond the adaptation of a melody to a poetic form and style. It may involve the metaphysical relationship between a numerical ideal and the poem on one hand and its melody on the other. Consider John Stevens' notion of *armonia* and the number theory. Stevens says the following:

the musician did not set the words of the poem to music; he set its pattern. It was this pattern, a purely numerical structure of stanzas, lines and syllables, which preceded both the melody and the poem...*numeri*, the rhythmic proportions and relations, took precedence over the melody and the poem rather than that they necessarily preceded them both in time--the *armonia* of the song thus exists in ideal form, as a numerical reality waiting to be incarnated...the notes and the words are not so much related to one another as related both to a single numerical idea.¹¹¹

¹¹⁰ Loosely translated in Dante, *Literature in the Vernacular*, 51. See Dante, *De Vulgari Eloquentia*, 50: Quare sic colligere possumus ex predictis diffinientes et dicere stantiam esse sub certo cantu et habitudine limitata carminum et sillbarum compagem.

¹¹¹ Stevens, *Words and Music in the Middle Ages*, 499.

Stevens' notion of medieval song composition as a sort of "pre-conceptual" process seems difficult to reconcile with Guido and John Afflighemensis in their analogy between music and grammar in song. The relationship of the hierarchy of sense units, i.e. comma, colon, and period, in grammar and those in music, e.g. *tenor* and *finalis*, to a purely numerical ideal is not apparent in their writings. Moreover, Grocheo and Dante tell us that the poem is prepared solely according to its subject matter, i.e. content, and that melody is adapted to the structure of the poem and its style (use of rhetorical figures). It would seem that the means of expression stems from the content of the poetry and far outweighs any consideration for numeric relations.¹¹²

Notation

A considerable amount of the present work already has been devoted to a general discussion of the role of notation in the text/melody relationship, the transmission of songs, and the compositional process of the troubadours. The types of notational systems employed and the peculiarities of those systems in the extant manuscripts have yet to be discussed.

¹¹²Probably the most critical of Stevens' Boethian concept of *musica* in medieval song is Leo Treitler. See Treitler, "Medieval Music and Language: A Reconsideration of the Relationship," 5.

And, it still remains to see how such notational systems may have influenced the preservation of the troubadour melodies.

Notational systems are dynamic, constantly developing to meet the needs of the day. And so, all notational systems have to be interpreted within a context.¹¹³ The development of notation in Western Europe parallels the spread of Gregorian chant, with the earliest known attempts dating from the eighth to the tenth centuries and relating to the transference of Roman practice to the Carolingian empire.¹¹⁴ The earliest notational systems were non-diastematic and are virtually indecipherable today. It may well be that certain information crucial to the interpretation of the various neume shapes employed has been lost. Given the apparent lack of accurate pitch representation with non-diastematic neumes, it is no wonder that the codification of a theoretical system such as the ecclesiastical modes began to be written down in the era immediately prior to and contemporaneous with the earliest notational systems. The theoretical principles behind the ecclesiastical modes would be indispensable to the interpretation of the earliest notational systems. Another support system that arose during the era of the earliest

¹¹³See Stevens, *Words and Music in the Middle Ages*, 450.

¹¹⁴Planchart, "On the Nature of Transmission and Change in Trope Repertories," 217-218.

notations was the Tonary.¹¹⁵ Of this era, Planchart says the following:

Indeed, the notation of the absolute size of intervals in a melody was clearly not a crucial matter for a singer familiar with the modes, the psalm tones, and their differences, and who understood the textual and melodic behavior of the different categories of chant.¹¹⁶

However, the rapid development of diastematic notation and the musical staff suggest that the context in which non-diastematic notations functioned was soon lost to most users of notation. The innovations of staff and diastematic neumes provide the modern scholar with a much surer sense of the pitches intended in the sources. Yet, a context for rhythmic interpretation of the neumes seems lost. It was, undoubtedly, to those who did not understand the modal and liturgical context of chant melodies that John Afflighemensis addressed his Chapter XV, "How the ignorance of fools often corrupts the chant." Later, in Chapter XXI he pleaded for the learning and teaching of neumes regulated by Guido's two-line staff.

It is unclear from John's account whether, in spite of the greater pitch accuracy afforded by the staff, the notion

¹¹⁵In addition to establishing the modal link between an antiphon and psalm, the Tonaries introduced the characteristic melodic formulas of the modes. See Terence Bailey, *The Intonation Formulas of Western Chant, Studies and Texts*, vol. 28 (Toronto: Pontifical Institute of Mediaeval Studies, 1974), 48-90.

¹¹⁶Planchart, "On the Nature of Transmission and Change in Trope Repertories," 217.

of sight-reading from such notation was what he had in mind.

On this he said the following:

These Guidonian neumes...indicate all the intervals unambiguously. Not only do they completely obviate error, but, once learned perfectly, they will¹¹⁷ not allow one to forget how to chant from them.

And later he said:

once he has learned four 'histories' or the same number of offices by means of the neumes from his precentor, will be able to learn the whole¹¹⁸ antiphony and gradual without a teacher.

John stressed the importance of a learning period so that the new notation could be placed within its proper context, i.e. the parameters of the modes and the liturgy. Moreover, his emphasis still seems to be on committing the chants to memory.¹¹⁹ For, John presents the Guidonian notation in a semiotic relationship to the modal system, as a reaffirmation of it rather than as a substitute for understanding it.

Every notational system presents certain compromises with actual musical practice. The adoption of the staff tends to eliminate the possibility of a pitch dynamic within the individual neume shapes by assigning each neume element

¹¹⁷ *Hucbald, Guido, and John On Music*, 147.

¹¹⁸ *Hucbald, Guido, and John On Music*, 150.

¹¹⁹ Once a song has passed to memory, iconic notation is no longer necessary to reproduce it. Margaret Switten wondered, in *The Cansos of Raimon de Miraval: A Study of the Poems and Melodies*, 3, if "it is possible that the text alone served as a sufficient reminder to a performer who was expected to 'know' the melody."

to a particular pitch level. The convenience of a pitch-accurate staff notation compromises the interpretation of figures such as the *quillisma*, the *oriscus* and related *pressus*, and the liquescent neumes which seem to suggest a gliding between steps on the staff.¹²⁰

When various secular repertoires began to be notated, the context for interpreting the neumes necessarily differed from that of chant. The liturgical demand of matching Psalm tones to antiphons in the corresponding mode was no longer a factor. Indeed, the degree to which the ecclesiastical modes apply is questionable. Probably the greatest differences between troubadour song and chant involve form and style. For the troubadour repertory, these are large-scale rhythmic factors that begin at the level of the stanza and involve poetic versification, rhyme, and metrics.

Despite the new demands placed on notational systems by secular repertoires, the styles of notation used for the troubadours, *viz.* square and Messine, were conventional for thirteenth-century chant. Given the existence in the late thirteenth century of more rhythmically precise notational

¹²⁰ See Dom Eugene Cardine, *Gregorian Semiology*, trans. Robert M. Fowels (Solesmes: Abbaye Saint-Pierre de Solesmes, 1982), 124-162. According to David Hiley, *The New Grove*, s.v. "Notation, III, 1," 350, liquescence may not have been understood by many even in Guido's day, and this notion accounts for the statement in *Micrologus*, Chapter XV, in which he explains what the liquescence is but offers a caution that the performance of it is optional and often not preferred. (See *Guidonis Aretini Micrologus*, 176-177). The staff tends to obscure the possible differences among a variety of symbols used to indicate the same melodic design.

systems, e.g. modal and mensural, the troubadour scribes may have chosen deliberately to use rhythmically neutral notations because they were traditional and considered appropriate for monody, or because of lack of familiarity with the new systems, or because the scribes merely copied from non-mensural exemplars.¹²¹ On the other hand, the greatest part of the troubadour repertory appears to be unsuitable for the application of modal rhythm. The rhythmic modes were intended for the highly melismatic music of *organum purum* in which rhythmic meaning is derived from ligature patterns. Most of the troubadour repertory is only mildly melismatic, i.e. neumatic, with ligatures sporadically broken up by simple neumes, destroying the ligature patterning essential to modal rhythm.¹²² A few songs approach or even attain a purely syllabic setting. A very few of the nearly syllabic troubadour songs were

¹²¹Stevens, *Words and Music in the Middle Ages*, 457. Stevens poses a number of possible reasons that scribes persisted in using non-mensural notation for the courtly chanson, concluding that "...in my view it is conscious, deliberate and meaningful..." For an example of the social context of notation in monophonic repertories see Matthew Steel, "A Reappraisal of the Role of Music in Adam de la Halle's *Jeu de Robin et de Marion*," in *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn McPeck*, Musicology: A Book Series, vol. 7 (New York: Gordon and Breach Science Publishers, 1988), 51.

¹²²Even when ligatures were broken up to accommodate the neumatic and syllabic settings of *conductus* and motet, they still maintained the patterning of modal rhythm uncharacteristic of troubadour settings.

notated in a kind of pre-mensural,¹²³ or pre-Franconian, notation in which *virgae* and *puncta*, i.e. longs and breves, are alternated.¹²⁴

If troubadour melody operates within the context of tonal systems in addition to the ecclesiastical modes, such systems, lacking any documented theory, can only be a matter of conjecture. Regardless, the influence of the ecclesiastical modes seems undeniable. On the other hand, textual contexts have to do with strophic form and poetic content. In the case of poetic content, the troubadours produced a number of different poetic genre that suggest differing text/melody relationships. For example, the text/melody relationship for dance-songs is fairly clear, i.e. "sung and performed in company,...have a metrical base, an underlying regular rhythm, duple or triple..."¹²⁵ The text setting for dance-related genres such as the *dansa* and

¹²³Also known as "semi-mensural," see van der Werf, *The chansons of the troubadours and trouveres*, 40. See also, Stevens, *Words and Music in the Middle Ages*, 450 and 452.

¹²⁴Examples of troubadour songs suspected of using a pre-mensural notation are from MS R. The songs are: P-C 293.18 and 293.30 (Marcabru, folio 5), P-C 70.1 (Bernart de Ventadorn, folio 57) and to some extent P-C 242.45 (Guiraut de Borneill, folio 9) and P-C 366.9 (Peirol, folio 88). According to Elizabeth Aubrey, "A Study of the Origins, History, and Notation of the Troubadours," 134, the notation of these songs is not a later edition. However, the sporadic alternation of longs and shorts in these songs does not seem to reflect any consistent metric pattern. Both Marcabru and Bernart lived before the known experiments in mensural notation, and therefore are unlikely to have written their melodies in such notation.

¹²⁵Stevens, *Words and Music in the Middle Ages*, 450.

estampida, as well as for narrative genres such as the *lai*, *descort*, and *pastorela*, is typically quite syllabic and well suited for a mensural interpretation.¹²⁶ By contrast, text setting for the courtly *canso* and *vers* is often more melismatic than that of the dance and narrative genres.¹²⁷ The more melismatic the setting the less likely is the possibility of a mensural interpretation.¹²⁸

As mentioned above, Stevens suggests that the primary context for the courtly song is the expression of an underlying number relationship, the *armonia* of musical and textual form moving from one syllable to another.¹²⁹ Reference to the syllable as the fundamental level in a possible number relationship is also borne out in statements by Guido, John, and Grocheo. It is in the neume/syllable relationship that confusion arises over Grocheo's statement that the *cantus coronatus*, the highest style of *trouvère*

¹²⁶Such dance and narrative types make up less than 5% of the Core Repertory and 15% of the Satellite Repertories. The average pitch density for the *dansa* is 1.333pps, the *estampida* is 1.138pps, the *lai* is 1.16pps, the *descorts* of MS W is 1.056 (the one in MS R is 1.49!), and the *pastorela* is 1.23pps. The four *dansa* in Barc. S.J have an average density of 1.4pps. The overall average density of dance and narrative genres is 1.237pps.

¹²⁷Styles of text setting are divided along the lines of Christopher Page's "High" and "Lower" Styles. See Page, *Voices and Instruments of the Middle Ages*, 16.

¹²⁸David Hiley, *The New Grove*, s. v., "Notation, III, 2," 361.

¹²⁹Stevens, *Words and Music in the Middle Ages*, 450.

song known to him,¹³⁰ is "ex omnibus longis et perfectis efficitur" ("is made of all perfect longae").¹³¹ The assumption here is that the smallest musical distinction, the neume, which corresponds to the syllable, whether simple or complex was always equal to one perfect long (=3 beats). This interpretation is known as the isosyllabic principle.¹³²

Three of the four primary musical manuscripts, MSS R, G, and W use square, or quadratic, notation while MS X uses a type of Messine, or Lorraine notation.¹³³ With the exception of MS G which uses a six-line staff, all other songs are notated on a four-line staff. The square notation

¹³⁰As an example of *cantus coronate*, Grocheo cited Thibaut de Champagne's "Ausi conme unicorne sui." See Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio*, 130. For a transcription in modal rhythm, see Samuel Rosenberg and Hans Tischler, *Chanter M'estuet*, 339.

¹³¹Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio*, 130. Translation taken from Seay, *Johannes de Grocheo: Concerning Music*, 16. In this instance, Grocheo must have been referring to the basic beat, or *tactus*; for, in a discussion of the *rotundellus*, Grocheo said: "Et longo tractu cantatur velut cantus coronatus" ("And it is sung in a long dragging process just as the *cantus coronatus*"). See Rohloff, 132.

¹³²One of the chief early proponents of isosyllabic interpretation was Higini Anglès in "Die volkstümlichen Melodien bei den Trouveres," in *Festgabe für Joseph Müller-Blattau*, *Annales Universitatis Saraviensis, Philosophie*, vol. 9 (Saarbrücken, 1962), 11-18.

¹³³So-named for the city of Metz, it has been shown by Solange Corbin, "Les notations neumatiques en France a l'époque carolingienne," *Revue d'histoire de l'église de France* (1952), that its true identity lies with Lorraine.

is thought to have been first developed in the Ile de France in the late twelfth century.¹³⁴ Square notation survives today as the notation of modern liturgical chant sources of the Roman Catholic Church. Messine, or Lorraine, notation was developed earlier than square notation in northeastern France, in a region "bounded by Paris on the west, Corbie to the north-west, Ghent and Louvain to the north, Citeaux, Besançon, and Marmoutier to the south, and Aix-la-Chapelle and Cologne to the north-east."¹³⁵ It spread to Austria, northern Italy, and even Spain. Although pitch-accurate, the metrical structure, i.e. the stress and accent, of the poetry is not readily apparent with square or Messine notation.

The notational peculiarities of the musical manuscripts of the troubadours, among other items, will be explored in the remainder of this chapter.

The Musical Manuscripts

The preservation of the melodies of the troubadours is effected, in no small way, by the physical characteristics

¹³⁴David Hiley, *The New Grove*, s. v., "Notation, III, 1," 348.

¹³⁵See Ian Parker, "Notes on the Chansonnier Saint-Germain-des-Près," *Music and Letters*, 60, no. 3 (July 1969): 264.

of the manuscripts, their size and layout, and the notational characteristics of their scribes. Other factors involved in the process of melodic preservation are the dates and provenance of the manuscripts and their intended function. While a comprehensive paleographic study of the manuscripts is beyond the scope of the present study, a comparative study of selected notational characteristics is worth pursuing. Establishing a profile of manuscript peculiarities may help us to predict what constitutes the original contribution to the songs by the composers.

Given the considerable differences both in the numbers of notated songs and in the composers and types of songs represented among the musical manuscripts, a comprehensive comparison using all songs in each manuscript would introduce too many variables into the present study. In order to limit the variables, the comparison will focus primarily on those songs that appear in three or more manuscripts. Such a repertory consists of eighteen songs by six different composers.¹³⁶ Not every one of the six is represented in each manuscript: melodies by Folquet de Marseilla are absent from MS X, MS G lacks melodies by Jaufre Rudel, and nothing by Rigaut de Berbezill appears in MS R. None of the remaining six is represented in equal

¹³⁶Matfre Ermengau's "Dregz de natura comanda" (P-C 297.4) is not included in the comparison because the extreme conformity among versions suggests a literate tradition.

proportions in each manuscript. For example, Bernart de Ventadorn has only two of thirty-two preserved melodies in MS X, and Peire Vidal has only two in MS X and three in MS W out of a total of nineteen melodies. So, in order to differentiate between manuscript and composer idiosyncrasies, an examination of all the works of each of the six composers is carried out in CHAPTER IV.

Manuscript R

MS R is the largest of the troubadour sources. It measures 430 mm x 300 mm and contains over 900 lyric poems, 69 non-lyric works, and several *vidas* and *razos* on what was originally 151 folios.¹³⁷ It dates from around 1300,¹³⁸ and is the only one of the musical manuscripts written in the standard literary dialect of the troubadours, *lingua lemosi*.¹³⁹ Texts for nearly the entire manuscript were copied by one scribe in *littera bononiensis*, a rounded gothic script associated with the University of Bologna at

¹³⁷Folios 73 and 74 are now missing.

¹³⁸According to Elizabeth Aubrey, "A Study of the Origins, History, and Notation of the Troubadour Chansonnier, Paris Bibliothèque Nationale F. Fr. 22543," Chapter III, it may date as late from as late as 1336.

¹³⁹For a detailed study of the dialect, see Aubrey, "A Study of the Origins, History, and Notation of the Troubadour Chansonnier Paris, Bibliothèque Nationale, F. Fr. 22543, "Dialect."

this time.¹⁴⁰ There may be as many as six musical scribes, though probably only one is responsible for most of the manuscript.¹⁴¹ Ornate initials were added after the melodies were notated, partially obscuring or covering over clef signs in some instances. The significance of a plus sign (+) that appears with several songs is unknown.¹⁴²

The melodies are all notated in square notation with the *notae simplices* almost always the long, i.e. *virga*. Only in the few instances of a pre-mensural-like setting, noted above, is the breve, or *punctum*, used in isolation. Although a wide variety of ligatures are used, certain forms, such as the *podatus* and the descending oblique neume, seem to be preferred over combinations of *virgae* and *puncta*. John Stevens makes the following observation about the notation of MS R:

¹⁴⁰Elizabeth Aubrey, "A Study of the Origins, History, and Notation of the Troubadour Chansonier Paris, Bibliothèque Nationale, F. Fr. 22543," Chapter I. Aubrey observed, as did the present writer, a number of instances in which the color of the ink changed from song to song and from text to melody. The significance of the changing ink to the present study is not readily apparent.

¹⁴¹Elizabeth Aubrey, "Investigating the Sources of Troubadour Music: Notation, Concordances, and Paths of Transmission," from a paper presented at the American Musicological Society meeting, Louisville, KY, 1983.

¹⁴²Elizabeth Aubrey, "A Study of the Origins, History, and Notation of the Troubadour Chansonier Paris, Bibliothèque Nationale, F. Fr. 22543," Chapter I, speculates that it indicates either a *cantus coronatus* as mentioned by Johannes de Grocheo, where emendations are needed, where outside exemplars were needed, or signal the beginning and ending of a composer's section in the manuscript.

This particular scribe...seems to have had a particular fondness for the oblique forms of ligatures...in which higher and lower notes are made by a single stroke of the pen. This peculiarity has, it is virtually certain, no stylistic significance whatsoever...¹⁴³

The oblique ligature is used to the exclusion of the usual *clivis*. Noteworthy is Bernart's "Be man perdut" (P-C 70.12) on folio 57r, which is conspicuous for its nearly complete absence of the *podatus* and oblique forms. That absence and the high tessitura, higher than most other Bernart melodies in MS R (a fifth higher than the version in MS G), suggest that a scribe other than the main one copied the music.¹⁴⁴ It is interesting to note that average pitch density for this song (1.94pps) is significantly higher than that of both the MS G version (1.47pps) and Thibaut de Champagne's suspected contrafact "De nos seigneur" (R 1522)¹⁴⁵ in trouvère MS M (1.40pps). Indeed, the pitch density of the MS R version is substantially higher than any other of Bernart's melodies.¹⁴⁶ Preceding P-C 70.12 on folio 56v is the famous lark song of Bernart, P-C 70.43, which also is

¹⁴³John Stevens, *Words and Music in the Middle Ages*, 437-38.

¹⁴⁴Aubrey, "Investigating the Sources of Troubadour Music," concurs. The song is also unusual for Bernart in its decasyllabic versification (10 10' 10 10' 10 10' 10') and the melody's simple repeat form: A B A B C D B.

¹⁴⁵The number is assigned in G. Raynauds *Bibliographie des altfranzösischen Liedes, neu bearbeitet und ergänzt von Hans Spanke*, *Musicologica*, vol.1 (Leiden, 1955), 215.

¹⁴⁶In fact, it is 3 z scores above the average density for all Bernart melodies (1.46pps).

lacking in *podatus* and oblique forms. It, on the other hand, at 1.5pps conforms well with its other versions¹⁴⁷ and the pitch density profile of Bernart in MS R. Following P-C 70.12 on folio 57r is the already-mentioned pre-mensurally set "Ab joi mou lo vers" (P-C 70.1) which, in the syllabic nature of the typical mensural repertory, i.e. the motet, has a noticeably lower pitch density (1.34pps) than that of its other versions (MS G = 1.47pps and MS W = 1.43pps) and the average Bernart song in MS R.

The lozenge-shaped *currentes* are infrequently employed in MS R and not always preceded by a *virga* as in the normal *climacus*. Ligatures that would normally end on a *punctum* almost always have a tail (*cauda*) which could possibly signify a plicated note, a long in a mensural sense (or in a less mensural sense a sort of *oriscus*), or merely that it is a calligraphical peculiarity of the scribe. For example, of the three versions of Jaufre Rudel's "Lai can li jorn" (P-C 262.2), the MS R version appears to end the first verse on a two-note ligature, whereas MSS X and W end on three-note ligatures.¹⁴⁸ The MS R ligature looks like a reversed *clivis*, i.e. *punctum-virga*. If, in the example, the tail on the final note signifies *plica*, then it too would represent three notes, albeit now cadencing on a different pitch. The

¹⁴⁷Pitch density of P-C 70.43 in MS G is 1.45pps and that of MS W is 1.56pps.

¹⁴⁸See CHAPTER V for a transcription of P-C 262.2 and its contrafacts.

melody for verse 1 is repeated in verse 3 according to the *pedes cum cauda* form. In MSS X and W, the notation is repeated exactly. In MS R, the cadence figure in verse 3 is changed to a two-note oblique ligature. Moreover, the opening two-note ligature is changed from a *podatus* in verse 1 to a *punctum-virga* in verse 3. In the MS R version, the *virga* appears at the end of ligatures in every verse except verse 3. Only two other ligatures in the MS R version end in a *virga*: verse 3.1, as mentioned, and verse 6.5. The possibility remains that the *virga* placed at the end of the cadence could signify the slowing down at the ends of phrases as indicated by Guido.¹⁴⁹

Tails, or *caudae*, appear in other unusual places. On rare occasions, an oblique ligature may end in a *cauda*.¹⁵⁰ And, a *cauda* may also appear within a ligature.¹⁵¹ It would be convenient to treat the *caudas* all as *plicas*, or added pitches (liquescences), because the added pitches would bring MS R's average pitch density per verse (1.524pps) up to that of the other manuscripts (MS G = 1.573pps, MS W = 1.618pps, and MS X = 1.654).¹⁵² However, a comparison with

¹⁴⁹ *Guidonis Aretini Micrologus*, 175.

¹⁵⁰ See P-C 30.17, verse 2.4, MS R, 83r; and, P-C 392.18, verses 6.4 and 10.4, MS R, 48v.

¹⁵¹ See P-C 47.11, verse 1.10, MS R, 37v.

¹⁵² Figures stated are based on 108 melodies, i.e. all melodies for the six troubadours. The breakdown in number of melodies for each manuscript is: R = 45, G = 40, W = 19, and X = 14.

other versions of MS R melodies fails to demonstrate that *caudae* indicate extra pitches. Also, the extra pitches derived from obvious *plicas* cannot account for the pitch density discrepancy; for MS R averages slightly fewer than one *plica* per song (0.95). The low pitch density score for MS R may have as much to do with the particular troubadours represented as with the tendencies of the scribes.

Although, the scribes of MS R show a tendency to notate fewer ternary ligatures than did scribes in the other manuscripts.

In addition to displaying a lower average pitch density than MSS G, W, and X, MS R has fewer intervals of a third or greater than the other manuscripts. Using the 108 melodies from the pitch density study as the basis for comparison, MS R's average third or greater occurrence is 12.86 per song. This figure compares to 17.98 for MS G, 15.76 for MS W, and 13.87 for MS X. A more valid comparison is achieved by using only the triple versions which yield different numbers but the same overall result (MS R = 13.07, MS G = 18.58, MS W = 15.83, and MS X = 14.44).

Not only does the study of intervals demonstrate the basic diatonic nature of troubadour music, but when carried one step further, i.e. only identifying intervals greater than a third, it shows the rarity of wide skips. Again, MS R has the lowest overall occurrence of intervals greater than a third at 1.438 per song. For comparison, MS G has

2.61, MS W has 1.83, and MS X has 2.24.¹⁵³ Often the widest skips in a melody in MS R, as in the other manuscripts, occur between verses in what often appears to be obvious manipulation by the composer for the purpose of regulating the form and modality of the melody. It is not unusual for the movement within the stanza from the last verse of the *frons* to the first verse of the *cauda* to involve a skip of a third or more between verses. In this practice, MS R seems to participate to about the same degree as do the other manuscripts. The next most frequent skip between verses happens between the penultimate and the final verses or between antepenultimate verse and final couplet in what appears to be an adjustment in the tonal level to prepare for the final cadence.

With regard to *ambitus* and *tessitura*, MS R is not exceptional. Of the thirty-five troubadour songs whose ranges dip below *c fa ut*, MS R has only five: of the twenty-six that go to *B mi*, MS R has two (P-C 70.4 and 375.27), of five that descend to *A re*, MS R also has two (P-C 262.5 and 406.12), and of four that drop all the way down to *G gamma ut*, it has one (P-C 242.69).¹⁵⁴ At the other end of the gamut, of the fifty-four songs that extend to the top

¹⁵³The results were achieved using the 108 melodies. Using only the triple versions, the results are: MS R = 1.38, MS G = 2.77, MS W = 1.76, and MS X = 2.94.

¹⁵⁴Figures for upper and lower *ambitus* extremes are calculated on all known troubadour melodies.

tetrachord g'-c'', MS R has twenty-one: eleven to g'¹⁵⁵ and ten to a'.¹⁵⁶ In triple versions of melodies, MS R is never the lowest nor the highest *ambitus*, although it is often higher than MS G and lower than MS W.

Being the largest collection of troubadour melodies, MS R is understandably also the most varied with regard to genres represented. Although three-quarters of its repertory consists of *cansos*, it also has the only two notated troubadour *albas* (P-C 242.64 and 106.14) and the only notated troubadour *retrohenchas* (P-C 248.57, 248.65, and 248.78). MS R also contains most of the notated *sirventes* (27 of 34) and most of the troubadour crusade and sacred songs (11 of 19).

Manuscript G

This manuscript contains the second largest number of troubadour melodies, with 81 of the first 170 songs accompanied by musical notation. It is also the most homogeneous of the musical manuscripts with 95% (77 of 81) of its repertory consisting of *cansos*. Somewhat smaller than MS R, it contains 142 parchment folios that measure

¹⁵⁵Of these 11 songs, five belong to Berenguier de Palazol (P-C 47.1, 47.5, 47.6, 47.11, and 47.12).

¹⁵⁶Of these 10 songs, 5 belong to Raimon de Miraval (P-C 406.9, 406.13, 406.23, 406.28, and 406.31).

approximately 280 mm x 190 mm. Compared to MSS R and W, MS G is much less ornate. The amanuensis was probably Italian, from Lombardy or Venice, and the manuscript was likely copied in northern Italy in the first quarter of the fourteenth century.¹⁵⁷ Given the number of strange spellings and muddled constructions, it appears that the first language of the text scribe was not Provençal but probably Italian.¹⁵⁸ Even though the text scribe may not have fully understood his text, van der Werf believes that the music scribe of MS G was an expert.¹⁵⁹

A curiosity of the scribal practice in this manuscript is that, in sections belonging to a particular troubadour, after the troubadour is named in the first song, most often on each subsequent unnamed song not one, but two entries of the word "idem" ("the same") appear. One entry is in red ink and the other black. Does such duplication assure us that there are indeed two different scribes involved; or does it suggest that the scribes worked from different exemplars; or finally, does it suggest that only in such songs are we assured that the author of the text and the music are "the same" person?

Unlike MS R, the staves of MS G usually contain five or

¹⁵⁷Ugo Sesini, "Le melodie trobadoriche nel canzoniere provenzale della Biblioteca Ambrosiana (R.71 sup.)," *Studi Medievali* 12 (1939): 38.

¹⁵⁸Beck, *Die Melodien der Troubadours*, 17.

¹⁵⁹Van der Werf, *The Extant Troubadour Melodies*, 16.

six lines, with the staff at the beginning of Peirol's song "Molt m'entremis" (P-C 366.21) consisting of eight lines. Also unlike MS R, the *notae simplices* is the *punctum*; but, here it usually has a short tail that may vary slightly in length. Occasionally, a *virga* will appear at the end of a song, or a verse, or even before one of the pseudo-ordo lines as if to suggest a place to hold and/or pause. In general, the types of ligatures employed in MS G are more limited than those used in other manuscripts.

Certainly the most striking characteristic of MS G is that it sometimes provides notation for the first verse of the second stanza of a song and in two instances (P-C 70.31 and 366.26), music is provided for the entire second stanza and the beginning of the third. In some cases, the notation given for the second stanza differs in detail from that of the corresponding verses in the first stanza. In P-C 70.31, the notation to the second stanza gets out of phase with the first stanza starting in verse four.¹⁶⁰ In P-C 366.26, the notes to the second stanza are identical to the first, but the setting for the second stanza consistently replaces the *podatus* of the first stanza with a *punctum-punctum* ligature. In one instance (P-C 10.12) on folio 38r, apparently the wrong clef is given for the incipit to the second stanza (F instead of C) as well as the incipit substituting a binary

¹⁶⁰The version of this melody in MS G differs substantially from that of MS W.

ligature for a *punctum* at verse 1.4.¹⁶¹ In three cases, there is a discrepancy over the use of a *b^b* sign between the first stanza and the incipit to stanza two.¹⁶²

The notation of part or all of some second stanzas in MS G brings forth at least two questions. First, why was it done? Did the scribe feel that he needed to inform the reader that such songs indeed were strophic or that the stanza below the notation belonged with the one above? Was text setting or versification so problematic in some cases that he needed to set two full stanzas? Would those songs, lacking any notation to their second stanzas, not be understood to be strophic in form? Second, how does one account for the notational discrepancies between stanzas? If the music copyist were an expert, as van der Werf suggests, how could he allow so many egregious errors to occur? Or were they all errors? Could the discrepancies actually involve changes in rhythm or metrics?

There is little hope of ever arriving at definitive solutions to the above questions, but at the risk of creating even more controversy, the present writer offers the following highly speculative approach for consideration. Is it possible that in those songs with staves provided for

¹⁶¹Changes in ligatures in the incipit to the second stanza occur in P-C 155.3, 155.8, 155.18, and 155.21. The second stanza incipit to P-C 370.13 gives the neumes to P-C 370.14!

¹⁶²See P-C 155.10, 155.11, and 364.39 on folios 8v, 6v, and 42r, respectively.

the entire second stanza, there were two different melodies possible? And, even that the two melodies may have been intended to be sung simultaneously in polyphony? The precedent for such an interpretation was set in the so-called "Hidden Polyphony" of St. Martial de Limoges.¹⁶³ Such a notion is obliquely suggested by the two-stanza setting of P-C 366.26. Here, the MS G scribe notated the same melody twice, but as the trouvère contrafact (R 41) suggests, there are two melodic traditions, in this case represented by trouvère MSS M and T. Such is not a revelation *per se*; for, anyone who has worked with the trouvère repertory knows that there are two manuscript traditions for many melodies. The real clue comes in examining yet another contrafact, this time a two-voice Latin *conductus*, "Vite perditte" from MS F, and comparing it to MSS M and T. The melodies of MSS M and T begin in a similar fashion but soon diverge into two distinct melodies. MS M gradually begins to resemble the upper voice of the *conductus* in verses 2 and 3 until in verses 5-8, the melody of MS M corresponds more closely to the upper voice of the *conductus* than it does to either the MS T version or Peirol's melody. (See Example 3 below). The pitch density, which is consistent for MSS G, T, and F at 1.16pps, 1.17pps, and 1.14pps, respectively, is

¹⁶³See Sarah Fuller, "Hidden Polyphony--A Reappraisal," *JAMS* 24 (1971): 169-192.

substantially higher in MS M at 1.45pps and its suspected counterpart in MS F at 1.28pps. Can it be that the different melodic traditions really belong to one polyphonic rendition which may or may not have been understood by the scribe? Is it possible that the scribe of MS G could not locate or fabricate the second melody, so he merely filled in the empty staves to the second stanza with a repeat of the first melody? Compare the two melodies for Peire Vidal's P-C 364.39 in the example above on pages 64-66.

Example 3. Peirol, "Per dan qe d'amor m'avegna" P-C 366.26, Anonymous, "A l'entrant del tans salvage" (R 41), and Anonymous, "Vite perдите me legi"

| | | | | | | | | |
|--|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|--|---|---|---|---|---|---|---|---|

The musical score consists of four systems, each with two staves. The systems are labeled G, M, T, and F on the left. Each system contains a single melodic line with lyrics underneath. The lyrics are:

G: 1. Per dan qe d'a - mor m'a - ve - gna

M: 1. A l'en - trant del tanz sal - va - ge,

T: 1. A l'en - trant del tans sal - va - ge.

F: 1. Vi - te per - di - te me le - gi

G
2. no la - xe - rai

M
2. qu'i - ver s'es - clot,

T
2. k'i - vers s'en - clot,

F
2. sub - di - de - ram

3. que jois e chan no man - te - gna

3. que cist oi - se - illon sal - va - ge

3. que cist oi - se - illon sal - va - ge

3. mi - nus li - ci - te dum fre - gi

G

4. tan con viu - rai;

M

4. chan - tent et jot,

T

4. [chan - tent] et jot,

F

4. quod vo - ve - ram

5. e si.n sui en tal es - mai

5. oi tou - se qui chan - tot

5. o - i tou - se qui chan - tot

5. sed ad vi - te ves - pe - ram

G
6. no sai qe.m de - ve - gna,

M
6. de - lez u - ne tre - lle

T
6. da - les u - ne tre - lle

F
6. cor - ri - gen - dum le - gi

7. car cil o mon cor es - tai

7. mout ert bel - le si gar - dot

7. mout ert be - le si gar - doit

7. quid - quid an - te per - pe - ram

8. vei c'a - mar no.na de - igna.

8. ca - briaus qui brou - ste - lle.

8. ca - briaus qui brou - ste - lle.

8. pu - e - ri - lis e - gi.

[Transcription reprinted, by permission, from van der Werf, *The Extant Troubadour Melodies*, 269 - 272]

As noted above, MS G is second lowest in pitch density (1.573pps) of the four principal manuscripts. However, the figure is artificially low due to Bernart de Ventadorn's abnormally low score (1.38pps), e.g. Bernart in MS R = 1.46pps. Outside of Bernart, it is uncertain whether or not MS G is as melismatic as MSS W and X. Taking into account MS G's average use of *plicas*, second lowest next to MS X, its melodies, on the average, would sound substantially less melismatic than those of MS W, which uses many *plicas*. On the other hand, MS G has the highest average number of intervals of a third or greater (17.98) per song. Among the manuscripts, this score represents the greatest deviation (1.466 z scores) from the mean of 15.12 per song. MS G also

excels in the average number of intervals greater than a fourth (2.61).

With regard to *ambitus*, MS G is noteworthy for the number of times it descends below *c fa ut* (in nineteen songs, 23% of its notated songs). Of the four troubadour songs that descend all the way down to *G gamma ut*, two are found in MS G.¹⁶⁴ Although there are no other instances of melodies descending to *A re*, 17 of 26 songs, or sixty-five percent, of all melodies that descend just to *B mi* belong to MS G. At the other end of the gamut, only 7 of the 54 troubadour songs that ascend into the top tetrachord (*g'-c''*) belong to MS G. Of those seven, four reach only to *g'*. In the triple versions, MS G never has the highest pitch but frequently has the lowest pitch. In only a couple of instances does MS G reach higher than MS R in multiple versions.

Manuscript W

This manuscript consists basically of two gatherings bound in a larger book known as the "Manuscript du roi."¹⁶⁵

¹⁶⁴See *P-C* 364.11 and 366.12.

¹⁶⁵See Jean Beck, *Le Manuscrit du Roi. Fonds français no. 846 de la Bibliothèque Nationale de Paris, Corpus Cantilenarum Medii Aevi*, vol. 1-2, ser. 1 (Philadelphia: University of Pennsylvania Press, 1927).

Much of the remainder of the book belongs to the trouvère tradition and goes by the manuscript siglum M. In all, there are 215 parchment folios measuring approximately 318mm. x 218mm. It has suffered several mutilations with the careless extraction of illuminations. Several songs were lost or damaged with the mutilations. The original layout was probably more carefully planned than in any other musical manuscript, but it is bound out of order today.¹⁶⁶ The main troubadour layer is located on folios 188-204 and the rest on scattered folios, producing a total of fifty-three notated songs.¹⁶⁷ Unlike the the trouvère portion of the book, which is considered a reliable source of attributions, the troubadour songs are mostly unattributed.¹⁶⁸ Of these troubadour songs, *cansos* make up only sixty-two percent, the lowest percentage of the principal musical manuscripts. Of note is the number of what Christopher Page called "Lower Styles:" 4 *dansas* (P-C 461.20a, 461.51a, 461.92, and 461.230), 3 *descorts* (P-C 461.87, 10. 45, and 205.5), and 2 *lais* (P-C 461.122 and 461.124).

¹⁶⁶Van der Werf, *The Extant Troubadour Melodies*, 21.

¹⁶⁷Several gaps occur in the troubadour section where the scribe apparently had left room for songs, or parts of songs, which never were supplied. Van der Werf, *The Extant Troubadour Melodies*, 21-22, believes that the scribes worked only from exemplars known in the north of France, sometimes collecting melodies from trouvère and motet contrafacts without remembering much of the original Old Provençal poetry.

¹⁶⁸See footnote 29 above.

The manuscript was probably produced in northern France in the mid to late thirteenth century. The troubadour songs are preserved in a language that mixes Old Provençal with Old French. The *notae simplices* are *virgae* with tails of varying length. Some *virgae* at the ends of songs resemble the *maxima*, giving a sense of slowing down or pause. The *dansas* and *descorts* have a pre-mensural-type alternation of longs and breves, giving a sense a metrical rhythm characteristic of "Lower Styles" such as the dance and narrative genres. Also, such pre-mensural notation produces a very syllabic setting. Coming earlier in the manuscript than the main layer of troubadour songs, these pre-mensural songs were probably copied by a different scribe. For the songs on folios 188-204 and the *lais* on 212-213, there may be one scribe responsible for both the texts and melodies.¹⁶⁹

As noted above, the pitch density of MS W is 1.618pps, second only to MS X. However, MS W uses *plicas* extensively, nearly eight per song, and MS X, owing to its Messine notation, may not have any *plicas*. MS W is also second to MS G in the average number of intervals of a third or greater (15.76 per song). Again, *plicas* may figure into this calculation because often they seem to be used to bridge intervals of a third with an ornamental passing tone. If the *plicas* are interpreted as passing tones, MS W may be

¹⁶⁹Jean Beck, *Die Melodien der Troubadours*, 21.

much more diatonic.¹⁷⁰ On the other hand, MS W has the second lowest score for intervals greater than a third (1.83 per song).

Although it is the only one of the principal manuscripts to lack a song that descends to G *gamma ut*, MS W does have three songs that descend to A *re* (P-C 461.13, 461.37, and 461.102) and four that dip to B *mi* (P-C 167.22, 223.3, 364.49, and 421.10). Yet, it is in the upper range that MS W excels. There are seventeen songs that reach into the top tetrachord (g'-c''). Although fewer in number than MS R (21), these seventeen songs represent a substantially greater percentage (32%) of the total repertory than with MS R (13%). Also, MS W has the only song that ascends all the way to c'' (P-C 461.146), and it has one of the two songs that ascend to b' (P-C 223.1). In at least eight instances among multiple versions of these six composers, the melody in MS W is transposed higher than the other versions.

MS W may well have the greatest number of chromatic alterations of any troubadour musical source.¹⁷¹ It has the most variety with b#'s, e^b's and sharps on f and c. The issues involved in such chromatic alterations will be

¹⁷⁰There is no assurance in contemporaneous writings that, indeed, a *plica* would consist of a passing tone in such instances.

¹⁷¹According to van der Werf, *The Extant Troubadour Melodies*, 38, half of the songs in MSS W and X have chromatic alterations, whereas only one-third of MS R songs and one-fourth of MS G songs have them.

taken up in a discussion in CHAPTER III.

Manuscript X

Together with MS W, MS X comprises the oldest extant collection of troubadour songs. Smallest of the musical manuscripts, the 173 folios of MS X measure only 183 mm x 120 mm. The twenty-nine unattributed troubadour songs are found in two sections of the manuscript, folios 81-91 and 148v-150, of which the first has twenty-three notated melodies. Most scholars today subscribe to Jean Beck's claim that "Quant voi ces prez florir et verdoier" and "Gaite de la tor gardez entor" on folios 82-83 are interpolated trouvère works and should be excluded from the troubadour group.¹⁷² Most of the rest of the manuscript contains Old French material, 305 songs of which ninety-three are notated, and this repertory is known as MS U.

Among the factors that set MS X apart from the other troubadour manuscripts are its unadorned appearance, its lack of a pre-conceived plan, and its notation. The notion that its homely appearance suggests that it was meant for everyday use seems untenable given the good condition in

¹⁷²Beck, *Die Melodien der Troubadours*, 21.

which it survives.¹⁷³ The notation and the Provençalized French in the troubadour layer give credence to a northern French origin. The troubadour songs seem to involve only a single text scribe and a single music scribe.

Of all the troubadour manuscripts, MS X is the most melismatic, averaging a pitch density of 1.654pps. Deviation from the mean of 1.592pps is less for MS X (1.267 z scores) than it is for MS R (-1.40 z scores). Also, if all the *plicas* of MS W were realized in its pitch density calculations, MSS X and W would be remarkably close in pitch density scores. Due to the virtual lack of plicated neumes in Messine notation, one might suspect that the ornamental pitches implied by *plicas* in other manuscripts are written out in MS X.¹⁷⁴ Regarding intervals of a third or greater, MS X has a conservative average of 13.87 per song. However, with intervals greater than a third, it ranks second with an average of 2.242 per song.

Only three of MS X's twenty-three melodies descend below *c fa ut*, with one going all the way down to *G gamma ut*.¹⁷⁵ On the other hand, seven (30%) climb to *g'* and *a'*.

¹⁷³The latest scholar to suggest its use as a performance copy was Ian Parker, "Notes on the Chansonnier Saint-Germain-des-Près, 263.

¹⁷⁴There is a strange leftward sweep to the tail on a *clivis* found four times in P-C 262.2 and once in P-C 364.4. In the present study, that neume is treated as a *plica*.

¹⁷⁵P-C 364.11 descends to G, and P-C 167.22 and 461.12 dip to B.

Among melodies in multiple versions, the MS X version never has the highest tessitura, but often shares that honor with MS W. It is often higher pitched than MS G, but infrequently exceeds MS R. Nearly half of the melodies in MS X have a b^b (troubadour and trouvère) and about seven percent contain a b^\sharp . These are the only chromatic alterations seen in MS X.

Chigi

The fourteenth century *Jeu de Sainte Agnes*, on folios 71-88v in the Chigi MS, holds a curious position in the realm of troubadour music. A fourteenth-century hagiographic play, it cannot be overlooked because some of its notated songs, according to their rubrics, are intentionally modelled on songs in the troubadour repertory.¹⁷⁶ The play is only one of four major sections of the manuscript, and the only one with musical notation. The parchment folios of Chigi measure 180 mm x 130 mm. For the most part, the large, clumsy square neumes are placed on a three-line staff marking f, a and c'. Often pitch cannot be determined with certainty. Curiously, the contrafact of

¹⁷⁶In addition to the Bernart, Giraut, and William IX songs already mentioned, the following other songs in Chigi are thought to be modelled on now-unknown troubadour songs: P-C 461.42b, 461.141a, 461.215a, 461.215c, 461.219a, and 461.225a.

Bernart de Ventadorn's P-C 70.43 appears in a much more refined notation resembling versions in MSS R, G, and W across the bottoms of folios 74-75.¹⁷⁷

The Agnes play is especially valued for its possible reference to a melody of the first known troubadour, William IX, Duke of Aquitaine, VII Count of Poitou (1071-1126). The song, called *planctus*, i.e. one of the imitative genres,¹⁷⁸ has a rubric that reads: *in sonu del comte de Peytieu* ("on the tune of the Count of Poitou"). The *planctus*' structure does match William's poem "Pos de cantar" (P-C 183.10). The melodic fragment accompanying the first two verses of the *planctus* is generally accepted as the only surviving evidence of William's music.¹⁷⁹

BN Lat. 1139

MS 1139 is noted for being possibly the oldest and richest of the four main sources of Aquitanian sacred

¹⁷⁷According to Beck, *Die Melodien der Troubadours*, 23, the 18 melodies of Chigi were copied by at least four different scribes.

¹⁷⁸For more on this topic, see CHAPTER V, "Original and Imitative Genres."

¹⁷⁹See *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*, 144-145, for a facsimile of the pseudo-William tune in Chigi notation and its transcription.

repertory from the eleventh and twelfth centuries.¹⁸⁰ It is an important source of early polyphony, but it consists primarily of monophonic sequences, tropes, versus, dramas, lessons, responds, and antiphons.¹⁸¹ MS 1139 and the three other principal Aquitanian manuscripts were part of the library of the Abbey of St. Martial de Limoges in the thirteenth century. However, the provenance of the manuscripts is unknown; the prevailing view today is that the Abbey was more of a place where manuscripts were collected than a center of composition.¹⁸² However, MS 1139 is more likely than the others of having originated at St. Martial.¹⁸³

MS 1139 contains 235 parchment folios, each measuring 183 mm x 140 mm. Of most importance to the present study is the manuscript's earliest component, folios 32-118, dating from the late eleventh to early twelfth century.¹⁸⁴

¹⁸⁰The other three Aquitanian manuscripts are Paris, Bibliothèque Nationale Lat. 3549, 3719, and British Library Add. 36,881.

¹⁸¹See Bryan Gillingham, *Paris Bibliothèque Nationale Fonds Latin 1139*, iii-iv.

¹⁸²Paul Evans, "Some Reflections on the Origins of the Trope," *JAMS* 14 (1961): 120.

¹⁸³Jacques Chailley, *L'école musicale de Saint Martial de Limoges jusqu'à la fin du XIe siècle* (Paris: Les Livres Essentiels, 1960), 110.

¹⁸⁴Leo Treitler, in "The Polyphony of St. Martial," *JAMS* 17, no. 1 (Spring 1964): 29, claims the end of the eleventh century. Jacques Chailley, in "Les Premiers Troubadours et Les Versus de l'École d'Aquitaine," 213, places the date of origin during the First Crusade,

Scattered among the Latin settings in this layer are various works using the vernacular, either Old French or Old Provençal.¹⁸⁵ The works containing Old Provençal reflect the techniques of accentual rhymed poetry learned through a renewed interest in secular literature at monastic schools. The monastic school at the Abbey was one of the most progressive of the period, with links to many of the other great centers of learning as far removed as Spain, England, and the Islamic world. Two of the Old Provençal songs are directly related to hymns, and the third is a trope of the versicle, "Tu autem," sung after the lesson for Matins. Of these, the only song entirely in Old Provençal is "O Maria Deu maire," modelled directly on the Latin hymn "Ave, maris stella." It is labelled "Versus S. Marie" in the manuscript.

The term "versus" in MS 1139 seems to denote a song with a hymn-like strophic structure, yet lacking in any specific liturgical function. The novelty of strophic form seems apparent, as all twelve stanzas of the *Versus S. Marie* are musically set. From stanza to stanza, irregularities of versification and musical setting arise. Again, we are reminded that musical notation was, more than likely, not a

1096-1099.

¹⁸⁵A setting of the *Sponsus* play, mixing Latin with Old French, is the oldest drama using a romance language. The three songs using Old Provençal are listed in APPENDIX B under the "Satellite Repertories."

prescription for performance. The "Tu autem" trope, "Ben deu hoi mais," closely follows its liturgical model in its strong Dorian melody with an initium that resembles the second psalm tone.¹⁸⁶ However, poetically it resembles narrative romance genres with its decasyllabic verse with *cesura*.¹⁸⁷ Nonetheless, the kind of formal articulation provided by rhyme scheme and regular versification in the late hymn and the *versus* encourages a musical setting of clear-cut phrases, and the possibility of phrase repetition and refrain forms.

The musical notation of MS 1139 differs from the main musical sources of the troubadour repertory in that it is written in Aquitanian neumes. Such neumes were widely used in southern France and adjacent territories in the late eleventh and early twelfth centuries. Lacking the musical staff, the Aquitanian neumes of MS 1139 are diastematic and for the most part, decipherable. A visible dry-point line between the lines of text makes approximating the height of neumes easier. Without the aid of a clef sign in MS 1139, the starting pitch is difficult to determine. Sometimes liturgical connections help determine the mode and thus, the starting pitch. At other times, melodic characteristics help determine a possible mode and starting pitch. The

¹⁸⁶ Compare Jaufre Rudel's P-C 262.2.

¹⁸⁷ See Chailley, *L'école musicale de Saint Martial de Limoges*, 352-355.

principal neume shape is the point (*punctum*). The *virga* is never used alone but always appears in combination with *puncta* to form compound neumes such as the *podatus*. The greatest difficulties in transcribing the music occur at melismas because of the way of stacking the notes vertically above the corresponding syllable. Plicated forms are not known; however neumes with stems on the righthand side may represent liquescence.¹⁸⁸

The average pitch density of the Old Provençal songs in MS 1139 is within the range of all troubadour songs. The trope "Ben deu" has the lowest pitch density at 1.35pps, "O Maria deu maire" has the highest with 1.64pps, and the interpolated "Mei amic e mei fiel" falls inbetween at 1.54pps.¹⁸⁹ Each of the songs is very diatonic with few skips of a third. The leaps of a fifth in "O Maria" are exceptional and reflect the intervallic content of its model. The strong d-a emphasis in "O Maria" suggests a modal orientation. And, certain other precepts of the

¹⁸⁸See Leo Treitler, "The Aquitanian Repertories of Sacred Monody in the Eleventh and Twelfth Centuries," vol.2, Chapter 2.

¹⁸⁹It is interesting to note the variety in pitch density of preserved versions the model for "O, Maria deu maire," the hymn "Ave, maris stella." In the *Vesperale Romanum* it is a somewhat more melismatic 1.88pps whereas the version in Bruno Stäblein, *Hymnen I: Die mittelalterlichen Hymnenmelodien des abendlandes*, vol. 1 of *Monumenta Monodica Medii Aevi* (Kassel: Bärenreiter-Verlag, 1956), 40, has a pitch density of only 1.38pps. Stäblein's version comes from a thirteenth century Cistercian hymnary (*Heiligenkreuz* 20.12) which actually postdates the MS 1139 imitation.

ecclesiastical modes are recalled in the *ambitus*, tessitura, and cadences of the songs.

The above examination of the transmission process, the notation, and the music sources has exposed the essential orality of the repertory. Evidence of the dynamic nature of the music exists in the multiple versions of melodies. Here, the fluctuations in range, pitch density, disjunction, and general ornamentation among the sources present a convincing case for the improvisatory freedom allowed in performance. However, it is also evident that there exists a logical underlying structure to the music, a point of reference, to guide the performers. Certain melodic patterns appear and reappear in various guises, and certain formal structures stand out over others. Drawing the various tunes from memory, the performers must have relied on recalling familiar melodic ideas and matching them to the poetry. The result is the musical style, and as Leo Treitler so aptly said:

If style is a matter of consistently preferential attitudes, then the description of a style would concentrate on the prejudices that underlie such discriminatory procedures themselves.¹⁹⁰

The clues to understanding the musical style of the troubadours lie in their heritage. The primary written account of that heritage comes down to us through the Church. And, as we have observed with the *versus* of MS

¹⁹⁰Treitler, "The Aquitanian Repertories of Sacred Monody," 23.

1139, there seems to be a link between the music of the vernacular and sacred repertories that does seem to lead to the troubadours. Thus, we are obliged to examine the ecclesiastical modal system and the style of the music associated with it.

CHAPTER III

MEDIEVAL MUSICAL SYSTEMS AND OTHER SYSTEMS OF ANALYSIS FOR TROUBADOUR MUSIC

The Musical Environment of the Troubadours

Despite centuries of scholarship devoted to the songs of the troubadours, very little of it has been aimed at a structural or functional analysis of the melodies. The reluctance to attempt such analysis is attributable, in part, to the fact that there are no extant medieval theoretical sources that deal specifically with the repertory. Of course, the search for an underlying tonal system in the troubadour repertory does not necessarily imply that there was a conscious application of theoretical principles in the process of composition. Moreover, the songs were composed and transmitted over decades and even centuries, which further complicates the notion of a unified theoretical system for the entire repertory. Nevertheless, lacking a system, or systems, for analyzing the internal pitch organization of troubadour melodies makes unapproachable a comprehensive understanding of the musical style.

Over the years, scholars have failed to agree on a particular system of analysis and an acceptable vocabulary for describing the structural events, not only with regard to troubadour melodies, but in general with all medieval secular monophony. In the past half-century, some novel analytical approaches, at least with regard to the present repertory, have emerged. Among the notable ones are Donna Mayer-Martin's analysis of melodic contour in trouvère chanson,¹ David Halperin's distributional analysis of troubadour melodies,² and the currently very popular notion of primary and secondary tertial chains devised by Curt Sachs³ and championed most persuasively by Hendrik van der Werf.⁴ However, many, if not most, scholars continue the tradition of adopting the terminology of the ecclesiastical modes to describe troubadour and trouvère melodies. The reasons for using such terminology are several. For one, the ecclesiastical modal system is the only theoretical system thoroughly expounded upon in the Middle Ages. Therefore, it provides historical plausibility. Moreover,

¹Mayer-Martin, "Melodic Materials in Trouvère Music: A Comparative Analysis of the Chansons of Chatelain de Coucy, Gace Brulé, Thibaut de Champagne, and Gillebert de Berneville" (Ph. D. diss., University of Cincinnati, 1981).

²Halperin, "Distributional Structure in Troubadour Music," *Orbis musicae* 7 (1980): 15-26.

³Curt Sachs, "On the Road to Major," *MQ* 29 (1943): 381-404.

⁴Van der Werf, *The chansons of the troubadours and trouvères*, 50, *passim*.

the troubadours were undoubtedly exposed to the repertory of Gregorian chant for which the modal system was devised. Traditionalists have taken their consolation from the obvious similarities between Gregorian and troubadour melodies. It has been suggested that troubadour melodic style compares favorably with late Latin chant of the type represented by the Marian antiphons: "Ave Regina caelorum," "Regina caeli laetare," "Salve Regina," and "Alma Redemptoris Mater;" all of which were written after the eleventh century.⁵ These antiphons differ from their earlier counterparts in that they stand alone without any relationship to a Psalm tone, and their texts approach being true poetry, variously displaying assonance, rhyme, and regular versification. And indeed, a number of troubadour tunes seem to be modeled on Gregorian melodies.⁶

The Ecclesiastical Modes

The earliest history of the ecclesiastical modes actually postdates the composition of most of the Gregorian

⁵John Caldwell, *Medieval Music* (Bloomington: Indiana University Press, 1978), 96.

⁶For examples of Gregorian-based troubadour melodies, see CHAPTER V, "Modes of Modeling."

repertory.⁷ The modes were made to apply to that repertory of chant which previously belonged to various oral traditions. Faced with the monumental task of ordering the massive body of existing plainchant according to liturgical exigencies, the early music theorists turned to the one system whose terminology was widely known, the ancient Hellenistic modal theory of structural tetrachords, *tonoi*, and the two-octave Greater Perfect System and its smaller alternative, the Lesser Perfect System. In the end, it was the terminology of the ancient Greeks, much more than their musical system, that was borrowed. Certainly, early medieval theorists had known of the principles of Greek theory since the time of Boethius through the wide dissemination of his *De institutione musica* (c. 500). After Boethius' writing, the most important of the early sources documenting the transfer of theoretical principles from the ancient world to the medieval are the *De harmonica institutione*, attributed to Hucbald, a monk at the Abbey of Saint Amand, and an anonymous treatise attached to Hucbald's called *Alia musica* (late ninth century),⁸ and

⁷For a comprehensive overview of the development of modal theory, see Harold Powers, in *The New Grove*, s.v. "Mode, II, 2-4," 380-396. For another historical perspective on modal developments, see Helmut Hucke, "Toward a New Historical View of Gregorian Chant," 437-467, especially 464-467.

⁸So-called by Martin Gerbert (ed.), *Scriptores ecclesiastici de musica sacra potissimum*, vol. 1 (St. Blasien, 1784; reprint, Hildesheim: 1963), 125. It is a work written in stages and of composite authorship.

finally, Hermanus Contractus' *Musica* (c. 1050). In these writings, the Boethian double octave tetrachordal system was gradually transformed into the eightfold ecclesiastical modal system.⁹

An impulse for the establishment of ecclesiastical modes probably came from the earlier Syrian and Byzantine systems of eight tones known as the *oktoechoi*. Each of the *echoi* represented a melody-type conforming to certain melodic formulas and general characteristics. A manifestation of *echoi* in the West is found in the tonaries and discussions of recitation formulas for psalmody dating from the early ninth century.¹⁰ These earliest of modal treatises in the West were principally concerned with the categorization of characteristic melodic formulas, linking psalm tone endings to antiphons with the appropriate opening melodic gestures and generating new terminations for psalm tones to allow them to reconnect with the following antiphon or liturgical event.

⁹See, Hucbald, Guido, and John on Music, 3-48; and, *Alia musica*, ed by Jacques Chailley (Paris: Publications de Musicologie de l'Université de Paris, 1965).

¹⁰Two important contemporaneous treatises that help establish the catalog of the tonaries are Aurelian of Réomé's *Musica disciplina*, ed. by Lawrence Gushee, *Corpus Scriptorum de Musica*, vol. 21 (Rome: American Institute of Musicology, 1975), and Regino of Prüm's *Epistola de harmonica institutione* and *Tonarius*, ed. by Edward de Coussemaker, *Scriptores de musica medii aevi nova series*, vol. 1-2 (Paris, 1864). For the earliest source of the psalm tone formulas see Terence Bailey (ed., trans.), *Commemoratio Brevis de Tonis et Psalmis Modulandis*.

The ecclesiastical modes also represent discrete octave species, probably borrowing the concept from the ancient Greek system of *tonoi*. However, at present we lack sufficient understanding of the Greek theoretical system to enable us to gauge the depth of borrowing undertaken by medieval theorists.¹¹ Outside of the notion of octave species, there seems to be little dependence on principle, and actual borrowing from the *tonoi* system seems nominal; for, far from being a misguided imitation of the Greek model, the formulation of the ecclesiastical modes "deserves to be understood as one of the brilliant achievements of medieval theory."¹² The element of brilliance that sets the ecclesiastical modes apart from their ancient ancestors is the fixed distribution of whole and half steps peculiar to each octave species.

In the ecclesiastical modes, there was effected a reconciliation between the ancient concept of *musica*, sound as number relations, i.e. the speculative focus of Boethian theory, with that of *cantus*, the music of sounded words, a practical concern of the Church.¹³ The establishment of the ecclesiastical modal system served a practical function in

¹¹See Donald Grout and Claude Palisca, *A History of Western Music*, fourth edition (New York: W.W. Norton & Co. Inc., 1988), 9-23.

¹²Ritva Jonsson and Leo Treitler, "Medieval Music and Language: A Reconsideration of the Relationship," 7.

¹³Jonsson and Treitler, "Medieval Music and Language," 7.

the liturgy, namely to classify antiphons by mode in order to effect a correspondence between a psalm tone ending and the appropriate antiphon beginning.

The psalm tones were made to correspond with a specific closed system of eight octave species, i.e. the ecclesiastical modes, with two octave species for each of the fundamental pitches *d*, *e*, *f*, and *g* (*protus*, *deuterus*, *tritus*, and *tetrardus*, respectively).¹⁴ The primary link between psalm tone and mode is the reciting tone, or *tenor*, peculiar to each psalm tone, a pitch that figures prominently in the structure of the corresponding mode. A symptom of the reliance on the ancient heritage of Greco-Roman civilization for credibility and authentication among the largely Gothic-Teutonic society of medieval Europe is the wholesale borrowing of the names for the ecclesiastical modes from the *tonoi*, i.e. Dorian, Phrygian, Lydian, and Mixolydian.¹⁵ As noted above, the tetrachord *d-e-f-g* is of

¹⁴Michel Huglo, *Les tonaires* (Paris, 1971), 50, cites the following statement, dated around 850, to substantiate the conscious borrowing of the terminology from the Byzantines:

Nomina autem eorum apud nos usitata ex auctoritate Grecorum.

(Moreover, the customary names of them among us are from the authority of the Greeks).

¹⁵See Isobel Henderson, "Ancient Greek Music," in *Ancient and Oriental Music*, ed. Egon Wellesz, vol. 1 of *The New Oxford History of Music*, (London: Oxford University Press, 1957), 348-349. The names of the ancient modes were drawn from the different Greek races of people of which each was supposed to represent a different emotional character (*ethos*). Whatever truth such characterizations may have held for the ancient Greeks, certainly the associations

primary significance, and each pitch is called *finalis* because of its position as the final pitch in an antiphon, and also because of its importance in defining melodic range or *ambitus*. Each *finalis* is associated with two octave species constructed out of two elements: a diapente and a diatesseron. The diapente is fixed in both species and rises to the fifth degree above the final. The diatesseron is movable, joining conjunctly with the diapente to rise an octave above the *finalis* in one species and joining conjunctly with the *finalis* to descend a fourth below it in the other. The former are known as authentic modes whereas the latter are called plagal. From the outset, it appears that the *ambitus* for authentic modes 1, 3, and 7 could include the note below the *finalis* (*subfinalis*), and plagals 2, 4, and 8 could descend a fifth below the *finalis*. (See Example 1 below).

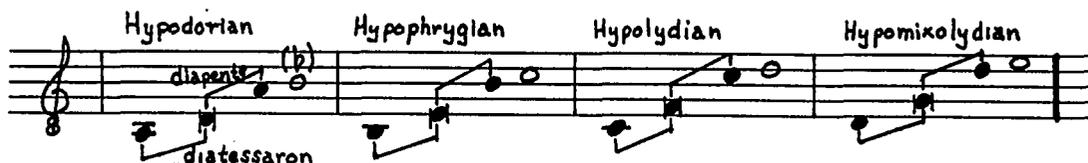
Example 1. Modal Ambitus

Authentic Modes



would have been artificial among the medieval imitators.

Plagal Modes



The upper limit for plagals was established at the sixth above the *finalis*, whereas the authentics could venture above the octave by a pitch or two.¹⁶

Not infrequently, modal ambiguity resulted when the *ambitus* of a chant did not correspond with its proper *finalis*. In some cases of ambiguity, the modal assignment is based solely on the final pitch or on certain characteristic melodic gestures. The differing modal assignments among theoretical treatises and tonaries for the same melody highlight the shortcomings of a system in which the principles are not wholly empirically derived. Taken out of the context of carefully planned liturgical events that may surround a seemingly modally ambiguous chant, its modal designation will often seem arbitrary and lacking in any organically generated tonal basis.¹⁷ As Ian Parker

¹⁶Such a concept of *ambitus* dates from the *Alia musica*. See Martin Gerber (ed.), *Alia musica*, 201.

¹⁷See Regino of Prüm, *Tonarius*, ed. E. de Coussemaker *Scriptores de musica medii aevi nova series*, vol. 2, where a mode 3 assignment is given to various chants seemingly not based on an "e" *finalis*.

noted, "medieval theorists were concerned with transmitting a perfect, classical system, and not with providing an analytical tool."¹⁸ For example, in explaining why there are eight modes, Johannes de Grocheo, in a display of Aristotelian logical abstraction, wrote the following:

They distribute the tone in eight modes, taking it in the manner of the eight Beatitudes, which theologians have defined, or perhaps considering it more from an arithmetical standpoint, by looking at the logic and property of eight, which is the first of the cubes.¹⁹

Unfortunately, most medieval theorists were just as abstruse as Grocheo when it came to explaining the modes or "tones."²⁰ Modal theory grew continuously to accommodate changes in musical style and to explain the existing

¹⁸See Parker, "Form and Melodic Structure in Troubadour and Trouvère Song," Chapter IV, for the most comprehensive investigation of the modal implications of troubadour and trouvère music available today.

¹⁹Translation by Albert Seay, *Johannes de Grocheo: Concerning Music (De Musica)*, 33. For the critical text, see Ernst Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheo*, 154. Here, Rohloff's text reads as follows:

Ad octo beatitudines quas theologi discernunt inspicientes tonum in octo modos distribuunt vel forte magis arithmetice considerantes inspiciendo ad rationem et proprietatem octonarii qui cubicorum primus est.

²⁰See Guido d'Arezzo (*Micrologus*) in *Hucbald, Guido, and John on Music*, 68:

Thus there are eight modes, as there are eight parts of speech and eight kinds of beatitude. Or John (*De musica*), 115, who acknowledged Guido's definition and continued with the following explanation: Whereas there are now eight, they were formerly only four, perhaps like the four seasons.

anomalies. Like any theory, it was useful descriptively as long as its logical structures were discernible. It need not be confined to chant, for the range of styles for which the language of modality can be applied is vast. In general, attempts to isolate modal theory by disavowing its use outside of liturgical chant should be based on demonstrable differences between chant style and the styles of other musical repertories. An argument used frequently to demonstrate the difference between Gregorian chant and troubadour and trouvère music is that the latter are more apt to alter the modes by introducing accidentals. For example, many troubadour songs with a Lydian modal quality are altered by b^b 's effecting a resemblance to the modern "major" tonality. Such an observation is true, but it overlooks the fact that the b^b below middle c had been an accepted element in Tritus modes (Lydian or Hypolydian) for chant since the ninth century.²¹ An example of a Lydian mode chant employing b^b 's consistently is the Marian antiphon "Alma Redemptoris Mater."²²

That the troubadours saw in modal theory a prescription for composition seems unwarranted. Indeed, there is no

²¹See Julian Ribera y Tarrago, *La musica de las Cantigas: Estudio sobre su origen y naturaleza con reproducciones fotograficas del texto y transcripcion moderna* (Madrid: Real Academia Espanola, 1922), for an indiscriminate application of accidentals to another repertory in order to suit modern tonality.

²²*LU*, 273. Also, compare the version in MS 1139, folios 127v-128r.

reason to suspect that they would have had knowledge of the musical treatises of their day. However, we can assume that they were familiar with the daily practice of chanting the liturgy, and that that would have had a strong influence on their concept of music. So, establishing a connection between troubadour song and modal theory rests, in part, on the ability to observe similarities between it and chant.

There is very little about modal theory that is prescriptive. The concept of a two-octave gamut had already been in place from the time of Boethius. Modal characteristics and melodic formulas and cells are the heritage of much older indigenous folk and Semitic traditions. The system of discrete octave species was applied to an already-existing body of music and often works only with the artificial manipulation of the final pitch in a chant. Undoubtedly, the strongest prescriptive element is the expectation of ending on the *finalis* of the mode. The practice of adding *neumae*, i.e. modal formulas, to modally ambiguous antiphons, rationalizes this notion. Lacking the liturgical significance of the *finalis*, troubadour songs are free to end on a greater variety of final pitches than is chant. Allowing for final pitch deviation, one piece of evidence that suggests that the troubadours were also concerned with the modality of their songs is the frequent leap of a third or more between the last two verses of songs in order to bring the melody back

into a cadence on a suitable modal final.

Theorists and Treatises

A northern Italian tradition of theoretical treatises dating from Guido's *Micrologus* (c. 1030) and culminating in Marchettus of Padua's *Lucidarium* (c. 1318) greatly expanded the concept of the modes and took on a much more practical and analytic approach. Included in the discussion below is the *De musica* of Johannes de Grocheo. It is less a theoretical treatise than a catalog of the types of music prevalent in thirteenth century Paris. And, it is the only surviving noteworthy medieval account of secular monophony. Since Grocheo is treated elsewhere in the present paper, the discussion below will be confined to his view of modal theory.

Guido

The lifetime of Guido d'Arezzo (c. 997-c. 1050) predates, by around a century, the earliest troubadours.²³

²³For biographical information on Guido and influences on his writings, see Claude Palisca's Introduction in *Hucbald, Guido, and John On Music*, 49-56. Though most consider his writings impossible to date accurately, Stevens, in *Words and Music in the Middle Ages*, claims c.

Among his writings, the *Micrologus* was to become the most widely known music theory treatise of the late Middle Ages.²⁴ Together with the remarkable innovations of solmization presented in his *Epistola de ignoto cantu* and staff notation devised in the so-called *Aliae regulae*, he had attained, by the twelfth century, a legendary status among music theorists. Indeed, his veneration encompasses frequent references to accomplishments which are often unsubstantiated in his surviving writings.²⁵

Guido's writings on the ecclesiastical modes were not particularly innovative; however, he seems to have conveyed his message with more authority than did those around him. In describing the modes, he tends to employ the term "tropus" interchangeably with "modus." Yet *tropus* appears to refer more to the affect of a mode than to the mode as a pitch set. In chapter XIV of *Micrologus*, "Item de tropis et vi musicae,"²⁶ Guido talks about the individual features of a mode, here consistently called "tropus," that make it immediately recognizable to those who are well trained. In particular he mentions the following:

1025.

²⁴According to *Guidonis Aretini Micrologus*, 3, *Micrologus* survives in seventy-seven manuscripts.

²⁵Foremost among the legends are the attribution of the "Guidonian" hand and the system of hexachords and mutations.

²⁶*Guidonis Aretini Micrologus*, 158. *Hucbald, Guido, and John On Music*, trans. Babb, 69: "On the tropes and on the power of music."

Atque ita diversitas troporum diversitati mentium coaptatur ut unus autentici deuteri fractis saltibus delectetur, alius plagae tritici eligat voluptatem, uni tetrardi autentici garrulitas magis placet, alter eiusdem plagae suavitatem probat.²⁷

Although the notion of modal ethos dates back to ancient times, medieval theorists usually mention it as an obligatory homage to Boethius. However, Guido made an implicit connection between modal affect and the content of musically set text, namely, the importance of choosing a mode appropriate for conveying the meaning of a given text.²⁸

In the ensuing Chapter XV of *Micrologus*, "De commoda

²⁷ *Guidonis Aretini Micrologus*, 159. See *Hucbald, Guido, and John on Music*, trans. Warren Babb, 69. Babb's translation is as follows:

The diversity in the tropes so fits in with the diversity in people's minds that one man is attracted by the intermittent leaps of the authentic deuterus, another chooses the delightfulness of the plagal of the tritus, one is more pleased by the volubility of the authentic tetrardus, another esteems the sweetness of the plagal tetrardus....

²⁸ John Afflighemensis carried the notion of modal ethos much further than Guido. See *Hucbald, Guido, and John On Music*, 137, in John's Chapter XVIII, "Precepts for composing chant," in which he says the following:

We showed that some [modes] are suitable for courtly ceremony, some for frivolity, and some even for grief.

It is a matter of conjecture as to which modes match which conditions, i.e. courtly ceremony, frivolity, or grief. The most promising match is courtly ceremony with mode 1. See *Hucbald, Guido, and John On Music*, 133, in John's Chapter XVI, "How different people are pleased by different modes," in which he says:

Some are pleased by the slow and ceremonious peregrinations of the first [mode].

Indeed, the courtly troubadour song is by far more apt to be in first mode than in any other.

vel componenda modulatione,"²⁹ Guido relates the elements of melody to the elements of verse. Musical sounds, or "phthongi" as he refers to them, can be made to correspond to syllables, "parts," or distinctions in verse. A distinction corresponds to a musical phrase concluding in a convincing cadence, "a suitable place to breath,"³⁰ made up of one or more "parts" (*neumae*) which in turn consist of one, two, or three syllables. Guido then discusses the distribution of neumes in a distinction, relating them to metrical feet in poetic texts.³¹ Of the neumes, he says the following:

Item ut rerum eventus sic cantionis imitetur effectus, ut in tristibus rebus graves sint neumae, in tranquillis iocundae, in prosperis exultantes et reliqua.³²

In this statement one sees the rhetorical nature of Guido's approach. The neumes, or melodic figures, as with the modes are categorized according to their affective relationship to

²⁹*Guidonis Aretini Micrologus*, 162. Translated in *Hucbald, Guido, and John On Music*, 70, as "On grateful melodic lines and composing them."

³⁰*Hucbald, Guido, and John On Music*, 70.

³¹The separation between lyric poetry and prose appears to be unique with Guido.

³²*Guidonis Aretini Micrologus*, 174. The translation in *Hucbald, Guido, and John On Music* is as follows:
Let the effect of the song express what is going on in the text, so that for sad things the neumes are grave, for serene ones they are cheerful, and for auspicious texts exultant, and so forth.

the meaning of the words that they accompany.³³ Guido's reference to using neumes appropriate to the meaning of a text is not a prescription for the mimetic use of music for each nuance in meaning in a chant. On the contrary, he advocates a general use of appropriate figures that have the cumulative effect of persuasion. Such an approach to text setting was deemed "eloquence" by Dante in his treatise on secular song.³⁴

Guido went well beyond the rhetorical approach to composition in his Chapter XVII, "Quod ad cantum redigitur omne quod dicitur."³⁵ Here, he described a procedure in which the five vowel sounds, making up a "symphoniam grammaticae" ("harmony of language"), could be set to music creating a "duplici modulatione" ("twofold melody").³⁶ By setting the five vowels in repeated succession under the notes of the medieval gamut, one could simply match a vowel

³³ See Stevens, *Words and Music in the Middle Ages*, 406-407. Here, Stevens places Guido's position in perspective by tracing the resemblance of the cited passage to a passage from the ninth century *Musica enchiridiadis* which in turn resembles Quintilian's discussion of an orator's skills in his *Institutio oratoria* (c. 92 A.D.). Guido's passage resurfaces in Johannes Afflighemensis' *De musica* (c. 1100-1121).

³⁴ For Dante's description of appropriate settings, see, *De Vulgari Eloquentia*, 57-58.

³⁵ *Guidonis Aretini Micrologus*, 186. Translated in Hucbald, Guido, and John On Music, 74: "That anything that is spoken can be made into music."

³⁶ *Guidonis Aretini Micrologus*, 188; Hucbald, Guido, and John On Music, 74.

sound from a given text to its corresponding pitch in the prepared scheme and let the text write its own melody. Allowing for a deviation from this compositional "system" in the final cadence, to bring the melody to a suitable conclusion on its proper modal *finalis*, Guido seems quite serious about its validity.³⁷ The arbitrary nature of the system seems antithetical to his discussion of modal affect. Such a system of composition must have been completely hypothetical because no surviving medieval repertory, including troubadour song, appears to reflect even remotely its principles. Indeed, those melodies with repeat forms, such as the *pedes cum cauda* form found frequently in the troubadour repertory, virtually preclude such a compositional procedure.

Guido shows a keen interest in poetic versification, doubtlessly reflecting the new interest in classical poetry at the monastic schools.³⁸ His description of musical composition seems primarily aimed at the proper setting of metrical poetry with a preoccupation on feet and line length, i.e. number. Such an interest reflects the state of

³⁷As Guido said (see *Hucbald, Guido, and John On Music*, 76):

If you then fill in gaps, space out the constricted places, draw together the overextended, and broaden the overcondensed, you will make a unified, polished work.

³⁸He talks about quantitative scansion of feet in dactyls, spondees, and iambs, and line scansion in terms of tetrameters, pentameters, and hexameters.

composition within the Church in Guido's time which was focussed on writing poetic antiphons, sequences, and incipient para-liturgical strophic *versus* and *conductus*. Guido described the approach to setting poetic texts in the following way:

Item ut more versuum
 distinctiones aequales sint,
 et aliquotiens eadem
 repetitae aut aliqua vel
 parva mutatione variatae, et
 cum perpulchrae fuerint
 duplicatae, habentes partes
 non nimis diversas, et quae
 aliquotiens eadem
 transformantur per modos, aut
 similes intensae et remissae
 inveniuntur.³⁹

The musician should also plan that the phrases be of same length, like lines of verse, and be sometimes repeated, either the same or modified by some change, even though slight, and, if they are particularly beautiful, be duplicated, with their "parts" not too diverse; and let those occasional phrases that are the same be varied as to intervals, or, if they retain the same intervals, let them be heard transposed higher or lower.⁴⁰

By the time of the writing down of the troubadour melodies in the thirteenth and fourteenth centuries, the hexachordal theory, of which Guido's system of solmization helped produce the initial stages,⁴¹ had been fully integrated into the system of Church modes.⁴² Even as early as the end of the eleventh century, Guido's hexachord had

³⁹ *Guidonis Aretini Micrologus*, 168.

⁴⁰ *Hucbald, Guido, and John—On Music*, 70.

⁴¹ For a comment on Guido's possible role in the formation of hexachord theory see, Gerson-Kiwi, *The New Grove*, s. v. "Solmization, I, 2," 459.

⁴² Harold Powers, *The New Grove*, s. v. "Mode, II, 3," 386.

been transposed to all possible levels of the medieval gamut, i.e. c and c', the "natural" hexachord, G and g, the "hard" hexachord, and given the tradition of using b^b in tritus modes,⁴³ the creation of a hexachord on f, the so-called "soft" hexachord, became a reality.

It was Guido himself who noted that the pitches situated a fourth below and fifth above the *finales*, except g, had an affinity with them. These pitches at the fifth above the *finales* are a, b, and c' and are called *affinales*. The *affinales* replicate the same ascending interval sequence beginning a fifth above the *finalis* in Protus, Deuterus, and Tritus modes.⁴⁴ Guido saw the *affinales* as alternative notes that could substitute for the *finales* when the shape of the melody would otherwise create a tritone, an unwanted b^b, or an impossible B^b.⁴⁵ After the acceptance of the notion of the *affinales*, soon followed the concept of modal transposition at the level of the *affinales*.⁴⁶ Guido also noted the replication of the interval sequence beginning at the fourth above the *finales* when b^b is

⁴³Powers, "Mode, II, 4," 395. See Hucbald, *Guido, and John On Music*, 64, in which Guido says: "We use b-flat mostly in that chant in which F or f recurs rather extensively, either low or high."

⁴⁴See *Guidonis Aretini Micrologus*, 122-124.

⁴⁵*Guidonis Aretini Micrologus*, 125-127.

⁴⁶According to Gerardo Huseby, "The 'Cantigas de Santa Maria' and the Medieval Theory of Mode" (Ph. D. diss., Stanford University, 1982), 153, transposition to the *affinales* is found frequently in chant.

present. In this case, the Protus mode could be established on g, Deuterus on a. Because such a transposition requires an essential b^b , and because it creates two modal qualities out of one *finalis*, g, it was not readily accepted by theorists. Guido called such a transposition at the fourth above, a "transformation," a term that endured.⁴⁷

Of the thirty-seven melodies existing in multiple versions by the six troubadours under consideration, thirteen (35%) are transposed or transformed in at least one version. Not surprisingly, MS W is involved in nine (69%) of such cases. However, in only two versions of the thirty-seven melodies does the final cadence end on an *affinalis*.⁴⁸ An additional twelve (32%) have a final cadence on the c below the *finales*, and half of these (6) involve transposition with other versions on g.⁴⁹ In the other

⁴⁷ *Guidonis Aretini Micrologus*, 125.

⁴⁸ Both cases belong to Bernart: P-C 70.1 (MS W) on c', transposed up a fifth from f *finales* in MSS R and G; and P-C 70.36 (MS G) on a, the whole song up a third from the MS R version that cadences on f.

⁴⁹ Final cadences on c involving transposition appear in P-C 70.12 (MS G), 70.16 (MS G), 155.1 (MS G), 262.2 (MSS R and X), 364.39 (MSS R and G), and 421.2 (MSS G and X). The MS R version of P-C 155.10 almost certainly represents a cadence on the *subfinalis* of Dorian mode. The level of transposition of the MS W version is debatable because MSS R and G often differ by the interval of a second. In P-C 262.2, the *initium* suggests mode 2 in MSS R and X, but transposed a fifth higher in MS W, it resembles mode 8. The MS W scribe seems to have succumbed to the confusion when in verses 6.8 and 7.5 he placed b^b 's where they most likely indicate a transformed Protus on g. See the transcription van der Werf, *The Extant Troubadour Melodies*, 215-219.

instances of a final on *c*, there is reason to suspect that they may end on the *subfinalis* of a Protus mode.⁵⁰ Given all sixty-six notated songs by the six troubadours, only ten more cadence outside of the normal *finales*.

The position of *fa* on b^b in tritus modes provides the basis for the theory of *fa supra la* in the conjunct hexachord sequence natural-soft. Protus modes on *d* may extend one note above *la* (*a*) to *fa* (b^b) in the soft hexachord without mutating when there follows an immediate descent from *fa* (b^b). Thus b^b becomes an essential pitch under such prescribed conditions in Protus modes, and by extension e^b becomes an essential pitch in transformed protus modes on *g*. The application of the *fa supra la* principle in transformed Protus mode is evident in a song by Albertet de Sestaro (P-C 16.5a); here the *g finalis* with a b^b signature throughout stamps the melody as *g protus* and sets the stage for the e^b in verse 8.8.⁵¹

Among the troubadour sources, the notation of *musica ficta* (*musica falsa* as it became known in the troubadour era) is very rare. Here, it should be noted that b^b is an established component of the medieval gamut and not an application of *musica ficta*. And though some scholars

⁵⁰Possible final cadences on the *subfinalis* of a Protus mode are P-C 155.10 (MS R), 155.16 (MSS R and G), 155.27 (MSS R and G), 155.23 in MS R begins as though it were in mode 6, 167.22 (MSS W and X), and 364.11 (MS R). Concerning P-C 262.2, see footnote 49 above.

⁵¹See MS W, 204r.

disagree, even b^b , for the most part, does not seem to be used capriciously by the scribes of the troubadour manuscripts. In fact, there are no notated instances of low B^b in the troubadour sources even when the result is a tritone or a diminished octave.⁵² Evidently, the scribes knew that, theoretically the low B can only be solmized as *mi* because it is available only in the hard hexachord. On the other hand, there is one instance of high b^b in verse 6.4 of the MS X version of Peire d'Alvergne's, "Dejoste as bries jors, as lons seirs" (P-C 323.15).⁵³

Recently, Hendrik van der Werf has taken issue with the seemingly inconsistent deployment of b^b 's in the sources.⁵⁴ In so doing, he confronts the problem of determining the degree of control that a notated flat sign may possess. Should a flat sign pertain only to the next *b*, the immediately previous one, all *b*'s in the verse, all *b*'s within the scribal ordo lines on the staff, or every *b* to the end of the song where no other indications are given? The inconsistencies between multiple versions are also considered. Van der Werf does not hold with the prevailing

⁵²Examples of tritones include P-C 155.1, v. 7.6-7.7 (MS G) and P-C 457.3, v. 8.2-8.3. For an example of a diminished octave b^b -B, see P-C 366.13, v. 6.4-6.7.

⁵³Set a fourth higher than the MS R version, the two versions differ greatly and only vaguely follow the same general contours. The high *b*-flat comes at a point of *fa supra la* precisely a fourth higher than MS R's highpoint on *f'*.

⁵⁴Van der Werf, *The Extant Troubadour Melodies*, 42-43.

opinion that performers would have known when to effect alterations, and therefore scribes notated fewer than were actually used. He contends that performers probably did not know the hexachord system well enough to know when and where to alter pitches, and therefore music scribes, who presumably had some familiarity with Guido's teachings, would have been obliged to notate all flats thought to be necessary. On the other hand, he implies that the troubadours may have used chromatic alterations other than b^b which the music scribes refused to notate because they were not recognized as part of Guido's gamut.⁵⁵

It is worth examining some of problems cited by van der Werf because they often seem to suggest logical approaches with regard to hexachordal theory. In a song by Rigaut de Berbezill (P-C 421.2), a flat sign is given, then negated by a sharp, and finally reinstated all within the space of six syllables in verse 10 (MS X, 84v). (See Example 2 below). The first flat reminds the performer that all b's are normally flatted in this hypolydian melody and that hexachordally this b is *fa supra la* in the natural hexachord. The second sign may indicate the mutation to the hard hexachord with the continuation of the melody up to c' and returning only to g. Finally, the next flat sign cautions the reader to mutate to the soft or back to the natural hexachord, *fa supra la*, especially considering the

⁵⁵Tischler in *Chanter M'estuet*, 41.

upcoming descent to f which continues in the next verse down to c.

Example 2. Rigaut de Berbezill, "Ausiment con l'olifant" (P-C 421.2), verse 10

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|----------|------|--------|------|-----|-----|------|-----|------|-----|
| X | | | | | | | | | | |
| | 10. qui | den- | gnas- | sent | per | mei | cla- | mar | mer- | ces |
| G | | | | | | | | | | |
| | 10. ge | dei- | gne- | son | per | mi | cla- | mar | mer- | ce |
| W | | | | | | | | | | |
| | 10. e. l | dei- | gnais- | sen | per | me | cla- | mar | mer- | cez |

Gaucelm Faidit's song (P-C 167.37), verse 5.10 (MS X, 84r), includes a sharp sign on b which is negated by a flat sign four syllables later in verse 6.3. (See Example 3 below). Modally, the song lacks the clarity of the previous example, having a mixed *ambitus* of d-g'. The placement of b^b signs in verses 2-4 suggests a concentration on the natural-soft hexachord sequence. The sharp at verse 5.10 cautions the reader to remain in the hard hexachord rather than to mutate back to the soft hexachord because the descent from f' is truncated at a and cadences on c'. The b^b at verse 6.3 reminds the reader to mutate back to the soft hexachord for the continued descent to f and below.

Example 3. Gaucelm Faidit, "Mon cor e mei e mas bones
chancons (P-C 167.37), verses 5-6

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | v |
|---|----------|-----|---------|------|-------|------|-------|-------|-----|------|----|
| X | | | | | | | | | | | |
| | 5. l'a - | mor | g'eu | trai | don | lan- | guis | et | so- | spi- | re |
| R | | | | | | | | | | | |
| | 5. l'a- | mor | g'ie.us | ay | don | lan- | guisc | e | so- | spi- | re |
| X | | | | | | | | | | | |
| | 6. et | poz | l'a- | mor | non | os | mo- | strar | ne | dir | |
| R | | | | | | | | | | | |
| | 6. e | pus | l'a- | mor | no.us | aus | mo- | strar | ni | dir | |

Van der Werf also cited the apparent vacillation between b and b^b in verse 1.5-1.7 of Raimon de Miraval's song P-C 406.8 (MS R, 87v). (See Example 4 below). The b^b sign for the quaternaria at the end of verse 1 (1.7) could be viewed as a reminder to the reader to stay in the soft or natural hexachord (singing *fa* in either case), or that this is an instance of *fa supra la* forecasting that the melody will descend below *f* in the next verse. Perhaps the scribe felt that the b in verse 1.5 was too obviously a b^b to need an accidental. The outlining of a tritone f - b and the unmistakable sense of the plagal tritus in the opening gesture are the clues.

Example 4. Raimon de Miraval, "Er ab la forsa del freys"
(P-C 406.8), verse 1

1. Er ab la for- sa de freys

For the most part, it seems that b^b 's are notated in the troubadour manuscripts to avoid tritones with f and in instances of changing range, to caution the reader either to remain in the same hexachord or to mutate to another. In any case, the b^b or e^b sign indicates the solmization on *fa*. Whereas most of the flat signs seem to be explainable, two instances of isolated sharp signs in the manuscripts are much more problematic. In a song of Albertet (P-C 16.14, MS W, 203r), an f^\sharp appears in verse 3.9 on an ascending neume with an *oriscus* and a *plica*. Such a neume suggests pitch instability, but the sharp does not make sense in the hexachord. The sharp occurs at a place in the hard hexachord, as every indication suggests that the melody is here, where *fa supra la* seemingly should be invoked ($e'f'e'$). Moreover, the sharp causes a tritone, and as an indication of *mi*, makes no sense to the present writer. The

only explanation offered here is that at some point in the written transmission process, the cadence in verse 3 was mistakenly transposed up a fifth (cf. cadences in verses 1, 4, and 8). Equally as perplexing as Albertet's f^\sharp , is the c^\sharp as the penultimate pitch of Marcabru's song P-C 293.35. Van der Werf finds it particularly disturbing that the song should come so close to ending on c^\sharp and then, the next strophe begin on c . Even though this is the only known instance of ending-beginning chromatic inflection in the troubadour repertory, there are several instances in which a song ends on one note and begins the next strophe a half-step away.⁵⁶

Grocheo

Johannes de Grocheo (fl. c. 1280) is known today solely for his treatise called *De musica, or Theoria*, written around 1300. Residing in Paris, Grocheo's experience seems bound to that venue. Only remotely contemporaneous with the troubadour era, his interest in secular music seems to be confined to the northern French art of the trouvères and their bourgeois imitators in the urban *puy*s. Grocheo provides information on the various

⁵⁶Bernart's P-C 70.1 (MS R) ends on f and begins on e as does his P-C 70.23; Bernart's P-C 70.19 (MS W) begins on b and ends on c' .

genre, forms, and performance practice in secular music, but never delves into any actual analysis of the melodies. As Herbert Schueller commented, he was "less a theorist than what is loosely called a social critic."⁵⁷

Grocheo's patronage is unknown except for the mention of "certain young men, my friends...For a long time they have given the greatest support for the needs of my life."⁵⁸ If the *De musica* were intended for his friends, then they were, apparently, more interested in the practical nature of music than in its possible metaphysical or mathematical properties. For, he states at the very outset of the treatise that he is primarily interested in "sound, which is perceivable by our own senses...completely designed for the praise and glory of our Creator;"⁵⁹ although, *pro forma* he later relates the legend of Pythagoras as the founder of *ratio* in music, and he accounts for Boethius' tripartite division of music into *musica mundana*,

⁵⁷Herbert Schueller, *The Idea of Music: An Introduction to Musical Aesthetics in Antiquity and the Middle Ages*, Early Drama, Art, and Music Monograph Series, vol. 9 (Kalamazoo: Medieval Institute Publications, 1988), 415.

⁵⁸Translation by Seay, *Johannes de Grocheo*, l. See Rohloff, *Die Quellenhandschriften*, 110:
 Quoniam quidam iuvenum, amici mei...per longum
 tempus ad necessaria vitae meae maximum tribuerunt
 iuvamentum.

⁵⁹Translation by Seay, *Johannes de Grocheo*, l; see Rohloff, *Die Quellenhandschriften*, 110:
 sono qui inter sensibilia propria reperitur...ad
 creatoris laudem et gloriam totaliter ordinatur.

musica humana, and *musica instrumentalis*.

Ironically, Grocheo's unique willingness to expound on secular song is, in no small way, responsible for the reluctance of scholars over the centuries to analyze the melodies. Part of the problem lies in the necessary total reliance on Grocheo with no other extant contemporaneous writings to corroborate or clarify his text. Another part of the problem lies in the ambiguous and inconsistent nature of Grocheo's writing. Terms and concepts are never treated twice in the same manner. Among the difficulties created by the *De musica*, one of the most troublesome and most pertinent to the present discussion occurs in the following two sentences:

1. Non enim per tonum cognoscimus cantum vulgarem, puta cantilenam ductiam, stantipedem, quemadmodum superius dicebatur.⁶⁰

2. Dico etiam cantum ecclesiasticum, ut excludantur cantus publicus et praecise⁶¹ mensuratus, qui tonis non subiciuntur.

⁶⁰Rohloff, *Die Quellenhandschriften*, 152. Translation by the present writer:

For not by tone do we know vulgar song, for example cantilena ductia, stantipes, just as has been said above.

⁶¹Rohloff, *Die Quellenhandschriften*, 152. Translation by the present writer:

I say also ecclesiastical song so that popular song and precisely measured music, which are not subject to the tones, may be excluded.

Seay, *Johannes de Grocheo*, 32, translated the passage "ut...subiciuntur" in the following way:

in order that popular song and precisely measured music, which do not obey the rules of tones, may not fall under them.

Seay manipulated the translation to convey the notion of a

In these passages, did Grocheo actually say that music set to secular songs need not fall within the parameters of the ecclesiastical modes? In fact, that is the way in which some modern scholars have interpreted the statements. Gustave Reese spoke for many such scholars in the following statement:

Johannes de Grocheo declared explicitly that secular music, in contrast to liturgical, was not restricted to requirements of the church modes.⁶²

Such a statement seems to assume that the words "tonum" and "tonis" (Latin, second declension, *tonus*) indicate the octave species of the modal system. Grocheo himself pointed out the ambiguity surrounding the use of the word "tonus" with the following passage from *De musica*:

Tonus autem multipliciter dicitur velut nix in montibus. Uno enim modo dicitur de elevatione, depressione et fine cantus, ut ecclesiastici accipiunt. Alio modo de concordantia, quae consistit in aliqua proportione.⁶³

Despite his acknowledgement of the various uses of

deliberate avoidance of ecclesiastical modality. His interpolation of the word "rules" anticipates Grocheo's phrase, "per toni regulas." That phrase does seem to imply the relationship of the modal species to the tetrachord of the *finales*.

⁶²Reese, *Music in the Middle Ages*, 216.

⁶³Rohloff, *Die Quellenhandschriften*, 118-120. Seay, *Johannes de Grocheo*, 8, translated as follows:
A tone may be defined in many ways, just as is snow on the mountains. In one way, it is defined as concerning the rise, fall and end of a song, as churchmen take it. In another way, it is defined as concerning a concord which consists of a particular proportion.

he word "tonus," Grocheo was seldom explicit in his own use of the word. In the few instances when he is nearly unequivocal, *tonus* is used to signify the ecclesiastical modes (*Istum autem cantum secundum octo modos vel tonos...*),⁶⁴ the function of the *finalis* (*Describunt autem tonum quidam dicentes eum esse regulam, quae de omni cantu in fine iuducat.*),⁶⁵ or an interval (*Et isto modo tonus est, cum unus sonus alii continuatus eum in acuitate gravitate excedit vel exceditur ab eo...*).⁶⁶ Although Grocheo acknowledged the use of "tonus" to indicate a fixed recitation melody such as a psalm tone, he seems to have been reluctant to equate "tonus" with a modal scale. In the latter sense, he usually qualified his meaning by introducing the word "modus" or perhaps the phrase "per toni regulas." In the following passage, "tonus" seems to signify pitch, in general, which Grocheo states explicitly

⁶⁴Rohloff, *Die Quellenhandschriften*, 158. Translated as follows: "However, this song according to the eight modes or tones...."

⁶⁵Rohloff, *Die Quellenhandschriften*, 152. Translated as follows:

However, certain ones describe tone saying it to be a rule which judges about all songs in the end [i.e., *finalis*].

Here, Grocheo's "certain ones" refers to the tradition of manuscripts dating from the early eleventh century treatise, *Dialogus de musica*, of pseudo-Odo who introduced the concept.

⁶⁶Rohloff, *Die Quellenhandschriften*, 120. Translated as follows:

And in this way tone is when one sound continued by another exceeds it or is exceeded by it in height or depth...

is not the same as "mode" or "octave species:"

Amplius dicentes tonum esse speciem uniuscuiusque diapason, in aliquo videntur deficere. Cum enim plures sint modi vel species diapason et super unumquemque tonum possit diapason collocari, plures essent toni quam octo.⁶⁷

However, "tonus" takes on a functional relationship to modal species when it is qualified as a "rule," as it is in the following passage:

Cantus autem iste per toni regulas forte non vadit nec per eas mensuratur.⁶⁸

Grocheo attempted to reconcile "tonus" as pitch, with its meaning as "finalis," and with its significance as a function of modal species in the following passage:

Amplius autem cum plures toni in fine convenient, puta primus et secundus in d-gravi, per hoc, quod dicunt in fine, non articulata differentiam apponunt nisi quis per hoc intellexerit principium et medium cum hoc esse.⁶⁹

⁶⁷Rohloff, *Die Quellenhandschriften*, 152. Translated as follows:

Further saying tone is a species of one whatever diapason, they seem to lack in something. For, since there may be several modes or species of diapason and above any given tone it is possible to place a diapason, the tones are more than eight.

⁶⁸Rohloff, *Die Quellenhandschriften*, 152. Translated as follows:

However, this melody by chance does not go by rules of tone nor is it measured by them.

⁶⁹Rohloff, *Die Quellenhandschriften*, 152. Translated as follows:

Furthermore, since several tones may agree in the end [*finalis*], as the first and second in d grave, when they say in the end, they do not bring it to bear upon an articulated distinction except when by this it will take as its meaning the initial and

At the risk of laboring the point, let it be said that Grocheo devoted great attention to differentiating the meanings of "tonus," especially with regard to its rather artificial association with modal species. With deference to Gustave Reese, Albert Seay, and others, the present writer warns that the notion that "secular music was not restricted to requirements of the church modes" can imply much more than what Grocheo actually intended. For, in this regard, "tonus" refers to the *finales* as they function liturgically in "cantum ecclesiasticum," i.e. to facilitate matching a psalm tone with an antiphon. So, Grocheo said that, unlike chant, secular song need not be assigned a mode on the basis of its final pitch which is emancipated from any liturgical restrictions.⁷⁰ With that exception, it is nowhere stated in the *De musica* that secular song somehow operates outside of the system of conventional modal octave species. The implication is that if one wishes to identify secular music modally, then such identification rests on

medial as being this.

The present writer suggests that the phrase "articulatam differentiam" may be interpreted as "final cadence," and thus, the phrase "per hoc intellexerit principium et medium" may take on the meaning "by this it will signify 'authentic' or 'plagal.'"

⁷⁰ See van der Werf, *The chansons of the troubadours and trouvères* , 53.

many factors, the least of which may be the final pitch.⁷¹

Marchettus

It is in Marchettus's *Lucidarium* that modality in the time of the written tradition of the troubadours is best explained. Marchettus seems far less concerned with the codification of chant melodies than with undertaking a melodic analysis for its own sake.⁷² This point is particularly important for understanding troubadour melodies as modal structures precisely because of their independence from liturgical requirements. Though he made no mention of any secular tunes by name, it is clear that Marchettus was conscious of the implications of his theory to secular monophony in the following passage concerning the admissible initial notes in mode six:

Potest etiam habere principium in G gravi et in a et b primo₃ acuto, licet non sint in usu in cantibus Gregorii.

⁷¹In the case of several multiple versions of melodies, the final pitch differs among the versions even though the melodies all seem to be modeled on the same modal scale. For example, in Gaucelm Faidit's famous "Fort chausa oias," P-C 167.22, MS G ends on d whereas MSS X and W end on c.

⁷²Jay Rahn, "Marchetto's Theory of Commixture and Interruptions," *Music Theory Spectrum*, 9 (1987): 119.

⁷³Jan Herlinger, *The Lucidarium of Marchetto of Padua: A Critical Edition, Translation, and Commentary* (Chicago: The University of Chicago Press, 1985), 474 & 476. Herlinger translates, 475 & 477:

Marchettus' modes are classified by species of fifth and fourth according to their function. In addition to their usual function of defining a mode at initial and final positions in a melody, the species of fifth and fourth can be combined to form modal types: Perfect, Imperfect, Pluperfect, Mixed, and Commixed. These types are defined principally by their *ambitus*.⁷⁴ Perfect describes the standard modal ambitus of an octave plus the subfinal for authentics and the sixth for plagals.⁷⁵ Imperfect denotes modes of less than Perfect ambitus,⁷⁶ and Pluperfect applies to authentics that exceed an octave above the *finalis* and to

It may also have its initial note on low G or high a or the first high b [flat], though these are not in use in the melodies of Gregory.

⁷⁴See Herlinger, *The Lucidarium of Marchetto of Padua*, 379-389.

⁷⁵There are 161 troubadour melodies that have a *ambitus* of a ninth. Of these, the greatest share belongs to the *ambitus* of c-d' (106). Another eighty melodies have an *ambitus* of an octave, and of these, the most numerous are those with an *ambitus* c-c' (48). Of the c-d' and c-c' songs (154), the majority are undoubtedly authentic Protus mode. The remainder are divided between modes 6 and 8 and a few scattered transpositions and transformations.

⁷⁶There are forty-three melodies that fall short of an octave *ambitus*. The smallest *ambitus* is the fifth c-g of MS Chigi's "Ai que fara le pecaires" (P-C 461.8c) and the f-c' of MS San Joan's P-C 461.251b, both belonging to the Satellite repertoires. There are sixteen melodies with an *ambitus* of a sixth, and twenty-five with an *ambitus* of a seventh.

plagals that descend below the fourth below the *finalis*.⁷⁷ The term "Mixed" is applied to authentics that descend more than a whole tone below the *finalis* and to plagals that exceed the sixth above the *finalis*. Some Mixed modes combine authentic and plagal ranges of a modal degree.⁷⁸ An example of chant in Mixed mode is the Marian antiphon "Salve Regina," which has an ambitus of low A to d', thus spanning the authentic and plagal Protus.⁷⁹ Finally, the most

⁷⁷There are seventy-five melodies of a tenth or greater *ambitus*. The majority of these melodies are obviously Pluperfect authentic. A detailed modal type analysis of all of the melodies is beyond the scope of this study. It is the impression of the present writer that Pluperfect plagals outnumber the Mixed modes.

⁷⁸There are twenty-eight troubadour melodies that meet or exceed an *ambitus* of an octave and a fourth, the minimum range of a combined Perfect authentic and plagal mode. Only three of these exceed an octave and a fifth, and they present an interesting case. The one instance of an octave and a sixth, A-f', belongs to the MS W version of Gaucelm Faidit's "No m'alegra" (P-C 167.43). The MS G version has an *ambitus* of an octave and a fifth, B-f', but the MS R version is only an octave, f-f'! Despite considerable variance in text setting throughout, the three melodies seem to conform through the first three verses. Then, MS R diverges from the others in poetic and musical form. From there to the end, MS R remains mostly diatonic whereas MSS W and G become disjunct with wide leaps including MS W's leap of a tenth between verses 5 and 6! The three versions appear quite unrelated from verse 6 to the end. The widest *ambitus* of all troubadour songs is the octave and a seventh, G-f', belonging to two (MSS X and G) of three versions of Peire Vidal's "Be.m pac d'ivern" (P-C 364.11). Again, the MS R version differs radically with an *ambitus* of only a ninth, c-d'. Unlike the other example, the three versions do not differ greatly in form, range, or melodic contour, except for the beginning of verse 5 in which MSS X and G suddenly dip down to G *gamma ut*. All three versions display a high level of disjunction with a notable passage in MS R, verse 3.2-3.6, of nearly unparalleled awkwardness.

⁷⁹See *LU*, 276.

dynamic of the modal types is the Commixed which features the mingling of species of fourth and fifth of different modes within a given melody.

In addition to allowing the usual modal transposition by a fifth to the level of the *affinales* on a, b, and c', Marchettus also permitted the modes in untransposed position to end on their *affinales*. An example in chant of transposition (*sedes troporum*) to the affinal level would be the Marian antiphon "Ave Regina caelorum," classified as a Hypolydian mode (6) cadencing on the *affinalis*, c', and the normal mode 6 *ambitus* of c-c' is here transposed to g-g'. Marchettus also permitted modal transformation by altering the species of fifth and fourth through the use of an essential b^b. The notion of transformation, e.g. using b^b to change a Mixolydian mode into a Dorian mode on g, of course, was not novel to the *Lucidarium*; ⁸⁰ but the *Lucidarium* was the first to give it theoretical approval. ⁸¹ In fact, Marchettus acknowledged the theoretical possibility of the modes being constructed at any degree of the gamut on which the modal species of

⁸⁰ See "Guido" above and footnote number 47.

⁸¹ See Herlinger, *The Lucidarium of Marchetto of Padua*, 429-431. Without using the word "transformatio," Marchettus called the transformation of mode 1 to a g *finalis* with an essential b^b, "proper with respect to composition but improper with respect to location."

fifth and fourth could fit.⁸²

The remarkable flexibility of Marchettus' theory would seem to make it an ideal tool for analyzing troubadour melodies, i.e. melodies whose final need not agree with any liturgical exigencies. A test case of the usefulness of such an application of his theory should include troubadour melodies that do not seem to conform to Gregorian ideals. Melodies that exist in multiple versions where the versions seem to contain a number of significant variants would also make good test candidates because their lack of conformity implies a lack of internal logic in their construction. For example, a song with a conspicuously strong internal logic would be Bernart de Ventadorn's "Can vei`la lauzeta mover" which exists in three versions and eight contrafacts. The melody exhibits remarkable conformity among all the sources. Factors that account for such conformity seem to be its modal affinity, the absolute epitome of Dorian mode, and its form, a model of symmetrically balanced construction.⁸³

In choosing a test repertory, the melodies of Folquet de Marseilla were chosen basically for two reasons: for one, he has the greatest number of melodies in multiple

⁸²In Herlinger, *The Lucidarium of Marchetto of Padua*, 413-417. Here, Marchettus explained an anomaly using both b-natural and b-flat to arrive at an "acquired" (*acquisitus*) mode. In the explanation he said: "...any mode may end in any location on the hand where its species can properly be found."

⁸³See Matthew Steel, "A Case for the Predominance of Melody over Text in Troubadour Lyric," 264-265.

versions of any troubadour; for the other, van der Werf, citing an extreme case, singled out Folquet for being represented by melodies that "are devoid of organizing phenomena and appear to wander aimlessly within an ill-defined range."⁸⁴ A synopsis of the results of the examination of Folquet's melodies appears in the table below. The first song, "Amors, merce!" (P-C 155.1) has been cited by several scholars as an unstable melody, and the differences between its versions make it one of the most difficult to explain modally. The ambitus and final in the MS R version suggest Marchettus' Mixed species, in this case the Tetrardus (i.e. Mixolydian/Hypomixolydian) maneria. Indeed, the opening descending figure c'-g and back to c' greatly helps to bolster a Tetrardus feeling. Starting off in the plagal, i.e. mode 8, in its first two verses, it suddenly shifts to the authentic (mode 7) for the remainder of the piece. Unusual leaps up of a sixth between verses 3-4 and 4-5 help to prevent the melody from again reaching the the plagal range.

In contrast to MS R's rather strong modal orientation is the MS G version of "Amors, merce!" The melody to the beginning three verses represents what Marchettus described as a Commixture of mode 1 and mode 6

⁸⁴Van der Werf, *The Extant Troubadour Melodies*, 32.

species.⁸⁵ The reiterated pitch, a, in verses 1 and 4 is a point of strong modal orientation, i.e. the reciting tone or tenor, for both mode 1 and mode 6. The b^b signature in MS G suggests that it is a consequence of the natural-soft hexachordal sequence associated with Protus modes and the diapente of the Tritus maneria. Although the MS G version has few pitches in unison with MS R, excepting the opening of verse 2, the possibility that transposition is involved emerges slowly. In verse 3, transposition would be at the fourth; yet, lacking an e^b in the MS R version seems to negate that possibility. In verses 4-5, the level of transposition seems to be settling on the fifth, although the two versions drift apart as far as a ninth in verse 7. In verse 4.4-4.10, there is an incredible display of seven consecutive thirds outlining the triad c-e-g. Such a strong emphasis on the transposed Tetrardus species of diapente suggests that there is a modal relationship with the MS R version. Indeed, the b^b 's of MS G complete the octave relationship in the following way:

| | | | | | | | | |
|-------|---|-----|-----|-----|-----|-----|---------|------|
| MS R: | g | a | b | c' | d' | e' | f' | g' |
| | T | T | S | T | T | S | T | |
| MS G: | c | ^ d | ^ e | ^ f | ^ g | ^ a | ^ b^b | ^ c' |

By verse 6, mode 1 no longer appears to be a realistic choice, but the possibility of a mode 6 designation for the MS G version must be considered. However, the consistent

⁸⁵See Herlinger, *The Lucidarium of Marchetto of Padua*, 502-503.

return to Tetrardus species of fifths in both versions strongly suggests that the mode is shared. Thus, the MS G version presents the distinct possibility of a Tetrardus modal transposition/transformation to the fifth below on c.

The modality of the next of Folquet's songs, "Ay! tan gen vens" (P-C 155.3) seems rather conventional by comparison with "Amors, merce!" Again, MS R has the more obvious modal orientation with its opening gesture, d-f-g-a (compare verse 1 to Bernart's P-C 70.43, verse 1), what Marchettus referred to as the "seventh intermediation" of the first species diapente.⁸⁶ Because of the limited *ambitus* through verse 4, there is some question as to whether the authentic or plagal Protus is intended. Then, in verse 5 the melody "fills its measure" by ascending to the diapason above its final, producing the Perfect authentic.⁸⁷ The MS G version of "Ay! ten gen" begins as if it were a mode 6 melody with a rise up from f to a reiterated a. However, verse 2 produces modal ambiguity with a Commixture of Protus diapente, d-a, and transposed Tetrardus diapente, c-g. Protus eventually wins out, but not without a strong return to a Perfected plagal Tritus in verses 5-6. In verse 7.5-6, the eighth intermediation of first species diapente, followed by the first

⁸⁶See Herlinger, *The Lucidarium of Marchetto of Padua*, 514-515.

⁸⁷See Herlinger, *The Lucidarium of Marchetto of Padua*, 378-379.

intermediation (7.6-7.9), place the MS G version of the melody squarely in mode 1. Finally, in verse 8.4-6, the third intermediation of the first species diapente appears. A weak modal indicator, it is aided by the frequency of the pitch d, which in rising to a provides a strong orientation for mode 1. The single b^b in each MS seems only to relate to the understood hexachordal principle of *fa supra la*.

In the song "Ben an mort" (P-C 155.5), the two versions in MSS R and G share the same *ambitus*, c-d'. This *ambitus* represents both the Perfect authentic Protus and the Perfect plagal Tritus modes.⁸⁸ The priority of one mode over the other depends on the so-called "orienting notes," i.e. the *finalis*, the octave above in authentic, the fourth below in plagals, and usually the reciting tone.⁸⁹ Indeed, in neither version of "Ben an mort" does an obvious choice of mode appear. There is a general Commixture of Protus and Tritus species and several instances of possible Commixture of mode 3 and mode 8 species. The orientation at the beginning, verses 1 and 2, suggests mode 6, but the vacillation between orienting notes in the ensuing verses, with the conspicuous absence of b^b's, tends to confound the outcome. The resulting confusion was sufficient enough to cause the notator of MS G to accept the Hypolydian solution

⁸⁸ See Herlinger, *The Lucidarium of Marchetto of Padua*, 378-381.

⁸⁹ See the chart in Jay Rahn, "Marchetto's Theory of Commixture and Interruptions," 121.

Table 1. A Synopsis of Modal Types for Folquet de Marseilla

| SONG | MS | I-F ⁹⁰ | AMBITUS | MODALITY |
|--|-------------|--------------------|----------------------|---|
| Amors, merce (P-C 155.1) | R G | c'-g a-c | d-a' B-c' | Mixed Tetrarardus Essential b ^b ; Transform |
| Ay! tan gen (P-C 155.3) | R G | d-d f-d | c-d' c-d' | Dorian Dorian (Commixture) |
| Ben an mort (P-C 155.5) | R G | c'-d c'-f | c-d' c-d' | Commixture: I & (III) Commixture: (I) & III |
| Greu fera (P-C 155.10) | R G W | a-c a-d c'-g | c-d' c-d' f-g' | Commixture: III & IV Commixture: III & IV b ^b 's, f [#] : Transf/Transp |
| Mot y fes (P-C 155.14) | R G | a-f a-d | c-d' c-d' | Commixture: I & (III) Commixture: (I) & III |
| Per Dieu, amors (P-C 155.16) | R G | a-c a-c | c-c' c-c' | Hypolydian Hypolydian |
| S'al cor plagues (P-C 155.18) | R G | a-d b-d | c-d' c-d' | Dorian Dorian |
| Si tot mi sui (P-C 155.21) | G W | a-d -g | c-d' f-g' | Essential b ^b : Transform (incomplete) |
| Tant m'abelis (P-C 155.22) | R G W | a-e a-e a- | c-c' c-c' c-c' | Commixture: III & (IV) Commixture: III & (IV) (incomplete) |
| Tant mou de corteza (P-C 155.23) | R G W | f-c g-g g-g | c-e' c-d' c-d' | Hypolydian: Pluperfect Hypomixolydian: Commix Commixture: III & IV |
| Us volers (P-C 155.27) | R G | c'-d c'-c | c-d' b-c' | Commixture: I & (III) Commixture: (I) & III |
| In cantan m'aven (P-C 155.8) | G | e-a | c-f' | (?) |
| Ja no.s cuich (P-C 155.11) | G | a-d | B-d' | Commixture: (I) & III |

⁹⁰The "initial" (I) pitch of the song and the "final" (F).

with a *finalis* on f, whereas the notator of MS R chose the Dorian with a d *finalis*.

One of the primary problems with "Greu fera" (P-C 155.10) is determining the level of transposition or transformation that takes place between MSS R and G at the lower tessitura and MS W at the higher tessitura. Most often, MS W conforms with MSS R and G at the level of the fourth. The problem resembles that faced with "Amors, merce!" (P-C 155.1). MS W fails to employ b^b's consistently enough to warrant calling it transformed Dorian mode. Moreover, the appearance of an f#' in verse 8.2 seems to work against the idea of transformation. However, MS R differs by a second with MS G in several passages, giving the appearance of transposition at the lower fifth (*affinalis*) as was suggested with "Amors, merce!". Indeed, Commixture of Tritus and Tetrardus species plagues the MSS R and G versions and probably helps to account for differences in *finalis* and degree of transposition.

The melody of "Mot y fes" (P-C 155.14) resembles that of "Ben an mort" in its opening Commixture of Protus and Tritus species. The third intermediation of the first species diapente at the cadence in verse 2, given the emphasis on orienting tones a, b, and e, presents the distinct possibility of a Deuterus mode. However, in addition there are instances of Tetrardus species in verses 4-5 of the MS R version. Each version of the melody changes

modal orientation several times, and it is not until the final verse that Dorian mode is strongly suggested by the d-a orienting notes and the first intermediation of the first species diapente.⁹¹ Nonetheless, the d *finalis* in MS R and the f *finalis* in MS G, following on a stronger Tritus orientation than MS R, appear to be logical choices.

The next two songs "Per Dieu, amors" (P-C 155.16) and "S'al cor plagues" (P-C 155.18) seem to present no significant modal problems despite the fact that the versions in MSS R and G often differ by the degree of a second. The mutilation of MS W has left us with the first half of that version of "Si tot me sui" (P-C 155.21) missing. From what remains of MS W and the entire version in MS G, it appears that modal transformation from a d Protus to a g Protus is a possibility. However, noted for its generous application of accidentals, MS G provides only a b^b sign in verse 4 and an isolated b^b sign at verse 6.9, and it leaves b's unaltered in the most important position in the song, i.e. the final cadence.

In "Tant m'abelis" (P-C 155.22), Tritus prevails over Tetrardus in this modal Commixture. A curious situation arises in "Tant mou de corteza" (P-C 155.23) because MS R is often at odds with MSS G and W by the interval of a second. The assigned *finales* seem to represent the prevailing modes

⁹¹See Herlinger, *The Lucidarium of Marchetto of Padua*, 508-511.

for each of the respective MSS. Possibly "Us volers" (P-C 155.27) in MS R is in the Dorian mode while in MS G it is in Hypolydian. However, the choices are not clear cut.

There are only two melodies in unique versions, both in MS G, that are attributed to Folquet. The song "In cantan m'aven" (P-C 155.8) requires more scrutiny before its modal logic emerges. Unified, to a degree by two musical rhymes, one in verses 1, 2, and 7, the other in verses 4 and 10, that emphasize the pitches d and a, the remaining verse-phrases are quite modally varied. And finally, "Ja no.s cuich" (P-C 155.11) seems to lean toward Hypolydian in its Commixture of Protus and Tritus.

In a comparison with Bernart de Ventadorn's songs in multiple settings, Folquet's music stands out as much more modally abstract. Not only are there far fewer deviations among Bernart's multiple versions, but also the great majority of deviations in Bernart's melodies can probably be attributed to minor problems with transposition or transformation, pointing often to scribal error. On the other hand, the deviations in Folquet's versions are often too substantial to dismiss as scribal error. Perhaps many of the deviations in Folquet's multiple versions are the result of some defect in its now-lost written tradition. Nonetheless, the modal vacillation in Folquet's melodies exposed above seems more likely to be at the root of the problem. Although some sense of logic was uncovered in

Folquet's melodies utilizing the only documented theory of his day, the contemporary plainchant theory, it is possible that, on different hearings of the modally commixed melodies, different structural elements sounded more prominently. Despite Folquet's deviations, it may be presumptuous to issue, *a priori*, pronouncements on the modal quality, as in van der Werf's assessment of melodies such as Folquet's. Until we achieve a better understanding of modal theory in the late Middle Ages, one may assume that the apparent incomprehensibility of some troubadour melodies is not necessarily due to their lack of compositional technique or an avoidance of modal practice.

As Theodore Karp has remarked, nearly twenty-five percent of troubadour and trouvère music is at variance with the Church modes.⁹² Given the expanded definition of mode in the *Lucidarium* of Marchettus, there seem to be very few troubadour songs that cannot fall under some modal designation. Karp's claim may have more credence with the trouvère repertory because of the greater use of accidentals in those sources. However, such an investigation goes beyond the scope of the present study. Moreover, it could probably be shown that modal variance in chant exists to approximately the same degree as it does in the troubadour repertory, but that too must await further analysis.

⁹²Theodore Karp, *The New Grove*, s. v. "Troubadours, trouvères," 201.

Other Methods of Analysis

Among those representing a differing and currently popular view on the theoretical nature of troubadour and trouvere melody is Hendrik van der Werf.⁹³ In his analyses of the repertory, he carefully avoids reference to the ecclesiastical modes and instead, identifies melodies on the strength of their prevailing tertial structures, i.e. chains of thirds. The concept of identifying structural tertial chains as a means of analysis for secular medieval monophony was first introduced by Curt Sachs in 1943;⁹⁴ the idea stems from extensive research on European folk and other non-Western music traditions.⁹⁵ He found that tertial structure was the prominent quality of European melodies up to the twentieth century. Sachs found justification for substituting his system of analysis for the traditional

⁹³See footnote number 4 above.

⁹⁴Sachs, "On the Road to Major," 386. Sachs went so far as to say the following:

All triple-third melodies form two overlapping perfect fifths...This occurs so regularly that a few transcriptions of medieval music into modern notation, in which this rule is not followed, should be retested.

Also see Sachs, *The Rise of Music in the Ancient World: East and West* (New York: W. W. Norton & Co., Inc., 1943), 291-311, in a close follow-up article titled "Europe and the Road to Major and Minor."

⁹⁵See Sachs, *The Wellsprings of Music*, ed. Jaap Kunst (New York: Da Capo Press, 1962), chapters 4-6, for related studies.

ecclesiastical mode terminology in the following already-cited statement from Johannes de Grocheo: "Non enim per tonum cognoscimus cantum vulgarem."⁹⁶

Sachs took the above statement out of context, as it goes on to say "puta cantilenam ductiam, stantipedem, quemadmodum superius dicebatur."⁹⁷ Here Grocheo curiously takes into account only one category of "vulgar" song, *cantilena*, to the exclusion of the other category, *cantus*. It is only *cantilena* that is associated with, what appears to be, refrain forms.⁹⁸ Moreover, only *ductia* and *stantipes* are described as being either a vocal or an untexted, instrumental genre.⁹⁹ The omission of *cantus* types in the above statement concerning *cantum vulgarem* may seem like an oversight. However, that he did not intend to

⁹⁶See "Grocheo" above and footnote number 60. The present writer's translation is as follows: "For not by tone do we know vulgar song."

⁹⁷See "Grocheo above, footnote number 60. Again, the present writer's translation is as follows: "for instance *cantilena ductia*, *stantipes* just as mentioned above."

⁹⁸See Rohloff, *Die Quellenhandschriften*, 134: *Responsorium* [*Refractorium*, see page 132] vero est, quo omnis *cantilena* incipit et terminatur.
(A response is indeed that by which all *cantilena* begin and end)

Grocheo goes on to say that *cantilena* contain *additamenta* or "additions." He may have been describing a stage of development in the dance-song, *rondet de carole*. If so, his statement about additions, may refer to borrowed refrains which were a common feature of the *carole* repertory. On this, see John Stevens, *Words and Music in the Middle Ages*, 159-198.

⁹⁹Rohloff, *Die Quellenhandschriften*, 132-136.

include *cantus* types in the statement seems substantiated in an earlier passage in which he said:

Moderni vero propter descriptionem consonantiarum et stantipedum et ductiarum aliud addiderunt, quod falsam musicum vocaverunt...¹⁰⁰

Apparently, Grocheo found the use of *musica falsa*, i.e. b and # accidentals other than the accepted b^b of the medieval gamut, particularly notable in the *ductia* and *stantipes* among his contemporaries. Of course, any use of such accidentals would negate the ecclesiastical modal system unless it served to transpose or transform the mode.

Sachs pointed out that most triple-third melodies are constructed on the chain d-f-a-c'.¹⁰¹ Nevertheless, d and a are the principal structural pitches of the Dorian mode, i.e. the *finalis* and the *tenor*, respectively. And, the f is the primary infix in that diapente.¹⁰² Since, by virtue of its range and final, Dorian would be the most frequently

¹⁰⁰ Rohloff, *Die Quellenhandschriften*, 128. Translated as follows:

Modern [musicians] indeed, on account of the arrangement of consonances, have added to both stantipes and ductia other [notes], what they call 'false music'...

¹⁰¹ Sachs, "On the Road to Major," 386. Cf. Gerardo Huseby, "The Cantigas de Santa Maria and the Medieval Theory of Mode" (Ph. D. diss., Stanford University, 1983), 99. The main chain of thirds in the *cantigas* is d-f-a-c'. Huseby claims that the same results would be found in the chant repertory.

¹⁰² Sachs used the terms *infix*, *affix*, *suprafix*, and *infrafix* in *The Wellsprings of Music*, 64, to describe pitches added to simple melodies. The term "infix" refers to the pitches used to fill in an interval of a third, fourth, or fifth.

designated mode in the troubadour repertory, the popularity of the tertial chain d-f-a-c' seems assured.¹⁰³ In fact, the structural pitches of church modes often produce tertial chains.¹⁰⁴

While some scholars have portrayed troubadour music as well on its way to modern functional tonality, others have pointed out its great lack of organization. Van der Werf noted that, in an analysis that focussed on multiple versions of more than 200 trouvère melodies, scales "were not as clearly defined and fully developed as is usually assumed."¹⁰⁵ Indeed, the search for a tonic pitch, in the sense of modern tonality, in the melodies of the troubadours is a frustrating experience. The primary pitch in modal theory is the final pitch of a chant. It defines the mode, not only because of its relationship to the modal ambitus, which is not always apparent, but simply because of its position at the end of a chant, given primacy because of liturgical exigencies.

Many have observed that the *finalis* in troubadour music often does not seem to have an organic relationship with the

¹⁰³Sachs, "On the Road to Major," 385. Here, Sachs indicates the strong relationship between Dorian mode and the d-f-a-c' tertial chain in chant.

¹⁰⁴The exceptions are modes 3, 4, and 8 because their reciting tones do not fall on the expected pitches. In each case the position of the reciting tone was changed to avoid falling on b.

¹⁰⁵Van der Werf, *The chansons of the troubadours and trouvères*, 47.

recognizable modal species in a given song; too often it is an arbitrary and totally unexpected pitch. In the extreme, Theodore Karp has suggested that "these melodies are similar in principle to those of preliterate societies that have been described by Sachs as pathogenic."¹⁰⁶ Taking into consideration Curt Sachs' description of pathogenic as sounds that "recall savage shouts of joy and wails of rage,"¹⁰⁷ Karp's assessment seems a bit overdrawn. On the other hand, Curt Sachs provided some consolation for the many frustrated attempts to find melodic organization in certain troubadour songs with the following statement:

Detailed classifications are...impractical and useless¹⁰⁸ in the immaterial world of human expression.

The search for evidence of some preconceived compositional plan in some seemingly modally irrational troubadour melodies has led many along the road to futility characterized by statements such as the following by Jack Westrup:

It is very probable that the tonality [of troubadour and trouvère music] betrays the influence of popular song and dance....¹⁰⁹

¹⁰⁶Karp, *The New Grove*, s. v. "Troubadours, trouvères," 201.

¹⁰⁷Sachs, *The Wellsprings of Music*, 73.

¹⁰⁸Sachs, *The Wellsprings of Music*, 173-174.

¹⁰⁹Westrup, "Medieval Song," in *Early Medieval Music up to 1300*, vol. 2 of *New Oxford History of Music*, ed. by Dom Anselm Hughes (London: Oxford University Press, 1954), 232.

Of course, Westrup's statement cannot be denied, yet it probably applies equally well to Gregorian Chant, which was mostly written well before the establishment of the system of church modes. Even the post-modal chant seems to belie the influence of secular genres.

The search to locate contrafacts or models for troubadour songs is a necessary task that too often seems to lead nowhere. Sometimes the urge to make connections with other repertories seems to distort reason. Such seems to be the case with William IX's song, "Pos de cantar." The melodic fragment accompanying the first two verses of the *planctus*, "Bel seiner Dieus, tu sias grazir" (P-C 183.10), is generally accepted as the only surviving evidence of William's music.¹¹⁰ Neither the scantiness of the fragment nor the lateness and questionable reliability¹¹¹ of its source have prevented a relentless search for its origins. One such recent endeavor relates the pseudo-William fragment to a phrase of ancient Sephardic psalmody.¹¹² Such a relationship was postulated in order to reopen the door to the question of Arab influence on the troubadours. Here,

¹¹⁰See above, CHAPTER II, "Chigi."

¹¹¹On the reliability of the source, see Gerald Bond (ed. and trans.), *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*, 145.

¹¹²Marie-Henriette Fernandez, "Une réminiscence hébraïque dans la musique du troubadour Guillaume IX," *Studia Occitanica* I, 81-86. See also CHAPTER I, "Poetic Content," 27.

the point is that the troubadours would have got exposure to Sephardic psalmody only at the Spanish Arab courts where Jews thrived.

The fact remains that the Chigi tune fragment contains melodic formulas similar to those in the pre-gregorian, the gregorian, the post-gregorian, and the secular monophonic repertories. Bernart's Lark song (P-C 70.43) begins with the same d-f-g-a ascent as does William's, and as does Gregorian Kyrie IX which could be compared to Ashkenazic psalmody.¹¹³ Where does this place Bernart with regard to Jewish psalmody, Arab courts, and William himself? Barring any direct relationships, it does demonstrate an ageless veneration for certain modal precepts, those archetypical formulas out of which the Church modes may have been generated.

As mentioned earlier in this chapter, many observers

¹¹³In Fernandez, "Une réminiscence hébraïque dans la musique du troubadour Guillaume IX," 85, the example given is referred to as "psalmodie sepharad." Here, Fernandez cites the authority of Eric Werner, *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium* (New York: Da Capo Press, 1979), 437, who refers to it, not as Sephardic, but as Ashkenazic! Fernandez argued that the opening of Kyrie X, which resembles the William fragment in outline, and which Werner related to the opening and closing motives of a Sephardic chant, is related to Kyrie IX which may be related to a *Benedicamus-versus* that could have been a model for William's tune. If this entire argument depends on the authority of Werner, then let it be known that Werner said of Kyrie X (page 568):

Indeed, this is a relatively recent *Kyrie* and stems from the twelfth or thirteenth century. As such, Kyrie X would almost certainly postdate the so-called William fragment.

have discerned the makings of tonality in the repertoires of medieval secular monody. Many among those scholars who discerned the modern major scale in troubadour music also found instances of the modern minor scale.¹¹⁴ In fact, Van der Werf claims the following:

several melodies are found in the preserved repertoire of troubadours and trouvères which obviously were based upon Ionian and Aeolian scales, thus the troubadours are sometimes considered as the first composers to have used these scales.¹¹⁵

Such a claim is true by modern terminology, although it may have been understood very differently during the troubadour era. The Aeolian-based scale resembles either the Dorian modal scale with an essential b^b or a transformed Hypodorian on g. The scale may also be explained as a modal commixture, i.e. a combination of Dorian and Hypolydian species. As has already been shown, the Ionian-based modern major scale is a Tritus mode with an essential b^b , a theoretical possibility since the ninth century.

Van der Werf went on to establish for the troubadours

¹¹⁴Hans Zingerle, *Tonalität und Melodieführung in den Klauseln der Troubadours- und Trouvereslieder* (Munich, 1958) tried to make a case for the gradual appearance of "Dur-Moll-Tonalität" with the sense of *finalis* as a "tonika."

¹¹⁵Van der Werf, *The chansons of the troubadours and trouvères*, 46. Later, in a seemingly contradictory statement on page 58, he said:

First it appears unrealistic that in the treatises there is no mention of scales on C and A, while even plain chant (sic) manuscripts abound with melodies that make use of these scales.

and trouvères a basic tonality divided into two groups depending on the quality of the distance between the basis tone (*finalis*) and the tone a third above it: those with a major third, Ionian, Lydian, and Mixolydian, he called "medieval major;" those with a minor third, Aeolian, Dorian, and Phrygian, he called "medieval minor."¹¹⁶ So, in the "minor" scales, Aeolian and Phrygian, transposed to the level of d, b should be consistently flatted. Faced with the inconsistent use of B^b in d-based troubadour and trouvère melodies, Van der Werf suggested that the problem may be due to performers singing a pitch somewhere in between b and b^b "forcing the scribes to make rather arbitrary decisions."¹¹⁷ In the "major" scales, Ionian and Lydian, transposed to the level of G, an f-sharp is required as well as a c-sharp in Lydian scale. Such pitches are practically non-existent in the troubadour repertory.

The latest approach to analysis of the melodies of the troubadours tries to avoid the baggage of ecclesiastical modes and tonality or any other historical or theoretical context in a procedure known as "distributional analysis."¹¹⁸ The method was first developed by linguistic

¹¹⁶Van der Werf, *The chansons of the troubadours and trouvères*, 55.

¹¹⁷Van der Werf, *The chansons of the troubadours and trouvères*, 56.

¹¹⁸The latest attempt is David Halperin, "Distributional Structure in Troubadour Music," 15-26. For an overview of Distributional Analysis, see Ian Bent, *The*

semiologists¹¹⁹ and later transferred to music.¹²⁰ The principles of the method involve the identification of distinctive units in a process known as segmentation and an examination of how such units are distributed. When the distinct segments have been identified and assembled in their proper position within a work, the result is supposed to resemble a fundamental musical syntax for the repertory. David Halperin's study of troubadour melodies focussed on musical phrases delimited by rhyme words in the song texts. The more than 2000 phrases of nearly 300 troubadour songs and the 23,000 intervals within these phrases were analyzed by computer. Among the operations performed on the songs was the construction of a most likely phrase working from a first most likely interval and then the next most likely interval from the first chain of two notes, and so forth. Then, the process was reversed to construct a most likely phrase from ending to beginning. Halperin claimed that his most likely phrases were valid structures by virtue of their striking resemblance to phrases in well-known troubadour

New Grove, s.v. "Analysis, III, 7," 377-378.

¹¹⁹ See Zellig Harris, "From Phoneme to Morpheme," *Language* 31 (1955): 190-222. See also, Noam Chomsky, *Syntactic Structures*, *Janua linguarum: studia memoriae Nicolai van Wijk dedicata*, vol. 4 (The Hague: Mouton, 1957).

¹²⁰ One of the first and most important uses of the method was by Nicolas Ruwet, "Méthodes d'analyse en musicologie," *Revue belge de musicologie* 20 (1966): 65-90. See also, Nicolas Ruwet, "Methods of Analysis in Musicology translated and introduced by Mark Everist," *Music Analysis* 6, no. 1-2 (1987): 3-36.

songs. In the forward mode, he claimed his most likely phrase was the sixth phrase of Jaufre Rudel's "Lanquan li jorn son lonc en Mai;" in reverse mode he recreated phrases in Guiraut Riquier's "No'm sai d'amor, si m'es mala o bona" and "Yverns no'm te de chanter embargat."¹²¹ (See Example 5 below).

Example 5. Jaufre Rudel, "Lai can li jorn son lonc e may" (P-C 262.2), verse 6, and Halperin's "Most likely phrase"

The musical score consists of four staves. The first three staves are labeled R63, W69, and X64, and are numbered 1 through 8. The lyrics for each staff are as follows:

| Staff | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-------|-------|-----|-------|----|-------|-------|------|-------|
| R63 | 6. Si | que | chans | ni | flors | dels | bels | pis. |
| W69 | 6. Si | que | chanz | ne | flors | d'au- | bes- | pins. |
| X64 | 6. Si | que | chant | ne | flors | d'au- | bes- | pin. |

Below these staves is a separate staff labeled "Halperin's 'Most likely phrase'", which shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Analyses of both the most likely phrases and a search for chains of intervals greater than a major second revealed a significant percentage (76%) of structures on C major

¹²¹Halperin, "Distributional Structure in Troubadour Music," 17.

tonality.¹²² Halperin boldly concluded the following:

these findings support the thesis that Troubadour music displays a distinct preference for the major mode; any theories as to the origins, sources, and influences which led to the Troubadours should take this into account."¹²³

Trouvères

Among those who subscribe to the traditional modal approach to medieval secular monophony is Hans Tischler, who strongly believes in the influence of the Church modes on the melodies of the trouvères. On this matter he has said the following:

It is clear that trouvère song was strongly influenced by the Church modes, contrasting¹²⁴ in this respect with polyphonic music of the era.

Tischler is careful to qualify his use of the term "mode" as a set of melodic norms independent of its liturgical associations. To him, the term applies to the trouvères in the following manner:

¹²²Halperin, "Distributional Structure in Troubadour Music," 16.

¹²³Halperin, "Distributional Structure in Troubadour Music," 17.

¹²⁴Hans Tischler, "Trouvère Songs: The Evolution of their Poetic and Musical Styles," *MQ*, 73 (1987): 333.

The modality, or rather the perception of a particular mode, depends on several ingredients: the overall range, the structural tones heard in each phrase, in particular on the final tones of the phrases, and the accidentals...."¹²⁵

Hans-Herbert Räkel also accepts the modal orientation of trouvère melodies; although, he sees mode as applying to individual lines or sections of a strophe in a dynamic, not unlike that expressed by Marchettus, that may involve change from one mode to another.¹²⁶ Räkel disagrees with the work of those who would lump together troubadour and trouvère repertories into one theoretical entity.¹²⁷

Räkel's caveat is worth considering, despite the apparent close relationship of the two musical repertories. The general impression is that trouvère music is more formally structured, more diatonic, more syllabic, and possibly even more predictable than troubadour music. If the trouvères, in their greater musical simplicity, were more transparent in their musical goals than the troubadours, perhaps the two musical repertories differ primarily in their approach; i. e., the trouvères often considered the modal expectations of their tunes, whereas

¹²⁵Tischler, "Trouvère Songs: The Evolution of their Poetic and Musical Styles," 333.

¹²⁶See Hans-Herbert Räkel, *Die musikalische Erscheinungsform der Trouverepoesie*, Chapter III, "Unfeste Tonart."

¹²⁷See Räkel, *Die musikalische Erscheinungsform*, 324. In this regard, Räkel is especially dismayed by the work of Hans Zingerle, *Tonalität und Melodieführung in den Klauseln der Troubadours- und Trouvereslieder*.

the troubadours operated more on instinct, subconsciously controlled by their musical heritage of which the Church was an important focus.

We recognize that when one tries to employ the ecclesiastical modes as an analytical tool, especially for secular repertoires, there is bound to be skepticism. However, we have attempted to demonstrate through the writings of a few of the most important medieval theorists that a reconciliation between the liturgically-based chant terminology and a practical theory was ongoing. And, as we have proposed throughout the present study, the analytical theory that really works and progresses cogently employs its heritage.

CHAPTER IV
THE NOTION OF STYLE IN TROUBADOUR MUSIC

The analysis of the musical style of the troubadours herein is not intended to be normative nor formalistic in principle; there is little attempt to establish norms of style. Rather, the music is analyzed to determine its effectiveness as a vehicle for expression, a synthesis of poetry and melody on which the song achieves meaning. Meaning takes into account content and form, and expression is the nature of the word and melody relationship; the means of conveying or expressing meaning is the style of a song.

Troubadour Style as an Evolutionary Process

The notion of an evolution of style in troubadour music involves preconceived notions about the repertory. First, it assumes that a troubadour musical style can be identified and second, that such a musical style evolved through an organic process from beginning to end that related directly to changes in its own cultural environment. There is little disagreement with such assumptions among troubadour

scholars, but demonstrating the evolutionary process is beset with problems. A primary problem stems from the late dates of the extant manuscripts. If the repertory survived mostly through oral transmission up to the time of the extant manuscripts, then, in the case of many of its songs, it certainly was exposed to the changing musical tastes of several generations of performers and audiences. Whatever changes to the original song that may have been introduced in the oral transmission process cannot be known. Another problem facing the notion of evolution is that, apparently, for many songs the text and the melody reached the manuscripts through separate routes of transmission. Some tunes may not have been recorded in the manuscripts until years after the texts were entered.¹

The seemingly insurmountable chronology problems of the troubadour repertory make a study of the stylistic evolution of the melodies prohibitive. Although a similar situation maintains with the trouvère repertory, its substantially larger number of surviving melodies make it more attractive for general musical analysis. If an evolution of style can be shown for the trouvère repertory, then by association, such may be assumed for the

¹See Elizabeth Aubrey, in "A Study of the Origins, History, and Notation of the Troubadours," Chapter IV. Here, she suggests that since so much of Guiraut Riquier's section of MS R, folios 93-111, has melodies and so much of the earlier sections have many empty staves that the music copying process may not have begun until late.

troubadours. Unfortunately, no large-scale study of trouvère musical evolution exists.² To date, only a single limited study of trouvère musical stylistic evolution has been undertaken.³ The study focussed on three trouvères clearly separated in time, representing the early (Gace Brule), middle (Thibaut of Navarre), and late (Adam de la Halle) periods of activity. Unfortunately, the study made no attempt to show how the style of each of the three trouvères was representative of their respective period. Based only on the data of the three, it traced several trends, including a gradual shift from so-called "minor" modes to "major" modes,⁴ an increasing variety of poetic meters and rhyme schemes, and far more musical links between A and B (*frons* and *cauda*) sections in the earliest repertory. The results were ultimately used to test the suspected dates of activity for another trouvère, Blondel de Nesles.

The difficulties facing a similar study of troubadours are manifold greater. There are many more preserved melodies from all periods of trouvère activity than for the

²In this regard, Hans-Herbert Räkel's *Die musikalische Erscheinungsform der Trouverepoesie* devotes more than the usual amount of interest.

³Hans Tischler, "Trouvère Songs: The Evolution of their Poetic and Musical Styles," 330-333.

⁴"Minor" modes are those with a minor third above the final, i.e. Dorian and Phrygian. "Major" modes have a major third, i.e. Lydian and Mixolydian.

troubadour repertory. Each period within the trouvère era has individual trouvères with substantial numbers of notated songs, many in multiple versions. On the other hand, the earliest troubadours, i.e. those known to have flourished up to the middle of the twelfth century, are represented by probably fewer than fifteen extant melodies,⁵ and the late troubadours, i.e. those whose activity did not begin until after 1230,⁶ are almost completely dominated musically by the songs of Guiraut Riquier with only a handful of other notated songs from that period. The statistical data would be too small for the earliest troubadours and too distorted for the latest ones to effect a valid comparison.

Despite the small size of the sample, the notated songs of the earliest troubadours furnish an interesting counterpart to the repertory of the early trouvère, Gace Brule. Put to the same kind of scrutiny as was Gace's music, the early troubadour repertory reveals some identifiable characteristics that may serve as a comparison

⁵Marcabru has four notated melodies, Jaufre has four, William IX is possibly represented by one-third of a melody if the Chigi MS fragment is authentic, and if the chronology for Rigaut de Berbezill maintains as proposed by Rita LeJeune, "Le Troubadour Rigaut de Barbezieux," *Mélanges de Linguistique et de Littérature Romanes*, Annales Universitatis Saraviensis, vol. 6 (University of Saarland, 1957), 285, then four more melodies can be added to the total. An anonymous song, P-C 461.102 seems more than likely to belong also to Rigaut. In addition, an undetermined number of anonymous songs may belong to the early era.

⁶See Topsfield, *Troubadours and Love*, chapter 9, "Late Troubadours," 241-252.

for other repertories such as the Old Provençal repertory in the Aquitanian MS 1139.

The Earliest Troubadours

Modally, the melodies of the early troubadours have a strong tendency toward the authentic and plagal Dorian. The Chigi MS fragment attributed to William IX (P-C 183.10) strongly suggests Dorian mode in its initial rise in verse 1 from d. to a and return to a cadence on d. Marcabru's P-C 293.13 appears easily identifiable as Dorian mode, Marchettus' Pluperfect *ambitus c-e'*, but his other three melodies seem less modally secure. In P-C 293.18, the opening gesture in verse 1 suggests mode 6; it even resembles certain mode 6 intonation formulas.⁷ The cadence on d in the final verse comes quite unexpectedly, shifting the focus from Hypolydian to Hypodorian mode, albeit Imperfect *ambitus c-a'*.

Marcabru's P-C 293.30 is quite modally ambiguous with an *ambitus* of g-g' suggesting Mixolydian mode, but with a strong emphasis on c' that tends to work against a mode 7 designation. The final cadence on a is surprising, but brings about the modally feasible explanation of Dorian mode

⁷See Terence Bailey, *The Intonation Formulas of Western Chant*, 88.

transposed to the level of the *affinalis*, a. The modal designation of P-C 293.35 is also debatable, bearing certain similarities to the previous melody. The ambitus is fairly wide, d-f', and verses 3-5 focus on an e cadence. The strong showing of c' presents the possibility of a mode 8 designation going into the final cadence where a *durum* (4) sign is placed on c', the penultimate pitch; the final is again a! The *durum* sign on the pitch c' is quite rare in troubadour music and it need not signify the raising of c' to c#' which would effect an unusual modal transposition.⁸ Instead, the *durum* sign may simply indicate c' in the hexachordal position of "mi" not "fa," which would make it a whole step above b, causing the flatting of b in retrospect, and given the emphasis on the pitch e, possibly suggesting a transposed Phrygian cadence.⁹ Then, there remains the possibility that the *durum* sign indicates the *durum* hexachord on g, telling singers to solmize *fa* rather than *sol* on c'. If c' is solmized *fa*, then the mode may be

⁸ See Gaston Allaire, *The Theory of Hexachords, Solmization, and the Modal System*, Musical Studies and Documents, vol. 24 (American Institute of Musicology, 1972), 85-86. His so-called "hex.A." with c-sharp postdates the troubadour era.

⁹ Although we know of no explicit connection between modes and Guidonian hexachords in the theoretical writings from the time of the earliest troubadours, such a connection was commonplace in the writings from the time of the extant troubadour manuscripts, after the mid-thirteenth century. So, Guidonian hexachordal theory may provide some clue to our understanding of what the melody's notator tried to convey. See Powers, *The New Grove*, s. v. "Mode, II, 4," 391.

transposed Hypodorian.¹⁰

Jaufre Rudel's melodies on the whole are far less modally complex than Marcabru's. As with Marcabru's melodies, they could be approached as two pairs, with P-C 262.2 and 262.5 showing strong Hypodorian tendencies and with P-C 262.3 and 262.6 mixing elements of mode 8 in an otherwise Dorian matrix.¹¹ Rigaut de Berbezill's P-C 421.1 in MS G begins with a d-fff initium similar to Jaufre's P-C 262.2 and 262.5, and it cadences verse 1 on a-g-f similar to verse 1 of Marcabru's P-C 293.18. It bears a resemblance to both Hypodorian and Hypolydian modality. The MS W version of P-C 421.1 is pitched a fifth higher than the MS G version, and despite that and the modal ambiguity of the

¹⁰ See Gaston Allaire, *The Theory of Hexachords, Solmization and the Modal System*, 104-105.

¹¹ It has been suggested by van der Werf, *Extant Troubadour Melodies*, 221, and *The Poetry of Cercamon and Jaufre Rudel*, 182-183, that the scribe misread his exemplar in the last verse of P-C 262.6 thinking he was to indicate an F-clef (♯) between the penultimate and the last word of the verse when, in fact, it should have been a *torculus*. The result produces a cadence on a rather than f. Van der Werf goes on to postulate that what was really intended was a cadence on g. One other reason to suspect a problem at that point is the appearance of an *ordo* line, possibly indicating the physical layout of the exemplar. If at the spot of the *ordo* line the exemplar jumped to the next line, it may have caused confusion concerning the intended clef, having already changed three times in the course of the song. And if the scribe had not changed from the C-clef back to the F-clef, i.e. disregard the F-clef altogether, then the resulting cadence would also be on a without accounting for a phantom *torculus*. Finally, despite the surprising leap down to the word "cazer," it does mean "to fall." Though word-painting examples may be very rare, if indeed at all intentional, in the troubadour repertory, this possible occurrence cannot be dismissed.

melody, the two versions conform remarkably well at initial and cadential pitches in each verse except the last where the disagreement in the final cadence contributes to the modal ambiguity. The three versions of Rigaut's P-C 421.2 also conform rather well as MS W again is pitched a fifth above the other versions in MSS G and X. This melody shows both Hypolydian and Dorian qualities. In Rigaut's P-C 421.3, the ambitus is c-c' with cadences in verses 7 and 10 on c, but the characteristics of the melody seem to suggest mode 8, especially in the final cadence on g.¹² The ambitus of P-C 421.10 is B-d', and despite venturing to low B and its Hypomixolydian-like emphasis on the pitches c and g, it may be classified as Dorian mode. The anonymous P-C 461.102, thought possibly to be by Berbezill, seems suited to the Hypodorian mode.

Only one of Marcabru's melodies (P-C 293.30) is in AAB form, and the others are *oda continua*, though not completely. In P-C 293.13, there is a nearly exact return of material near the end of the stanza. (See Example 1 below).

¹²According to Lloyd Ultan, *Music Theory: Problems and Practices in the Middle Ages and Renaissance* (Minneapolis: University of Minnesota, 1977), 28, the final cadence of P-C 421.3 resembles the ending of one of his Hypomixolydian melodic characteristics. Although confirmation of Ultan's melodic characteristics goes beyond the scope of this study, it is the impression of the present writer, after examining numerous g mode antiphons in the *Vesperale Romanum*, that Ultan's findings are generally reliable.

Example 1. Marcabru, "Bel m'es quan sunt li fruit madur"
(P-C 293.13)

| Music | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Rhyme |
|-------|----------|-------|------|------|------|-------|------|-------|-------|
| A | 1. Bel | m'es | guan | sunt | li | fruit | ma- | dur | a |
| B | 2. Que | ra- | ver- | dis- | sent | li | ga- | im | b |
| C | 3. Et | l'au- | zel | per | lou | tens | ob- | scur | a |
| D | 4. Bais- | sent | de | lor | vais | lou | re- | fren, | b |
| E | 5. Tan | re- | dou- | ten | la | te- | na- | bror | c |
| F | 6. Et | mous | co- | ra- | ges | s'e- | nan- | ce | d |
| G' | 7. Et | chant | per | joi | de | fine | a- | mor | e |
| G | 8. Ou | nais | ma | bone | es- | pe- | ran- | ce. | d |

The form could be diagrammed as follows: A B C D E F C 'G.
In addition to the return of a musical verse, there is also a remarkable network of musical rhymes tying together material from the *frons* to the *cauda*.

In a similar fashion, though not so extensive as the above example, musical rhyme and recurring initial effect a bonding together of *frons* and *cauda* material in P-C 293.18, despite the metric break in verse 4. Here, musical rhyme tends to parallel poetic rhyme. (See Example 2 below).

Marcabru's P-C 293.35 has a polymetric stanza with a four-syllable verse (number 3) breaking the octosyllabic pattern and obscuring a clear-cut *frons-cauda* form. However, there is musical cohesion when opening material returns in verse 6 following a literal repeat of verse 4 material in verse 5. The melody is diagrammed below and in CHAPTER II.¹³ All four of Jaufré's melodies are in an AAB form.¹⁴ In P-C 262.2 and 262.5, *pes* material returns in the *cauda*. They may be diagrammed as follows:

P-C 262.2: A B A B | C D B
frons cauda

P-C 262.5: A B A B | C B' D
frons cauda

¹³See CHAPTER II, "Modes of Performance," 45.

¹⁴Van der Werf, *The Poetry of Jaufré Rudel*, 177, claims that Jaufré is the first known poet-composer to have used the AAB form. A species of AAB form is evident in the B.V.M. antiphon, "Salve, Regina, mater misericordiae," that Willi Apel attributes to Hermannus Contractus (1013-54) in *Gregorian Chant*, 404.

Example 2. Marcabru, "Dire vos vuelh ses duptansa" (P-C 293.18)

| Music | RS | 1 | 2 | 3 | 4 | 5 | 6 | 7 | u | Rhyme |
|-------|---------|-------|-------|-------|-----|------|-------|------|---|-------|
| A | 1. Di- | re | vos | vuelh | ses | dup- | tan- | sa | a | |
| B | 2. D'a- | quest | vers | la | co- | men- | san- | sa. | a | |
| C | 3. Li | mot | fan | man- | ta | sem- | blan- | sa : | a | |
| D | 4. Es- | co | tatz! | | | | | | b | |
| E | 5. Qui | res | pro- | e- | za | ba- | lan- | sa. | a | |
| F | 6. Sem- | blan- | sa | fay | de | mal- | vatz. | | b | |

Handwritten musical notation is present on the left side of the score, showing six staves (A-F) with notes and rests corresponding to the lyrics. A large curved line connects the end of the first line (A) to the end of the sixth line (F), indicating a rhyme scheme. The notation includes various note values, rests, and some accidentals.

Virtually the same cadential figure appears in every verse of P-C 262.2, changed only by transposition in verse 5. P-C 262.5, also connects the *frons* and *cauda* by means of musical rhyme in verses 1, 3, and 5 and in verses 2, 4, and 6. In P-C 262.3, the *pedes* section is connected to the *cauda* by musical rhyme in the fourth and fifth verses. Only P-C 262.6 lacks the obvious connections between *frons* and *cauda* sections that Jaufre's other melodies exhibit.

None of Berbezill's melodies are in the AAB form; three are mostly *oda continua* and one (P-C 421.2) is in the unusual ABB form. The *oda continua* form of P-C 421.1 lacks the degree of musical rhyme and recurring motives that are evident in the melodies of Marcabru, and it does not have the more subtle *pedes* and *cauda* interlocking of Jaufre; yet, it does have an apparent musical rhyme that connects verse 1 with verses 4 and 6. The ABB form of P-C 421.2 is less obvious in MSS W and X than in the MS G version. Curiously, the construction of verse 9 seems to consist of the end of verse 5 and the beginning of verse 6. Thus, material from the *frons* reappears in the *cauda* and the two sections appear to link up at the moment the *frons* ends and the *cauda* begins (verses 5 and 6). (See Example 3 below).

Example 3. Berbezill, "Atressi com l'olifanz (P-C 421.2),
verses 3-11

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|-----------------|--------|-------|-------|----------------|------------|------|------|----|
| G | 3. Tro | g'ill | autre | ab(?) | lor | cri- | dar | |
| W _{ms} | 3. Mes | li | altre | od(?) | lor | cri- | dar | |
| X _{sn} | 3. Et | li | altre | ob(?) | le | cri- | dar | |
| | | | | (cf. vv. 7+10) | | | | |
| G | 4. De | lor | voiz | lo | le- | von | sus, | |
| W | De | lor | vois | lou | le- | von | sus | |
| X | De | lor | vois | lés- | sor- | dent | sus | |
| G | 5. Ez | zu | voill | se- | gre | a- | gel | us |
| W | Et | eu | vol | si- | gre i- (?) | tel | us | |
| X | Et | eu | vol | siu- | gre | tal | us | |

cf. vv. 8 + 11

G 6. Que mos mal - traiz es tan greus e pe - sanz

W Car mos mes - fais m'es tan grius et pe - sans

X Que mos mes - fais est tant grius et pe - sanz

cf. v. 3 (10)

G 7. Que se la cors del poi el le bo - sanz

W Que se la cors del pui et lou beau - sanz

X Que se la cors del pui et li bo - sanz

cf. vv. 6 + 11

G 8. E li fin pres dels le - ias a - ma - dors

W Et lou dreis preis de le - aus a - ma - dors

X Et li gais prez des li - als a - ma - dors

9. Nam re- le- von ja- mais non fe- ra sors

Non me le- vent ja- mais non se- rai sors

Non re- le- vent ja- mais non fe- rai sors

cf. v. 3

10. Ga dei- gne- son per mi cla- mar mer- ce

Ei dei- gnais- sen per me cla- mar mer- cez

Qui den- gnas- sent per mei cla- mar mer- ces

cf. vv. 6+8

11. Lai on rai- son ni iu- zars non val re.

La ou jo- gar ni rai- son non val ren.

La ou iu- jars ni rai- zon ni valt ren

In this melody, musical rhyme is also apparent among verses 3, 7, and 10 and again among verses 6, 8, and 11. In verses 5 through 10 in P-C 421.3, there is an elaborate interweaving of recurring material and musical rhymes that seems to defy the *oda continua* label attached to this melody.¹⁵ (See Example 4 below).

(next page)



¹⁵See Gennrich, *Der musikalische Nachlass der Troubadours*, 86.

Example 4. Berbezill, "Ausiment con Percevals" (P-C 421.3),
verses 5-11

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|------|-----|------|------|------|------|-------|------|------|------|------|
| XBSr | | | | | | | | | | |
| 5. | De | gei | ser | vi | e | | | | | |
| 6. | La | lan- | ca | ne | lo | gra- | zals | | | |
| 7. | Et | eu | sui | au- | tre- | tals, | | | | |
| 8. | Be- | la | don- | ne | can | voi | vos- | tre | cors | gent |
| 9. | Car | al- | si- | ment | | | | | | |
| 10. | Mó- | bli | can | vos | re- | mir | | | | |
| II. | Et | vol | pre- | iar | k'eu | non | sui | mais | con- | sir. |

A substantial repeat of material from the *frons* in the *cauda* occurs in P-C 421.10. Although labelled an *oda continua* form by Gennrich,¹⁶ it seems far from that. It may be diagrammed in the following way: A B C D E B C F. The *oda continua* form of the pseudo-Berberzill P-C 461.102 is filled with an incredible interlocking of musical rhymes and recurring material. (See Example 5 below).

(next page)

¹⁶Gennrich, *Der musikalische Nachlass der Troubadours*, 87.

Example 5. Anonymous, "Ensement com la panthere" (P-C 461.102)

W199v

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---------|------|------|----------|------|-------|-------|------|------|------|----|
| 1. En- | se- | ment | com | la | pan- | the- | re | | | |
| 2. Qui | por- | te | tan | bone | o- | dor | | | | |
| 3. Et | a | si | be- | le | co- | lor | | | | |
| 4. Que | non | es | bes- | te | sal- | va- | ge | | | |
| 5. Qui | par | for- | ce et(?) | par | ou- | tra- | ge | | | |
| 6. Si- | e | tan | me- | le | ni | fe- | re | | | |
| 7. Que | si | loig | con | puet | choi- | sir | | | | |
| 8. Non | an- | gas | pres | lou | - | ir | | | | |
| 9. Et | en | al- | tre- | tal | sem- | blan- | ce | | | |
| 10. Mi | ten | a- | mor | en | be- | lan- | ce | | | |
| 11. Que | fas | se- | gre | che | gue | non | pos' | a- | ber | |
| 12. Et | sec | mon | damp | per | far | lou | seu | pla- | ser. | |

Of Marcabru's notated songs, two employ only two rhyme sounds per stanza (P-C 293.18 and 293.30), one uses four (P-C 293.13), and one uses six (P-C 293.35). Two of the songs are isometric (P-C 293.13 and 293.30), and as already noted, two break an otherwise isometric pattern with a short interjection (P-C 293.18 and 293.35). Stanzas range from six to nine verses, and discounting the short interjections, verses consist of seven or eight syllables. Jaufre has one song with only two rhyme sounds per stanza (P-C 262.3), two with four (P-C 262.2 and 262.6), and one with five (P-C 262.5). All but one (P-C 262.6) of Jaufre's notated songs are isometric; also, all have stanzas of six or seven verses of seven or eight syllables. In two of Berbezill's notated songs the rhyme schemes resemble the sequence or *lai* with its paired versicles (P-C 421.1 and 421.2). They each employ five rhyme sounds per stanza as does P-C 421.3. There are only three rhyme sounds in P-C 421.10, whereas the anonymous P-C 461.102 has six in a once-broken pattern of paired versicles. Berbezill has two isometric notated songs (P-C 421.1 and 421.10) and two polymetric songs (P-C 421.2 and 421.3). The anonymous song P-C 461.102 is also polymetric. Versifications for Berbezill range from stanzas of eight to eleven verses with seven to ten syllables per verse.¹⁷

¹⁷According to Chambers, *Old Provençal Versification*, 65, decasyllabic verse was rare among early troubadours, occurring in only one of Marcabru's songs (P-C 293.9).

Since the general chronology of William, Marcabru, and Jaufre is not contested, and it is Rigaut de Berbezill whose dates have been questioned, it is therefore meaningful to place the songs attributed to him in comparison with those of the others. The differences between Berbezill and the others are mostly related to versification. Berbezill's prevailing use of polymetric verse structures, the appearance of stanzas of more than nine verses, and verses of ten syllables are all characteristics that separate him from the other early troubadours.¹⁸ Moreover, the tendency toward more rhyme sounds per stanza with rhyme schemes resembling the paired versicle structure of the sequence mark Berbezill's poetic style.

Musically, it is Jaufre that stands apart from Marcabru and Berbezill both in his greater modal conformity and in his adherence to AAB form. Furthermore, none of his songs attain the degree of motivic integration as do some of Berbezill and Marcabru. In the approach to text setting, Jaufre again stands out as the more melismatic with an average pitch density of 1.90pps. Substantially lower, Berbezill follows with an average density of 1.64pps, and Marcabru is considerably more syllabic with 1.485pps. All of Jaufre's tunes appear in MS R, and his P-C 262.2 is also contained in MSS X and W. Nonetheless, his greater pitch

¹⁸ Among the songs of the other important early troubadour, Cercamon, there is one decasyllabic poem (P-C 112.3a), but all are isometric.

density does not seem to be attributable to any manuscript peculiarities.

On the other hand, the same cannot be said of Marcabru's tunes, two of which occur in MS R (P-C 293.18 and 293.30) and two in MS W (P-C 293.13 and 293.35). His MS R pitch density is only 1.31pps, whereas that of the usually more melismatic MS W is 1.66pps.¹⁹ Neither genre nor musical form seem to figure in the discrepancy in pitch densities in Marcabru's songs. The same kind of pitch density/manuscript comparison cannot be made for Berbezill because none of his melodies appear in MS R, and there is little difference among the average pitch densities of his songs in MSS G, W, and X. Oddly enough, for Berbezill the average pitch density for MS W is lowest among the three manuscripts.

The MS W anonymous song, P-C 461.102, has a pitch density of 1.60pps, which is remarkably similar to Berbezill's average pitch density (1.64pps). It also has an average ligature density of 38.9%lpv, quite close to Berbezill's MS W average of 40.5%lpv. The similarity between the anonymous song and those attributed to Berbezill breaks down when considering the degree of disjuncture.

¹⁹See also CHAPTER II, "Modes of Performance," 48. Another factor that must be considered in the MS R pitch density is the use of pre-mensural notation. See the comment on this in CHAPTER II, "Notation," 93. Such notation had been developed to accommodate the syllabic repertory of the emerging motet genre.

verses. Nonetheless, Marcabru's melodies can use leaps between verses to mark form as in P-C 293.35:

| | | | | | | | | | |
|--------|----------------|----------------|----------------|----------------|----------------|----------------|--------------------|----------------|----------------|
| Rhyme: | a ⁸ | b ⁸ | a ⁴ | c ⁸ | d ⁸ | c ⁸ | d ⁸ | e ⁸ | f ⁸ |
| Music: | A | B | C | D | D | A' | E | F | G |
| | | ^ | | | ^ | | ^ | | |
| | | leap | | | leap | | leap ²⁰ | | |

Jaufre's melodic style is also very diatonic, and intervals rarely exceed a third. The few leaps between verses are always significant to form for Jaufre. In P-C 262.2, the leap up of a fifth between verses 4 and 5 neatly signifies the beginning of the *cauda*. The leap down of a fifth at the same place in P-C 262.3 also effects the demarcation between *frons* and *cauda*. The jump of a third between verses 6 and 7 of P-C 262.5 serves to isolate the only verse not connected to the *frons* by musical rhyme. Compare the diagram of the musical form of P-C 262.5 above to the following scheme:

| | | | | | | | |
|----------------|---|---|---|---|--------------|------|--------------|
| | | | | | | leap | |
| | | | | | | ^ | |
| Poetic Rhyme: | a | b | c | d | a | c | e |
| Musical Rhyme: | a | b | a | b | a | b | c |
| | | | | | <i>frons</i> | | <i>cauda</i> |

Finally, in Jaufre's P-C 262.6, the change in poetic rhyme is enhanced by the leap of a fourth between verses 6 and 7. The following diagram shows such a cooperation of poetry and music:

²⁰Formally, the first two verses are related to verses 6-7. Verse 6 warrants the designation A' because it differs from A only in ornamentation. Verse 7, on the other hand, contains some of the same melodic material as verse 2, yet the placement of the material within the verse is substantially different.

| | | | | | | | | |
|---------------|---|---|---|---|---|--|--------------|--------------|
| Poetic Rhyme: | a | b | a | b | b | | c | d |
| Musical Form: | A | B | A | B | C | | D | E |
| | | | | | | | <i>frons</i> | <i>cauda</i> |

The poetic rhyme overlaps the musical *frons* to accommodate the content of the poem which finds the syntax of the second *pes* extended an extra line by the conjunction "e" in verse 5 of stanzas 1 and 4.²¹

The melodies of the *versus* that appear in Aquitanian manuscripts of the eleventh and twelfth centuries have been examined by various scholars with respect to a general relationship to the melodies of the troubadours. A comparison of poetic meters and melodic characteristics led one scholar to conclude that there is "a true continuity of style between the two repertoires."²² In the present study, a comparison of the music of the *three vernacular versus* of MS 1139 with the songs of the earliest troubadours reveals enough similarities of style to warrant placing these works in the troubadour Satellite Repertoires.

One of the Old Provençal works in MS 1139, "Be deu hoi mais finir nostra razos" (P-C 461.46a), may be a trope of

²¹See *The Poetry of Cercamon and Jaufre Rudel*, 142-143.

²²In Leo Treitler, "The Aquitanian Repertoires of Sacred Monody in the Eleventh and Twelfth Centuries, Chapter V, several troubadour songs are compared to the Aquitanian *versus*. Friedrich Gennrich includes the vernacular *versus* from MS 1139 in *Der musikalische Nachlass der Troubadours*, 11-12.

the Matins' versicle "Tu autem Domine miserere nobis."²³
 The trope comprises six decasyllabic verses,²⁴ verse 4
 possibly being hypermetric. All verses end in the same
 rhyme sound, and the musical scheme is outwardly *oda*
continua. On closer examination, recurring melodic material
 appears throughout. Verses 1 and 5 are related by opening
 material as are verses 2, 3, and 4. And, in addition,
 verses 2, 4, and 6 are related by cadential material. The
 work seems to comprise two contrasting musical verses in a
 way that could be diagrammed as follows: A B B'B A'B'.
 (See Example 6 below).

(next page)

²³Jacques Chailley, "Études musicales sur la chanson de geste et ses origines," *Revue de Musicologie*, 17 (1948): 18, opposes the Matins designation because of the informality of second verse which can be translated, "I am a little weary because the melody is too high."

²⁴Decasyllabic verse is rare among the earliest notated troubadour songs.

Example 6. Anonymous, "Be deu hoi mais finir nostra razos"
(P-C 461.46a)

The musical score consists of six staves, each with a vocal line and French lyrics. The lyrics are arranged in a grid with measures numbered 1 to 10 at the top. The first measure of the first staff is marked with a '1' and the number '1137,44r'. The lyrics are as follows:

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|----------|------|------|------|-----|------|-------|-----|------|--------|----|
| 1. Be | deu | hoi | mais | fi- | nir | nos- | tra | ra- | zos | |
| 2. Un | pauc | sol | las | que | trop | fo | aut | lo | sos. | |
| 3. Le- | ven | doi | clar | que | de | jeu | lo | res- | pos | |
| 4. Tu | au- | tem | Deus | gui | est | pai - | re | glo- | ri- os | |
| 5. Nos | te | pre- | iam | que | re- | mem- | bre | de | nos. | |
| 6. Quant | tri- | a | ras | los | mais | d'au- | tre | los | bos. | |

The musical form of this vernacular trope approaches that of the *virelai*, or *chanson baladée*, of the fourteenth century. Furthermore, the contrast between the two musical ideas is reflected in their relationship to text setting. Verses 1

and 5 have pitch densities of 1.8pps and 1.7pps, respectively, whereas verses 2, 3, 4, and 6 have pitch densities of only 1pps, 1.2pps, 1.17pps and 1.2pps, in that order. The trope's average pitch density of 1.35pps compares favorably with Marcabru's P-C 293.18 and 293.30, songs with simple rhyme schemes in MS R. However, in the MS 1139 trope, disjuncture between verses does not seem to have any particular significance as formal demarcations. As with the other two MS 1139 vernacular *versus*, "Be deu hoi mais" may, without qualification, be assigned to the Dorian mode.

Another MS 1139 song has strophes with the Latin Annunciation text beginning "In hoc anni circulo" alternating with strophes in an Old Provençal text beginning "Mei amic e mei fiel" (P-C 461.416a).²⁵ Throughout the succession of stanzas, slight melodic variations diffuse the focus on any one fixed rendition. The stanza consists of four verses of seven syllables each; three verses have the same rhyme and the last differs, returning as a refrain in each stanza. The three "a" rhymes share similar cadences on the pitch f, and the refrain cadences on d. The shift to the d *finalis* is set up by a leap of a fourth between verses 3-4, the only leap between verses in the *versus*. The simple hymn-like setting finds melismata only at the cadences. The pitch density of the first three verses is the same

²⁵Stevens, *Words and Music in the Middle Ages*, 179, refers to the work as an ecclesiastical dance-song.

(1.57pps) reflecting the similarity of material. There is only a slight variation in the refrain (1.43pps).

The MS 1139 vernacular *versus* to the Virgin, "O Maria deu maire" (P-C 461.181a), is based directly on the Latin hymn, "Ave maris stella." The stanza seems to consist of four verses of six syllables with two or only one rhyme word per stanza.²⁶ However, the form is called into question when the *versus* deviates from the simple strophic hymn form in what should be the second stanza.²⁷ If the verses could be coupled two at a time, creating six 12-syllable verses from what would have been three stanzas, a musical form similar to that of "Be deu hoi mais" appears.²⁸ It would be diagrammed as follows: A B B B A'B.²⁹ And, as with "Be deu," the pitch density confirms the existence of two contrasting musical phrases. Again, A verses are more melismatic with pitch densities of 1.71pps and 2.00pps, whereas B verses are more syllabic with densities of 1.42pps-1.58pps. All verses begin and end on the pitch d.

²⁶It appears that the poet found no conflict in matching verses in Old Provençal having an extra syllable in the feminine end rhyme (the first two verses) to the melody of the Latin hymn that has six syllables throughout.

²⁷The melody to the beginning of the second stanza may be erroneous in repeating the B material instead of returning to A material.

²⁸See Treitler, "The Aquitanian Repertories of Sacred Monody, vol. 2, 3.

²⁹See the discussion of this song in CHAPTER V, "Modes of Modeling."

The musical style of the Old Provençal songs of MS 1139 appears to be about as closely related to the songs of the earliest troubadours as are some of the liturgical hymns and the contemporary Marian antiphons. In fact, the principles of hymn writing seem to have served as the model which gave rise to the relationship among genres. The stylistic factors that tend to unite the repertoires of hymns, late antiphons, *versus*, *conductus*, and troubadour songs were developed first in the early hymn. Those factors are, namely, a fixed poetic structure with stanzas of a consistent number of isometric verses that have assonance or a rhyme scheme. Such poetic verses are matched by well-defined musical phrases which may repeat in whole or in part.³⁰ A hymn that exemplifies these stylistic factors is "Ave maris stella" which, as noted above, is directly related to the *versus* "O Maria deu maire." This hymn and its *versus* will return later in this study in a discussion of troubadour models.³¹

The trend toward metrical, rhymed poetic texts in liturgical and para-liturgical writing in Carolingian and post-Carolingian Europe is a phenomenon that may have been a

³⁰Willi Apel, *Gregorian Chant*, 426, believes that the repetition forms of hymns played a role in the developing forms of secular monophony including the para-liturgical Latin songs such as those of MS 1139.

³¹See CHAPTER V, "Modes of Modeling."

natural outgrowth of any or all of the following: an interest in the principles of hymn construction; or a consequence of exposure to Hispano-Arabic poetry;³² or a result of a new interest in classical poetry in monastic schools.³³ In many cases, the late additions to various Gregorian genres lack the genre's distinctive character, tending to merge into one style that resembled the hymn, often with more than the usual four verses per stanza. Rhyme became an essential feature because it helped shape the verses into parallel structures and give shape to the stanza by linking line endings.³⁴

One of the outlets for a substantial amount of such metrical, rhymed composition was the rhymed Office in honor of a saint.³⁵ The melodies that accompany the new poetic antiphons and responsories of the rhymed Offices are

³²The reference is to the Arabic-Andalusian *zajal*, a type of poetry that resembles the *virelai* in form suggesting an alternation of soloist and chorus. No music survives with such poetry, so any allusion to musical influence is purely speculative.

³³See Giulio Cattin, *Music of the Middle Ages I*, trans. by Steven Botterill (Cambridge: Cambridge University Press, 1984), 117. Cattin claims that the overwhelming choice of hexameters for the religious poetry is evidence of the "classicising ambience" of the period.

³⁴Stevens, *Words and Music in the Middle Ages*, 420.

³⁵Stevens, *Words and Music*, 249, claims over 900 rhymed Offices existed. Such a number seems very conservative, given the sources in Andrew Hughes, *Medieval Manuscripts for Mass and Office: a guide to their organization and terminology* (Toronto: University of Toronto Press, 1982); see page 307.

generally more rhapsodic than their other liturgical counterparts, contrasting sharply with the narrative recitation style of the office lessons.³⁶ Moreover, the new melodies seem to achieve their modality in an unconventional fashion.³⁷

There exists an indirect link between the melody of Jaufre Rudel's *canço* "Lai quan li jor" (P-C 262.2) and that of a rhymed Office antiphon, "Ave rex gentis Anglorum," in honor of the English martyr St. Edmund.³⁸ Although the versification differs between the two works, the antiphon has six verses of eight syllables and Jaufre's song has seven verses of eight syllables, there are enough melodic similarities between them to posit a common source.³⁹ It is doubtful that Jaufre would have known the Edmund feast, and

³⁶Stevens, *Words and Music*, 253.

³⁷Stevens, *Words and Music in the Middle Ages*, 253, claims that new tunes emphasize a triad based on the final of the mode.

³⁸See Manfred Bukofzer, *Studies in Medieval and Renaissance Music* (New York: W.W. Norton & Co. Inc., 1950), 18, for a transcription of the melody.

³⁹The discovery of their similarity came about in a very roundabout manner. Heinrich Husmann noted the similarity between Jaufre's melody and the melody of "Nu alrest leb' ich mir werde" of the *minnesinger* Walther von der Vogelweide in "Das Princip der Silbenzählung im Lied des zentralen Mittelalters," *Die Musikforschung*, 6 (1953): 8-23. Then, Ursula Aarburg linked Walther's tune to the antiphon, "Ave Regina angelorum, mater regis," in "Probleme um die Melodien des Minnesangs," *Deutschunterricht*, 19 (1967): 98-118. Finally, Manfred Bukofzer had already related the antiphon, "Ave Regina," to the St. Edmund antiphon (see previous footnote).

the earliest extant manuscripts containing the chant date from the thirteenth century,⁴⁰ approximately a century after Jaufre's lifetime. However, "Ave rex gentis" is a contrafact of another antiphon, "Ave Regina caelorum Mater Regis Angelorum," known to date from the early to middle twelfth century.⁴¹ The musical form of both versions of the antiphons differs from that of Jaufre's melody. The antiphons could be diagrammed in the following way: A B C D E D, with a return of verse 4 material in verse 6. Jaufre's melody uses the *pedes cum cauda* form which is unfamiliar to liturgical chant. However, similar to the antiphons, the musical material of verse 4 of Jaufre's song also returns in the last verse. Moreover, verses 2, 4, and 6 of the antiphons are linked by musical rhyme resembling Jaufre's verse 2, 4, and 7 relationship.

On the other hand, there may be another more basic source common to both Jaufre's tune and that of the antiphons. For example, Jaufre's melody is unusually formulaic in verses 1-4 and 7, opening with an ornamented pitch sequence of (c)-d-f-f-f. That same pitch sequence is expressed in the second Psalm tone.⁴² Moreover, the

⁴⁰*The Poetry of Cercamon and Jaufre Rudel*, 178.

⁴¹*The Poetry of Cercamon and Jaufre Rudel*, Plate 7, shows the oldest known version of the chant as a late entry in an eleventh century gradual of St. Yriex.

⁴²See *LU*, 129. Also see Bailey, *Commemoratio Brevis de Tonis et Psalmis Modulandis*, 47.

character and *ambitus* of Jaufre's song over the course of the formulaic verses belongs to the Hypodorian mode, the mode of antiphons corresponding to the second Psalm tone. The relationship to the Psalm tone is less obvious in the "Ave rex" and "Ave regina" antiphons, appearing only in the first half of the melodies. The other suspected contrafact of Jaufre's melody, Walther von der Vogelweide's "Nu alrest leb' ich mir werde," vacillates between recitation on the second Psalm tone in verses 1 and 3 with recitation in verses 2, 4, and 7 on e-g-a-a, an initium which resembles that of the Preface tones of the Mass.⁴³

Guiraut Riquier, The Last of the Troubadours

The c-d-f-f motive common to Jaufre Rudel's song (P-C 262.2) and its contrafacts was still a significant structural element with that so-called "last of the troubadours," Guiraut Riquier. The motive appears prominently in at least six of his songs: P-C 248.7, 248.8, 248.18, 248.53, 248.58, and 248.60. A possible seventh member of this group of songs is P-C 248.89 which begins almost exactly the same as P-C 248.58, its decasyllabic verse lacking only the feminine rhyme ending of the

⁴³See *LU*, 109-110.

latter.⁴⁴

Unlike all the other Riquier songs of the c-d-f-f motive which seem to fall solidly within the Protus *maneria*, P-C 248.89 presents elements of modes 6, 8 and 1, and even the final cadence on g does not provide a convincing conclusion. The *frons* cadences on d in verse 4, and highlighting the form of the song, it leaps a fifth to a to begin the *cauda*. Then, it is in the *cauda* that the Protus *maneria* seems to dominate. Marchettus' eighth intermediation of the first species diapente occurs in verse 8. That and a seventh intermediation of the diapente in verse 9 and again at the level of the *affinalis* in verse 6 strongly suggest a Dorian designation. The b^b in verse 9.5 eliminates the possibility of mode 8 leaving mode 6 the only reasonable alternative designation. (See Example 7 below).

⁴⁴Guiraut Riquier's P-C 248.60 begins in a very similar fashion to P-C 248.58 and 248.89 although the neumes are spread out over only seven syllables.

Example 7. Guiraut Riquier, Yverns no.m ten de chantar enbarguat (P-C 248.89)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---------------|---|-----------------------------|------|-------|-------|-------|--------|-----|------|---------------------|
| <i>Rit</i> | | | | | | | | | | |
| 1. <i>y</i> - | | verns | no.m | ten | de | chan- | tar | en- | bar- | quat |
| 2. Ni | | per | es- | tiou | no | soi | pos | vo- | lun- | tos, |
| 3. Mas | | to- | tas | vetz | cant | m'en | so- | mo | ra- | nos |
| 4. Treup | | mon | en- | gienh | de | chan- | tar | a- | tem- | pratz <i>(leap)</i> |
| 5. Et | | es | be | sem- | blans | | | | | |
| | | <i>(7th intermediation)</i> | | | | | | | | |
| 6. Que | | no | m'es | af- | fans | | | | | |
| 7. Chans, | | | | | | | | | | |
| 8. C'ai- | | tal | sa- | ber | m'es | do- | natz | | | |
| | | <i>(7th intermediation)</i> | | | | | | | | |
| 9. Qu'ieu | | chant | cant | vuelh | de | gue.m | platz. | | | |

Riquier's reliance on motives of a distinct modal character is seen again and again in his songs, especially where they would be the most recognizable, in the very first verse. It would probably be unwise to simply downplay the modal aspect of his motives, treating the modal relationship as if it were coincidental to his personal style. On the other hand, there is no reason to view his conspicuous use of modally significant motives as a sign that he lacked inventiveness. On the contrary, Riquier, because he tended to employ the motives nearly unchanged in several songs, may be knowingly invoking a modal approach to composition.

Another motive used repeatedly at the beginnings of his songs is f-g-a-a-a, the initium for Psalm tones 1 and 6.⁴⁵ It is prominently featured in P-C 248.5, 248.6, 248.10, 248.13, 248.21, 248.31, 248.48, 248.66, and 248.68. Of the nine f-g-a-a-a songs, it comes as no surprise that four cadence on d final,⁴⁶ and three on f.⁴⁷ The other two, P-C 248.31 and 248.68, cadence unexpectedly on g after clearly establishing modal priorities for mode 1 or 6. Again, with the f-g-a-a-a motive songs, several begin with nearly the same sequence of pitches. And, similar to the modal ambiguity seen above between P-C 248.58 and 248.89 are P-C

⁴⁵ See *LU*, 128 and 132. Also, Bailey, *Commemoratio Brevis*, 47-49.

⁴⁶ P-C 248.5, 248.13, 248.21, and 248.48.

⁴⁷ P-C 248.6, 248.10, and 248.66.

248.5 and 248.6 whose tunes begin remarkably alike but end on d and f, respectively.

Nearly three-fourths of Riquier's melodies are in the *pedes cum cauda* form, five (10%) more have some other arrangement of repeated musical verses, and only seven songs (15%) are completely *oda continua*. Riquier's overwhelming preference for *pedes cum cauda* form suggests a trend away from the greater degree of *oda continua* melodies characteristic of troubadours from half a century earlier.⁴⁸ Also, Riquier was very conservative in his versification with forty-one (85%) isometric songs. His approach to text setting ranges from the most melismatic song in the entire troubadour repertory, P-C 248.46, at an average 4.1pps to the much more syllabic P-C 248.26 at 1.35pps.

Unlike the repertory of early troubadour melodies, Riquier's melodies show only a modest use of repeated motives. However, his songs often feature a return of a musical verse from the *frons* later in the stanza. Of such songs, the most frequently recurring verse is the second verse of the *pes* (B), which returns at the end of the

⁴⁸It is difficult to gauge the degree of manuscript influence on the musical form of Riquier's songs because they appear only in MS R. However, in a comparison of multiple versions of melodies of other troubadours, MS R versions occasionally represent a melody in the *pedes cum cauda* form that appears to be *oda continua* in other sources. Among such songs are Bernart's P-C 70.1 and Gaucelm Faidit's P-C 167.30, 167.37, 167.43, and 167.53.

stanza. Such a return scheme happens in P-C 248.1, 248.18, 248.21, 248.29, 248.30, 248.45, 248.52, 248.55, and 248.56. In some cases, the final verse shares only a musical rhyme with the *pes*, as happens in P-C 248.7, 248.48, 248.57, 248.58, 248.61, 248.63, 248.66, 248.67, 248.71, and 248.79. The most obvious way in which Riquier's repertory differs from that of the earliest troubadours is in its vastly greater variety of poetic versification and musical form. Determining the degree to which the differences between the two repertories is a function of a natural evolution of troubadour style is difficult. Differences may also be affected by Riquier's greater representation and isolation in one manuscript.

Attributions

The extant manuscripts preserve the names of many troubadours, but the chronology of their lives is usually vague or completely unknown. The general chronology that is postulated usually produces no more than four eras within the troubadour period.⁴⁹ The earliest troubadours span the era from William IX through Marcabru, including Cercamon and Jaufre Rudel, producing very few notated songs. The

⁴⁹See Topsfield, *Troubadours and Love*, in which he divides the period into "Early Troubadours," "The Generation of 1170," "The Generation of 1200," and "Late Troubadours."

generation of 1170 is dominated musically by Bernart de Ventadorn. The next generation, those troubadours who flourished around 1200, from Folquet de Marseilla to Raimon de Miraval, is represented by the greatest number of melodies. The "Late" troubadours are more in number than their early counterparts, but musically there is necessarily an inordinate concentration on Guiraut Riquier.

Thus far, scholars have not been able to establish, with any degree of reliability, the stemmatics of the troubadour manuscript tradition. So, with regard to manuscript attributions, there is sometimes no way to judge the authority of one source over another. At the present time, knowledge of the lives of most troubadours is very sketchy; very few archival facts survive. Although the troubadour manuscripts contain *vidas*, or biographies, for about a quarter of all the troubadours, they, as with the manuscripts, were copied years after the actual lives of many of their subjects. Thus, the *vidas* were susceptible to the same changeability of the oral transmission process as were the songs.⁵⁰ The *vidas* also seem to suffer from a tendency to mythologize their subjects; so, they often may better serve as romance than as biography.

There is no way to know whether or not the manuscript

⁵⁰The Old Provençal *vidas* for Marcabru, Jaufre, Berbezill, Bernart, Faidit, Folquet, Peire Vidal and many others are in Raymond Hill and Thomas Bergin, *Anthology of the Provençal Troubadours: Texts, Notes, and Vocabulary* (New Haven: Yale University Press, 1941).

attributions imply that the named troubadour composed both the poem and the music,⁵¹ except maybe for those rare instances such as P-C 293.35 in which the author stated as much in the song itself.⁵² Where attributions are lacking in the musical manuscripts, they usually can be supplied by comparison with poetic sources that contain attributions. Where attributions in the musical manuscripts conflict with the attributions in a majority of the poetic sources, the poetic sources override the musical.⁵³ Thus, it is the inconsistency of the attributions among the sources and the lack of melody in so many sources that has led some to doubt the authenticity of the melodies. As stated earlier, if it were not for the melodic consistency among multiple versions of songs, it would be tempting to attribute the melodies to the manuscript scribes.

Although the great majority of troubadour songs are attributed to a particular poet in one or more sources,⁵⁴ the problems with such attributions are many. In those instances in which attributions differ among manuscripts for

⁵¹On the curious double attributions in MS G, see CHAPTER II, "Manuscript G," 105.

⁵²Concerning this song, see CHAPTER II, "Modes of Performance," 43-44.

⁵³See CHAPTER II, "Manuscripts," for more details on the attributions in the individual musical manuscripts.

⁵⁴For the standard listing of songs by author, see Alfred Pillet and Henry Carstens, *Bibliographie der Troubadours [P-C]* (Halle, 1933).

the same song, it is probably imprudent to award authority to one attribution over others on the basis of a paleographic study of the manuscripts. If, on the other hand, attributions are established on the greater frequency of one name over others among the manuscript versions of a song, possibly that name was erroneously attributed and disseminated throughout a particularly large manuscript family.

In some instances of conflicting or missing attributions, philologists have tried to establish the authority of an attribution on the basis of an identifiable individual poetic style or structure, or on the use of a specialized vocabulary associated with a particular troubadour. Such a method of establishing authority, takes for granted that there exists a repertory of unimpugned authority for the troubadour in question on which to base a stylistic analysis. The method is potentially useful for dealing with troubadours associated with numerous songs in the manuscripts, but it is of little help in authenticating the authorship of troubadours associated with few songs.

In general, the same problems exist for the attributions in the repertory of troubadour songs with notated melodies as with those in the non-notated repertory.⁵⁵ Several of the melodies lack attributions in

⁵⁵For information concerning attributions for notated songs in MSS X and W, see CHAPTER II, 51, footnote 29.

all sources, notated and non-notated, and their chronological placement in the repertory will remain especially problematic. However, for those melodies with conflicting attributions, or for those attributions that are able to be established solely on the authority of non-notated poetic sources, it would be desirable to corroborate them on the basis of their musical style whenever possible. Unfortunately, troubadour melodic style is not very well understood, and there exists no generally accepted criteria for determining the musical style. Until troubadour melodic characteristics can be more readily identified and also separated from manuscript and scribal peculiarities, it will be difficult to test for individual stylistic traits.⁵⁶

Individual Styles

The troubadours selected for stylistic analysis are among those with one or more melodies in three or more sources. Jaufre Rudel and Rigaut de Berbezill, each with one melody in a triple version, already have been the subjects of much discussion and do not appear in this section. The remaining four troubadours with triple

⁵⁶According to van der Werf, *The Poetry of Cercamon and Jaufre Rudel*, 178, basing attributions on melodic characteristics might lead to assigning the entire repertory to approximately half a dozen composers.

versions are discussed below in chronological order based on their known period of creative activity.⁵⁷

Despite the small number of troubadours considered in the present study, i.e. six, the 118 melodies attributed to them account for nearly one-third of the total number of melodies (359) for all troubadours. The melodies of the six chosen troubadours are distributed in the four principal musical manuscripts with the exception that none of Folquet's appear in MS X, none of Jaufre's are in MS G, and none of Rigaut's are in MS R. No evidence suggests that the six troubadours knew or imitated each other in any way. If there is a shared trait among the troubadours represented here, it is that they often tended to use a common, unadorned language without great rhetorical significance, i.e. a poetic style known as *trobar leu* (the "easy" style).

Bernart de Ventadorn (c. 1150-1180)

The story of Bernart's humble origin is well-known from the account in his Provençal *vida* and from Peire

⁵⁷The dates used are those given by Robert A. Taylor, *La Littérature Occitane du Moyen Âge: Bibliographie Selective et Critique*, Toronto Medieval Bibliographies, vol. 7 (Toronto: University of Toronto Press, 1977).

d'Alvernhe's reference in his song P-C 323.11.⁵⁸ His rise to prominence was apparently based on his immense talent and good looks without the aid of a title or wealth. During his poetic career he worked in the Limousin, Poitou, and Toulouse, and probably travelled widely in the service of Eleanor of Aquitaine and her second husband Henry II, King of England.

The words most often used to describe Bernart's poetic style are "clarity and simplicity of language."⁵⁹ Indeed, his songs seem to be imbued with more monosyllabic words than are found in songs of most other troubadours. Formally, there is an emphasis on balance and symmetry. Bernart's notated songs, all of which are *cansos*, show a decided preference for simple octosyllabic or heptasyllabic isometric strophes of eight verses. Such is the construction of eleven of the eighteen notated songs, and of the remaining, two are hexasyllabic (P-C 70.25 and 70.36), two are decasyllabic (P-C 70.12 and 70.42), and only three are polymetric, a combination of eight- and ten-syllable

⁵⁸For an English translation, see Margarita Egan, trans., *The Vidas of The Troubadours*, Garland Library of Medieval Literature, vol. 6, ser. B (New York: Garland Publishing, Inc., 1984), 11-13. For a discussion of Peire d'Alvernhe's song, see L.T. Topsfield, *Troubadours and Love*, 111-112.

⁵⁹For example see Hill and Bergin, *Anthology of the Provençal Troubadours*, 30, and Frank Chambers, *Old Provençal Versification*, 124-126.

verses (P-C 70.1, 70.39, and 70.41).⁶⁰ Bernart's isometric strophes are usually divided equally into *frons* and *cauda* sections of four lines each with each section often represented by two couplets and two rhyme sounds. The unpretentiousness and comprehensibility of his poetic form and language mark his poetic style as a model for what would be known as the *trobar leu*.⁶¹

The music of Bernart's songs displays the same basic formal conservatism characteristic of his poetry. The conservative approach with seemingly logical structures and the very diatonic nature of the music are probably important factors that have secured the survival of the melodies to

⁶⁰It is interesting to note that only the hexasyllabic and decasyllabic songs deviate from the scheme of eight verses per strophe.

⁶¹Linda Paterson in *Troubadours and Eloquence*, 4-5 & 7, suggests that the rhetorical significance of *eloquentia* in the troubadour poetry may be one of the differences between it and the *trouvere* tradition. She uses Bernart de Ventadorn as an example.

...he makes no overt contribution to the literary polemics of his time...he never mentions *trobar clus* or *trobar leu* or any other particular *trobar*....Dante ignores him....in terms of influence on later poets, Bernart seems turned towards the north, as a model for *trouvères*, the others [Peire d'Alvernhe, Giraut de Bornelh, and Raimbaut d'Aurenga] with their interest in *eloquentia* towards the south and the Italian poets. She goes on to say that Bernart and the *trouvères* may differ from the poets concerned about *eloquentia* in the importance of their music. She compares the numbers of Bernart's notated songs preserved (18) as compared to Peire's (1), Raimbaut's (1), Arnaut Daniel (2), and four each for Marcabru and Giraut. She suggests that lyric in the north became, principally, a musical entertainment in which the "poem was a little more than a vehicle for its musical setting."

more of Bernart's songs than any other troubadour except Guiraut Riquier and Raimon de Miraval.⁶² Such factors probably also help account for the relatively small amount of deviation between Bernart's multiple versions. For example, rarely does the *ambitus* of a Bernart song exceed an octave, and there are no instances of an *ambitus* greater than a ninth.⁶³ Equally rare are the songs with modally ambiguous melodies.⁶⁴ In keeping with the simplicity of his poetic language, Bernart's melodies take an unadorned approach to text setting. His overall average pitch density is a decidedly syllabic 1.47pps.⁶⁵ Moreover, less than 28% of the syllables of his songs are set to ligatures or compound neumes, and the songs average fewer than two

⁶²Miraval has twenty-two surviving notated songs. Of the troubadours surveyed in the present study, Bernart's melodies are the most diatonic with a total average of only 10.8 intervals of a third or larger per song. Furthermore, intervals of a fourth or larger occur at a rate of only slightly more than one per song.

⁶³Songs with an *ambitus* of a ninth are P-C 70.17, 70.42, 70.43, and the MS W versions of P-C 70.31 and 70.41. Three songs have an *ambitus* of only a sixth (P-C 70.4, 70.16, and 70.36 [MS G]).

⁶⁴The two versions of P-C 70.6 and 70.23 seem to represent different modal orientations. Also, P-C 70.17 appears to be in fourth mode, very usual for the troubadour repertory.

⁶⁵Only one of Bernart's songs (P-C 70.12) comes close to a melismatic setting. At 1.94pps, it stands three z-scores above the average for all of Bernart's melodies in MS R. The MS G version of P-C 70.12 has a pitch density of only 1.47pps, and the trouvère contrafact (R 1522) by Thibaut II, Comte de Bar (MS M), is a meager 1.40pps, making the MS R version seem a genuine anomaly.

quaternaria each. For ligatures larger than the quaternaria, the average is fewer than one per song! The ternaria, averaging 5.28 per song, are a function of his ligature output equal to 58% of the total number of binaria.⁶⁶

Formally, Bernart's melodies are divided nearly equally between *oda continua* stanzas (9) and *pedes cum cauda* stanzas (8).⁶⁷ In eight of the songs, a melodic verse from the *frons* returns in the *cauda*.⁶⁸ Motives recur frequently in Bernart's melodies. In some instances lacking the appearance of an entire verse from the *frons* in the *cauda*, a prominent motive returns to effect musical cohesion.⁶⁹ Recurring head motives are found in most of the songs, as is musical rhyme.⁷⁰

⁶⁶The total number of ternary ligatures divided by the total number of binary ligatures equals the percentage score.

⁶⁷Fitting neither the *oda continua* nor *pedes cum cauda* types is Bernart's P-C 70.16 which has the unusual binary form that can be diagrammed as follows: A B C D A' B C D'. Friedrich Gennrich, in *Der Musikalische Nachlass der Troubadours*, 30, labelled this a "Lai fragment" (*Laiausschnitt*). As mentioned above, P-C 70.1 is in *pedes cum cauda* form in its MS R version, but *oda continua* in MSS G and W.

⁶⁸See P-C 70.4, 70.8, 70.12, 70.16, 70.25, 70.31, 70.42, and 70.43. In all but P-C 70.43, a recurring verse appears as the last verse of the song, giving great cohesion to the overall melody.

⁶⁹See P-C 70.6, 70.7, 70.8, 70.19, 70.23, 70.24, and 70.39.

⁷⁰The head motive e-f-g figures prominently in P-C 70.1, 70.6, and 70.41. All three songs are in *pedes cum cauda* form, and though P-C 70.41 seems to differ in its

The integration of melodic motives and musical rhyme throughout a song seems more often to be primarily for the sake of musical cohesiveness, benefitting only tangentially the poetic form. On the other hand, the musical form can be very helpful in conveying the poetic form. For example, in P-C 70.39 musical rhyme, a recurring head motive, and a repeated musical verse help to emphasize the poetic form of this polymetric song. The head motive of verse 1 is repeated in verses 2 and 4; together with musical rhyme between verses 1 and 4, they produce a cohesive poetic/musical unit out of the *frons* section. The shift to a new poetic meter is first signalled by a leap of a fourth between verses 4-5. The new decasyllabic meter is confirmed by a repeated musical verse, and in the end the entire song is tied together, *frons* to *cauda*, first verse to last, by the same musical rhyme. The song may be diagrammed as follows:

| | | | | | | | | | |
|---------|----------------|----------------|----------------|----------------|--|-----------------|-----------------|-----------------|-----------------|
| Poetry: | a ⁸ | b ⁸ | a ⁸ | b ⁸ | | c ¹⁰ | c ¹⁰ | d ¹⁰ | d ¹⁰ |
| Music: | A | B | C | A' | | E | E | F | G |
| | <i>frons</i> | | | | | <i>cauda</i> | | | |

A situation similar to P-C 70.39 seems to exist in P-C 70.42. A musical rhyme ties the first verse to the last while recurring motives and a repeated musical verse connect the asymmetrical *frons-cauda* arrangement in this isometric decasyllabic song. Not exact enough to constitute musical

modal outcome, it repeats the motive for each of the four lines of the *frons* just as does P-C 70.1.

rhyme, a kind of musical assonance connects verse 1 to 4, rounding out the *frons* section. The *cauda* is announced by a remarkable leap of a seventh between verses 4-5. Verse 5, beginning with the same musical material as verse 4, replicates verse 2 a fourth higher, cadencing its masculine rhyme word in a virtual musical rhyme with the feminine rhyme of verse 2! The last musical verse nearly duplicates the fourth, insuring a cohesive musical unit. The song may be diagrammed as follows:

| | | | | | | | | |
|---------|------------------|------------------|------------------|------------------|--|-----------------|-----------------|------------------|
| Poetry: | a ^{10'} | b ^{10'} | b ^{10'} | a ^{10'} | | c ¹⁰ | c ¹⁰ | d ^{10'} |
| Music: | A | B | C | D | | E | F | D' |
| | | | <i>frons</i> | | | <i>cauda</i> | | |

In the case of P-C 70.7, a kind of musical assonance occurs in the cadential material of verses 2 and 3 which returns in verse 6 to help tie together what might otherwise be considered Bernart's most progressive *oda continua* melody. A musical relationship between verses 2 and 3 is only approximated in MSS R, W, and the anonymous *trouvère* contrafact (R 1057) of MS O,⁷¹ but it is nearly complete in MS G. Poetically, here occurs the first of only two intrastanzaic rhymes out of six rhyme sounds, Bernart's most diverse scheme. When the musical rhyme (or assonance) returns in verse 6, it is to a different poetic rhyme, this time feminine. Again, contour-wise there is musical similarity between verses 3 and 6 in all the sources. the

⁷¹The melody in *trouvère* MS O most closely resembles that of MS W.

The two verses in the contrafact MS O are enough alike to be considered a variation. The MS R version, which deviates often from the general pattern of the other three versions, again has similar cadential material in verse 7, a seemingly hypometric verse. The song may be diagrammed as follows:

| | | | | | | | | |
|---------------|----------------|----------------|----------------|-----------------|-----------------|-----------------|----------------|-----------------|
| Poetry: | a ⁸ | b ⁸ | b ⁸ | c ^{7'} | d ^{7'} | d ^{7'} | e ⁸ | f ^{7'} |
| Music (R, W): | A | B | C | D | E | F | G | H |
| (G): | A | B | B' | C | D | E | F | G |
| (O): | A | B | C | D | E | C' | F | G |

Whereas the musical rhyme of verses 2 and 3 seems to suggest a relationship between music and text at the conceptual level, the return of the musical rhyme in verse 6 seems to destroy that illusion. Indeed, it is difficult to comprehend how the same cadence could adequately serve two such absolutely opposed metrical constructions (*viz.* verses 3 and 6). Here seems to be a case of musical form predominating over textual form. Though the reasons for the apparent lack of correspondence between text and music could include any number of factors, even the troubadour's own insensitivity, in this case it seems possible that the tune may have been borrowed and applied to Bernart's text. The variety of detail and form in the music as presented in the manuscripts may suggest the confusion that can arise when a melody is widely known in several contexts.

If P-C 70.7 represents the most abstract musical product of Bernart's art, then perhaps P-C 70.4 shows Bernart in his most lucid state. Restricted to eight

heptasyllabic verses with only two rhyme sounds,⁷² the poem is appropriately set to a melody constrained within an *ambitus* of only a sixth, very diatonic, and in the *pedes cum cauda* form. Highly motivic, the melody seems to be carefully fashioned to highlight the poetic form: musical rhyme corresponds to poetic rhyme in verses 1, 3, 5, and 8, and an opening c-d-f motive joins the b rhymes of verses 2, 4, and 6. The only leap between verses (verses 4-5) marks the separation between *frons* and *cauda* sections. (See Example 8 below).

(next page)

⁷²The first stanza of the unique setting in MS R makes verse 3 hypermetric while making verse 7 and 8 hypometric.

Example 8. Bernart de Ventadorn, "Amors, e que.us es vejaire" (P-C 70.4)

| Music | 1 | 2 | 3 | 4 | 5 | 6 | 7 | u | Rhyme |
|-------|---------------|-------|------|--------|--------|--------|------|----|-------|
| A | 1. <i>A</i> - | mors | e | que.us | es | ve- | jai- | re | a |
| B | 2. Tro- | batz | pus | fol | mas | can | mi? | | b |
| A | 3. Que | cu- | jatz | vos | gu'ieu | si(a)- | mai- | re | a |
| B | 4. E | que | ja | noi | treup | mer- | ce | | (b) |
| C | 5. Que | queim | co- | man- | detz | a | fai- | re | a |
| B' | 6. Fa- | rai | o | c'ais- | si.s | co- | ve | | b |
| D | 7. E | vos | nom | faitz | ges | be | | | b |
| E | 8. Quem | faitz | tot | jorn | mal | trai- | re. | | a |

Notes: The musical notation includes treble clefs and various note values (minims, crotchets, quavers). A large curved arrow indicates a rhyme scheme connection from the 're' in line 1 to the 're' in line 8. A small '(map)' annotation is present above the 'ce' in line 4.

The look of simplicity in many of Bernart's notated songs belies a self-concealing artistry that integrates the elements of form so masterfully that we are hardly aware of their existence.⁷³ One such song is Bernart's P-C 70.8, an isometric song of eight heptasyllabic verses. Judging by the rhyme scheme, the *frons* ends in verse 4 and the *cauda* begins in verse 5. However, such a break comes in the middle of a sentence in the poetry. Musically, verse 5 is joined to the first 4 verses by a repeated head motive and musical assonance with verse 1 and thus, notwithstanding a leap of a fourth between verses 4-5, the musical *frons* reflects the sense of the poetry. Verse 3 is related to verse 7 by motives and assonance, as is verse 1 to verse 4. Finally, the *frons* and *cauda* are united fully by the repetition of musical verse 4 in verse 8. The song may be diagrammed as follows:

| | | | | | | | | | |
|---------|----------------|----------------|----------------|----------------|--|-----------------|-----------------|-----------------|-----------------|
| Poetry: | a ⁷ | b ⁷ | b ⁷ | a ⁷ | | c ^{7'} | d ^{7'} | d ^{7'} | c ^{7'} |
| Music: | A | B | C | D | | E | F | G | D' |
| | | | <i>frons</i> | | | | <i>cauda</i> | | |

Probably Bernart's most economical use of melodic material is P-C 70.19, a polymetric song of masculine octosyllabic and feminine heptasyllabic verses. Outwardly *oda continua*, the musical verses actually are intricately related by a web of motives that mostly derive from the first verse. Indeed, the first verse itself consists of two

⁷³Chambers, *Old Provençal Versification*, 125.

statements of the same motive. Despite the intermingling of masculine and feminine rhymes, verse 1 is related to verse 4 (as well as verses 3 and 6) and verse 8 by musical rhyme (assonance) and motives. (See Example 9 below).

Example 8. Bernart, "Ma dosne fu al comencar" (P-C 70.19)

Music W 195r

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8/lu | Rhyme |
|---|----------|-----------|-------|------|------|------|-------|------|-------|
| A | (o) | (e) | (oe) | (o) | . | . | [oe] | [e] | a |
| | 1. Ma- | dos- | ne | fu | al | con- | men- | car | |
| B | . | . | (e) | (o) | (e) | (e) | [oe] | . | b |
| | 2. Fran- | che et(?) | de | bo- | ne | con- | pai- | gne | |
| C | . | . | . | (oe) | . | . | [oe] | [e] | a |
| | 3. Per | gai | eu | mén | dei | mais | La- | var | |
| D | [oe] | . | . | . | [oe] | . | [oe] | [e] | b |
| | 4. Que | s'el | fust | fel | ne | es- | trai- | gne | |
| E | [oe] | (e) | (e) | . | [oe] | [oe] | [oe] | [e] | b |
| | 5. Ben | es | dreis | gue | dos- | na | frai- | gne | |
| F | . | . | . | . | . | . | [oe] | [e] | a |
| | 6. Vers | ce- | lui | gui | là | cor | da- | mar | |
| G | . | . | . | . | . | [oe] | [oe] | [e] | a |
| | 7. Que | s'el | fait | son | a- | mi | pre- | gar | |
| H | (o) | (e) | . | (oe) | . | . | [oe] | [e] | b |
| | 8. Dreis | es | qu'a- | mis | li | sou- | frai- | gne. | |

The musical variety introduced in multiple versions of a song often calls into question the authenticity of some motivic development. For example, in P-C 70.6 the MS R version consistently employs the same e-f-g-f motive at the beginning of verses 1, 3, 5, 6, and 7. Then, in the final verse, 8, the motive is inverted as a-g-f-g in what appears to be a careful manipulation of melodic material. However, the MS G version never employs the e-f-g-f motive and never has exact repetition of verses as does MS R. And, though the MS G version can be shown to be approximately the same musical form as that of MS R, it is mainly through a comparison with the MS R version that the MS G version takes shape. A comparison of the two versions is shown in the following diagram:

| | | | | | | | | |
|-------|---|---|----|----|---|----|---|---|
| MS R: | A | B | A | B | C | C | D | E |
| MS G: | A | B | A' | B' | C | C' | D | E |

Lest one think, on the basis of the diversity of P-C 70.6, that MSS R and G might be quite removed from each other in tradition, the amazing conformity of the two should be seen in P-C 70.16, Bernart's sole example of a binary form as diagrammed above.⁷⁴ Although substantial differences exist between the MS G and the MS W versions of P-C 70.31,⁷⁵ MSS G, W, and R are conspicuously similar in

⁷⁴See footnote number 67.

⁷⁵The two melodies may be diagrammed as follows:
 MS G: A B C D A' E C' D
 MS W: A B C D A' C' D E

the case of P-C 70.41. It may be that each of the musical manuscripts represent no one consistent written or oral tradition, but they may share some sources, or families of sources and not others in a haphazard manner suggested by their sparsely scattered melodies.

Folquet de Marseilla (fl. c. 1180-95)

Folquet's career as a troubadour probably began about 1180 at the court of Alfonso of Aragon. Judging by allusions in his poetry, he later may have moved on to Nîmes and Montpellier. He composed at least two songs concerning the third crusade (1189),⁷⁶ and following its disastrous conclusion in 1195, according to his *vida*, he decided to turn to a religious life. He entered the Cistercian monastery Toronet-en-Provence where he became abbot in 1201. With his move to the abbey, he effectively brought to a close his activity as a troubadour.⁷⁷ Not only did he renounce the secular world, but he also supported the crusade against the Albigenses which led to the downfall of courtly society in the south of France. Then, in 1205 he was made Bishop of Toulouse, a position he held until his

⁷⁶See P-C 155.7 and 155.15.

⁷⁷According to Friedrich Gennrich in *Die Musik in Geschichte und Gegenwart*, s.v. "Folquet de Marseille," Folquet's career as a troubadour spanned the era 1179-1195.

death in 1231. He helped co-found, at Toulouse, the Dominican order in 1215, and he established the university there in 1229. He may have been responsible also for bringing the great music theorist, Johannes de Garlandia, to teach at the University.

Dante, in *De Vulgari Eloquentia*, cited Folquet's *canso*, "Tant m'abellis l'amoros pensamen (P-C 155.22), as an example of the most excellent degree of poetic construction ("gradum constructionis excellentissimum") in its taste, charm, and loftiness.⁷⁸ In fact, he imitated Folquet's poem in the *Purgatorio*, canto xxvi, in verses spoken by the troubadour, Arnaut Daniel.⁷⁹ Again Dante, writing in the *Paradiso*, canto ix, spoke very highly of Folquet, the man, for his conversion to a pious life from a life of sin.⁸⁰

Of Folquet's thirteen songs surviving with melodies, a preference is shown for setting isometric stanzas of eight or, as in P-C 155.1, seven decasyllabic verses accounting for seven of the notated songs. Of the six remaining notated songs, two are isometric and four are polymetric.⁸¹

⁷⁸See Dante, *De Vulgari Eloquentia*, 44.

⁷⁹Dante's *Purgatorio*, vol. 2 of *The Divine Comedy of Dante Alighieri*, translation and comment by John D. Sinclair (New York: Oxford University Press, 1939), 342-343.

⁸⁰See Dante's *Paradiso*, vol. 3 of *The Divine Comedy of Dante Alighieri*, trans. and comment by John D. Sinclair, 134-137.

⁸¹The two isometric songs are P-C 155.10 (heptasyllabic) and P-C 155.14 (octosyllabic). The polymetric songs are P-C 155.5, 155.8, 155.23, and 155.27.

In these last six songs, the number of verses per stanza ranges from nine in P-C 155.10 to twelve in P-C 155.23. With masculine rhymes predominating, Folquet employs as many as five different rhyme sounds per song (P-C 155.23) or as few as two (P-C 155.10,) but he prefers four. All of his songs are classified as *cansos*.

The considerable amount of deviation among multiple versions of Folquet's notated songs has already been addressed to some degree elsewhere in the present study.⁸² The possible reasons for such deviation are numerous and may include the rather nebulous modality and lack of formal regularity, certainly in comparison to Bernart, in his songs. Folquet has the greatest number of melodies (7) with a final cadence on c, modally probably the least decisive *finalis*. Moreover, all thirteen of Folquet's notated songs are considered to be in *oda continua* form, six of them very progressive with no repeated musical verses.⁸³ Of the seven songs with repeated musical verses, four have verses from the *frons* returning in the *cauda*.⁸⁴

The *ambitus* in most of Folquet's songs is a ninth, and the smallest *ambitus*, an octave, occurs only twice (P-C

⁸²See CHAPTER III, "Marchettus," 162-170.

⁸³Folquet employed the *oda continua* form more than any other known troubadour.

⁸⁴The four songs are: P-C 155.3, 155.8, 155.22, and 155.27. In P-C 155.18, the opening musical verse (A) returns in the penultimate verse with a new cadence.

155.16 and 155.22). There are four instances of an *ambitus* of a tenth or larger.⁸⁵ More expansive than Bernart, Folquet finds more room to be disjunct with a total average of 14.44 intervals of a third or larger per song.⁸⁶ On the other hand, intervals larger than a third constitute a modest average of 1.36 per song. Folquet's average pitch density is 1.62pps,⁸⁷ and an average of 40.44 percent of text syllables per song are set to ligatures or compound neumes. Larger ligatures such as the quaternaria appear at an average rate of nearly three per song, while ligatures larger than the quaternaria average only 0.64 per song. Ternaria occur at a rate equal to only 45 percent of the total number of binaria.

Motivic integration and musical rhyme are not exploited in Folquet's songs nearly to the degree found in the songs of Bernart, Jaufre, or Berbezill. Perhaps the song most

⁸⁵An *ambitus* of a tenth occurs in P-C 155.11 and 155.23 (MS G version). An eleventh occurs in P-C 155.8, and a twelfth in 155.1 (MS R version). The MS G version of P-C 155.1 has an *ambitus* of only a ninth.

⁸⁶Folquet's songs frequently place intervals of a third or larger back to back. One such notable instance occurs in P-C 155.11, verse 3.4-6, where a sixth is immediately followed by a fourth. There are some remarkable chains of thirds strung together including the already-mentioned string of seven in P-C 155.1, verse 4, and in P-C 155.11, verse 8, in which four consecutive rising thirds traverse a ninth from c-c'.

⁸⁷Three settings come close to being melismatic. The MS G versions of P-C 155.3 and 155.14 average 1.91pps and 1.96pps, respectively. The MS W version of P-C 155.10 has an average of 1.93pps.

tightly structured on motives and musical rhyme is P-C 155.1. In this song, musical rhyme (or assonance) seems to correspond with the poetic rhyme scheme, especially in the MS G version. The a rhymes of verses 1 and 3, the b rhymes of verses 2, 4 and 5, and the c rhymes of verses 6 and 7 are each related by very similar cadential material.⁸⁸ The musical rhyme in verses 6 and 7 (masculine rhyme word) closely resembles that of verses 2, 4, and 5 (feminine rhyme word), helping to tie together *frons* and *cauda* sections. In MS G, verse 1 is united with verse 4 by the return of the head motive, rounding out the *frons* section, and the poetic unity of verses 6 and 7 is emphasized by beginning with the same motive.

The degree of motivic integration in P-C 155.1 is, indeed, unusual for Folquet. Somewhat similar to P-C 155.1 is the unique setting of P-C 155.8 in MS G. This song also, apparently, has musical rhyme among several verses, and the head motive returns in verse 8 to give overall cohesion to the melody. However, in this song, as in others with lesser motivic development, the poetic form seems not to be enhanced by such a motivic network. Moreover, in general, leaps between verses in Folquet's songs seldom seem to have

⁸⁸ It is worth noting that, despite considerable differences between the two versions of this song, each version maintains the musical rhyme relationship among verses 2, 4, 5, 6, and 7.

much to do with delineating the poetic form.⁸⁹ The deployment of motives seems to be more often simply for the sake of musical form than as a means of clarifying poetic form. That Folquet was aware of the unifying power of musical motives seems evident from the use of a particular head motive, a-a-a, to begin eight of his songs.⁹⁰ This head motive would be considered Folquet's musical signature were it not for the fact that thirty-seven other troubadour songs also begin with the repeated pitch, a, including ten belonging to Guiraut Riquier.⁹¹

Gaucelm Faidit (fl. c. 1180-1202)

Gaucelm was from the Limousin and the son of a burger. The personal account of his life in his Provençal *vida* tells of his many faults. He is said to have written good words

⁸⁹Possible exceptions are: P-C 155.8, 155.10, and 155.11.

⁹⁰The eight songs are: P-C 155.1 (MS G version), 155.10 (MSS G and R), 155.11, 155.14, 155.16, 155.18, 155.21, and 155.22. For a comparative chart of the beginnings of the eight songs, see Robert Falck, *The New Grove*, s. v. "Folquet de Marseille."

⁹¹Songs beginning with a-a include: P-C 29.6, 30.16, 46.2, 47.3, 47.4, 202.8, 248.19, 248.24, 248.56, 248.61, 248.62, 248.69, 248.82, 335.49, 366.3, 366.29, 392.3, 461.42a, and 461.215c. Songs beginning with a-a-a include: P-C 167.15, 167.22, 194.8, 248.57, 248.63, 248.71, 364.7, 406.20, 457.40, 461.141a, and 461.192a. Songs beginning with a-a-a-a include: P-C 167.22, 194.6, 335.67, 370.14, 404.11, 406.20, and 461.170a.

and songs but, despite being a performer by trade (*joglar*), he sang worse than anyone in the world!⁹² The *vida* goes on to say that he was a gambler, an obese glutton, a drinker, and that he wandered for years in obscurity. He finally found a generous patron in Boniface I of Montferrat, who is said to have given Gaucelm wealth and to have brought distinction to his songs. There is no evidence that Gaucelm produced any songs after departing for the Fourth Crusade in 1202 in the entourage of Boniface. However, he was more than likely back in Provence by 1204. Judging from his *tensos*, Gaucelm apparently knew the troubadours Peirol, Aimeric de Peguilhan, Perdigo, Albertet de Sestaro, and Raimbaut de Vaqueiras. It has been suggested that Gaucelm died about 1220.⁹³

As with Folquet, the majority (8) of Gaucelm's fourteen notated songs are set to isometric stanzas, and of these, five are decasyllabic.⁹⁴ His stanzas are longer, on the average, than those of any the other troubadours surveyed in the present study: his shortest stanzas are represented by two songs of eight verses, and the longest contains

⁹²See Egan, *The Vidas of the Troubadours*, 37-38.

⁹³See Zoltán Falvy, *Mediterranean Culture and Troubadour Music*, Studies in Central and Eastern European Music, vol. 1 (Budapest: Akadémiai Kiadó, 1986), 75-76.

⁹⁴The decasyllabic songs are: P-C 167.15, 167.22, 167.30, 167.37, and 167.59. The remaining three songs comprise two heptasyllabic (P-C 167.4 and 167.53) and one octosyllabic (P-C 167.17) poems. It is suspected that the two heptasyllabic verses in P-C 167.17 are hypometric.

sixteen verses.⁹⁵ The vast majority of his rhyme schemes employ four rhyme sounds and, at the extremes, there is one with only two (P-C 167.53) and another with five (P-C 167.27). All of Gaucelm's notated songs are categorized as *cansos* except for the great *planh* for Richard the Lion-Hearted (P-C 167.22).⁹⁶

With regard to average pitch density, Gaucelm's notated songs fall between Bernart and Folquet at 1.56pps. Text setting ranges from a melismatic 2.08pps (P-C 167.43, MS W) to a rather syllabic 1.23pps (P-C 167.30, MS W).⁹⁷ An average of 35.6 % of the syllables in his songs are set to ligatures and compound neumes. Quaternaria average 2.38 per song and ligatures larger than the quaternaria occur at an average of 1.1 per song. Similar to Bernart is Gaucelm's relatively frequent use of ternaria as a function of overall ligature output. They occur on the average nearly ten times per song and are equal to 58% of the total number of

⁹⁵The two songs of eight verses are P-C 167.37 and 167.59. There are five songs with nine verses: P-C 167.22, 167.27, 167.30, 167.52, and 167.53. The ten verse songs include P-C 167.15 and 167.17, and there are two each for eleven verses (P-C 167.43 and 167.56) and thirteen verses (P-C 167.4 and 167.34). The sixteen-verse song is P-C 167.32.

⁹⁶Chambers, *Old Provençal Versification*, 134, points out that P-C 167.32 begins as a *canso* but soon takes on the moralizing character of a *Marcabru sirventes*.

⁹⁷The MS G setting of P-C 167.43, at 1.99pps, is second in pitch density, and oddly enough, the MS R setting of the same song differs drastically at 1.42pps, fewer than the overall average!

binaria.

With regard to *ambitus*, Gaucelm is even more expansive than Folquet. The smallest *ambitus*, the octave, occurs only twice and each time in a triple version.⁹⁸ The *ambitus* of a ninth occurs most often (16), then comes the tenth (5), eleventh (3), twelfth (3), and thirteenth (1).⁹⁹ Gaucelm traversed his expanded *ambitus* in a significantly more disjunct fashion than did either Bernart or Folquet. The songs average more than nineteen leaps of a third or more, with more than five of those per song being larger than a third. Many of the leaps come at the cadence of the verse; most often simply a third, but there are instances of the fifth and even one octave.¹⁰⁰

Gaucelm has the most melodies in triple versions of any troubadour, i.e. six of his fourteen notated songs. Not as uniform, on the average, as are Bernart's, Gaucelm's multiple versions show far fewer deviations than do Folquet's. Gaucelm, as with Bernart, displays a strong preference for Protus-type modes with nineteen of thirty

⁹⁸The octave *ambitus* is found in the MS R version P-C 167.30 and 167.47. In *ambitus* discrepancies among multiple versions, MS R versions are always the smallest.

⁹⁹Melodies with an *ambitus* of a tenth are P-C 167.4, 167.17, 167.22 (MS n), and 167.30 (MSS G and W). An *ambitus* of an eleventh occurs in P-C 167.27, 167.37 (MS X), and 167.52 (MS G). The twelfths are P-C 167.32 (MSS G and X) and 167.43 (MS G). The thirteenth is P-C 167.43, MS W.

¹⁰⁰The octave leap at the cadence occurs in P-C 167.43, verse 8, MSS G and W.

settings having a *finalis* on d. Moreover, there seems to be greater modal conformity among versions of each Gaucelm song than there is with Folquet, and the strength of Protus modality may, indeed, be a factor in such conformity. When significant deviations do occur in triple versions, they most often appear in the MS R version. In P-C 167.30, MSS W, G, and R appear comfortably situated in Dorian mode, but the MS R version veers off sharply at cadences to end a fourth higher on the pitch, g. A similar situation occurs in P-C 167.52, but this time MS X takes the place of MS W.¹⁰¹ The only song with substantial differences throughout, P-C 167.43, again finds more conformity between MSS G and W than either with MS R.

Of all of his notated songs, only two have a *pedes cum cauda* form in all sources (P-C 167.30 and 167.32), and nine are *oda continua* in all versions.¹⁰² In three songs, the MS R versions present a *pedes cum cauda* form, whereas the other versions are *oda continua* (P-C 167.37, 167.43, and 167.53).¹⁰³ Leaps between verses are sometimes helpful in

¹⁰¹By contrast, in P-C 167.32 the MSS R and X versions conform better at the end (sixteen verses!) than do MSS G and X.

¹⁰²The *oda continua* songs in multiple versions are (P-C 167.15, 167.22, 167.52, 167.56, and 167.59). Among Gaucelm's four unique settings, all are *oda continua*, although two resemble *pedes cum cauda* form (P-C 167.17 and 167.27) and two do not (P-C 167.4 and 167.34).

¹⁰³In the distribution of *pedes cum cauda* forms, five belong to MS R, two occur in MS G, and one each in MSS W and X.

delineating the poetic form, although multiple versions sometimes lack uniformity of leaps. In the decasyllabic songs, sometimes leaps mark the point of the *cesura*, usually between the fourth and fifth syllables.¹⁰⁴

In only four of Gaucelm's songs does a verse from the first half of the melody return, more or less intact, in the second half.¹⁰⁵ However, motivic integration and musical rhyme seem to be a greater concern to Gaucelm than to Folquet. On the other hand, Gaucelm's manner of distributing the motives is more subtle than that of Bernart. Here, the phrase "motivic development" really applies. For, seldom is a motive or musical rhyme repeated exactly the same, and sometimes when it reappears, it is not in the same part of the verse in which it originally occurred. The result is an almost subliminal network of recollections that effect an artful musical cohesion out of songs that can only be labelled "oda continua" in a verse-by-verse analysis. Occasionally, a melody is brought full circle when the first or second verse of a song is recalled in the last by a repeat of only two or three notes of the head motive.¹⁰⁶ Compare such technique to that of Bernart,

¹⁰⁴ Among examples of leaps at the *cesura* are: P-C 167.15, verses 4 and 9, 167.22, verses 5, 7, and 8, and 167.37, verses 2-8.

¹⁰⁵ The four songs are P-C 167.15, 167.30, 167.34, and 167.56.

¹⁰⁶ See P-C 167.22, 167.27, 167.43, and 167.56.

who he brings back an entire verse from the *frons* at the end of a song.

One of the best examples of Gaucelm's ability to weave complex poetic and musical forms together into a fabric of great beauty is the unique setting of P-C 167.4 in MS R. The song may be diagrammed as follows:

| | | | | | | | | | | | | | |
|---------|----------------|-----------------|----------------|----------------|-----------------|----------------|----------------|-----------------|-----------------|----------------|----------------|----------------|----------------|
| Poetry: | a ⁷ | b ^{7'} | a ⁷ | a ⁷ | b ^{7'} | c ⁷ | c ⁷ | d ^{7'} | d ^{7'} | c ⁷ | a ⁷ | a ⁷ | a ⁷ |
| Music: | A | B | C | D | E | F | G | H | I | D' | J | I' | K |

The diagram indicates a fairly progressive *oda continua* form that crudely belies a truly remarkable matrix of motives and musical rhymes. The melody begins, as it does in almost every one of Gaucelm's songs, on reiterated notes in the upper range; then, it falls gradually through the first two verses.¹⁰⁷ A leap between verses 2-3 with a return to the opening c' suggests that a *pedes cum cauda* form is in the making. However, the cadential variance between verses 1 and 3 call that form into question. Then, verse 4 begins with a four-note configuration that replicates the beginning of verse 2 a step higher. The identical f-g cadence in verses 2 and 4 further suggests that the original conception of this melody may have been a *pedes cum cauda* form, but here a poetic feminine b rhyme

¹⁰⁷Only P-C 167.52 begins with a rising melody. Its initium of d-f-g-a is very common among the troubadour repertory, e.g. see Bernart's P-C 70.43. Furthermore, there are only two other Gaucelm songs that do not begin on c' or d', P-C 167.15 and 167.22, which both begin, as with so many of Folquet's songs, on a-a-a. Zoltán Falvy, *Mediterranean Culture and Troubadour Music*, 201, claims about 38% of the melodies in MS R begin with a descent.

(verse 2) is mated to a masculine a rhyme (verse 4).

Gaucelm extended the *frons* to a fifth verse whose b rhyme is related musically, not to the b rhyme of verse 2, but to the a rhyme of verse 1! Next, in what might be called the beginning of the *cauda*, the first poetic c rhyme in verse 6 is related musically to both a and b rhymes of verses 2 and 4. The second c rhyme in verse 7 is musically related to the a rhyme of verse 3. Verse 8 begins with the same musical material as does verse 5. Verse 9.5-7 resembles verse 4.3-5 which, in turn, is an extension of cadential material in verse 1. Verse 10 is a variation of verse 4 with cadential material that resembles that of verses 3 and 7. In a situation similar to that of verses 2 and 4, verse 11 begins with a contour identical to that of verse 8 transposed down a third. Verse 12 is a variant of verse 9 and is cadentially related all the way back to verse 1. Also, the cadence of verse 11 is turned around in retrograde fashion to serve as the initium of verse 12, thus binding the two poetic a rhymes end to end representing their appearance at either end of the song. Finally, the beginning of verse 13 is virtually the retrograde of the initium of verse 12, completing the bond among the a rhyme verses 11-13. The cadential material of verse 13 relates to that of verse 11 which, in turn, relates back as far as verse 8. (See Example 10 below).

Example 10. Gaucelm Faidit, "A semblan del rey Tirs" (P-C 167.4)

1. *Alv* 1 2 3 4 5 6 7 8/v

1. *A* Sem- blan del rey Tirs

2. Cant l'ac ven- cut l'en- pe- trai- re

3. a. l fes ti- rar Cant l'ac pres

4. Sa he- re- tat e son ar- nes

5. Don el chan- ta- va al mal- trai- re

6. Ve- zen la ro- da vi- rat

7. -E. l ser plo- rav' al man- jar

8. Chant con plus ay ma- le- nian- sa

9. Tant c'a-zir en a-le-gran-sa

10. Am pot mos mal-tratz tor-nar

11. En plor can ve.l joi nil bes

12. Als au tres e mi so-ve

13. Qu'ieu n'aic pro ar non ay re

(retrograde of v. 9 (1/2))

v. 211

With regard to formal solutions, P-C 167.17, unique to MS G, is in many ways similar to P-C 167.4. The first four verses all begin on upper d', and in fact, verses 1 and 3 are identical, setting the stage for a *pedes cum cauda* form. However, verse 4 differs substantially from verse 2 and cadences on the *finalis*, d. Poetically, the *frons* is

extended to verse 5 by an extra b rhyme,¹⁰⁸ and musically, verse 5 duplicates the cadential material of verse 4 over the second half of the verse. Verse 6.5-8 relates musically to verse 7.3-6 helping to unite the two poetic c rhymes. The *frons* is joined to the *cauda* by virtue of verse 7's close relationship to verse 2. A close *frons-cauda* relationship is continued: verse 8 is a variant of verse 4, and cadentially, the b rhymes of verses 4, 5, and 8 are united. As in the final verses of P-C 167.4, the melody becomes more disjunct in the last half of verse 9 and the first half of verse 10 before settling down to a cadence. In particular, the disjunction at 9.5-6 seems unrelated to form but directly related to the meaning of the text ("mort"), an rare instance of "text painting."¹⁰⁹ Also, as in P-C 167.4, the contour of the last verse, 10, seems to be the retrograde of the penultimate verse 9. The song may be diagrammed in the following manner:

| | | | | | | | | | | | |
|---------|----------------|-----------------|----------------|-----------------|-----------------|--|----------------|----------------|-----------------|----------------|----------------|
| Poetry: | a ⁸ | b ^{7'} | a ⁸ | b ^{7'} | b ^{8'} | | c ⁸ | c ⁸ | b ^{8'} | c ⁸ | c ⁸ |
| Music: | A | B | A | C | D | | E | B' | C' | F | G |
| | | | <i>frons</i> | | | | <i>cauda</i> | | | | |

¹⁰⁸The b rhyme verses 2 and 4 are heptasyllabic, whereas b rhyme verses 5 and 8 are octosyllabic in keeping with the rest of the poem.

¹⁰⁹See P-C 167.22, verse 7.1-3, MS G on the words "es morç, a," for a similar instance of text painting. In another instance, P-C 167.53, MS R, verse 7.2-3, the melody leaps up a fifth on the word "joie;" however, in the MS X version, the melody rises by only a step on "joie" and then leaps up an awkward minor seventh, verse 7.4-5, and falls a fourth on the phrase "la valor." In MS R, "la valor" is set diatonically. Such inconsistency suggests caution in applying the label "text painting."

As we have mentioned numerous times in the present study, it is difficult to determine the influence of a particular scribe on the music. However, it seems evident with Gaucelm that either MS R, more than the others, tends to regularize the musical form, or that MS R was copied, for the most part, from different exemplars. Nowhere is such a discrepancy more evident than in P-C 167.43, which begins the same in the three sources, MSS R, G and W. In MS R, verse 3 is an exact repeat of verse 1, whereas in MS W, verse 3 takes a different cadence; in MS G it is a different melody altogether. Then, in verse 4 the word order is transposed so that MS R reads "ni mos ditz me perdes;" in MS W it is "ni perdes mous dis;" and in MS G "ni trobes bos moz." The verse contains both a and b rhyme sounds ("es" and "itz") except in MS G. The solution for MS R is simple, since musically verse 4 is nearly identical to verse 2 up through "perdes." Neither MS G nor MS W presents familiar musical material in verse 4. From verse 4 to verse 9, the rhymes come quickly, and the versification is problematic. Only the MS R version offers any formal solutions in the return of musical motives. In MS R, verses 6 and 7 begin with a repeated pitch, c', and verse 9 resembles verse 4 beginning on a repeated pitch, d' and falling a fifth; verse 8 resembles verse 5 in contour. With the return of poetic a rhymes in the last two verses, 10 and 11, there is a return to heptasyllabic versification. In MS R, verse 11

resembles verses 2 and 4 bringing cohesion to the overall melody. In contrast to the diatonic nature of MS R in verse 11, MSS G and W are extremely disjunct.¹¹⁰ The song may be diagrammed as follows:

| | | | | | | | | | | | | |
|-----------------------------|---|----------------|----------------|----------------|----------------|-----------------|-----------------|----------------|----------------|----------------|----------------|----------------|
| Poetry: | | a ⁷ | b ⁷ | b ⁷ | b ³ | c ^{7'} | c ^{3'} | b ³ | b ⁷ | b ⁴ | a ⁷ | a ⁷ |
| Music(G, ¹¹¹ W): | A | B | C(A') | D | E | F | G | H | I | J | K | |
| Poetry: | | a ⁷ | b ⁷ | b ⁷ | b ⁶ | c ^{5'} | c ^{3'} | b ³ | b ⁷ | b ⁴ | a ⁷ | a ⁷ |
| Music(R): | A | B | A | B | C | D | E | F | G | H | B' | |

Peire Vidal (fl. c. 1180-1206)

As Gaucelm supposedly represented one extreme in singing ability, i.e. the worst, so Peire's biographers tell us that he was at the opposite extreme, i.e. the best in the world.¹¹² He is also characterized as the most foolish man in the world, easily deluded into thinking himself rich, handsome, and a most desirable lover. He

¹¹⁰Given the considerable differences in *ambitus*, pitch density, and disjunction between the MS R version and that of MSS G and W, Zoltán Falvy, in *Mediterranean Culture and Troubadour Music*, 178, suggests that P-C 167.43 is an example of the phenomenon of two melodies for one poem.

¹¹¹Falvy, *Mediterranean Culture and Troubadour Music*, 178, claims the MS G version actually should be interpreted in eight verses in the following manner:

| | | | | | | | | |
|---------|----------------|----------------|-----------------|-----------------|----------------|----------------|----------------|----------------|
| Poetry: | a ⁷ | b ⁷ | b ¹⁰ | c ¹¹ | b ³ | b ⁷ | a ⁸ | a ⁹ |
| Music: | A | B | C | D | E | F | G | H |

Such a versification presents the performer with a leap of an octave (a tenth in MS W) in the middle of the fourth verse, an unlikely event in the troubadour repertory.

¹¹²See Egan, *The Vidas of The Troubadours*, 80-81.

began his life as a troubadour in his home town of Toulouse, having grown up in a middle class merchant family. The consensus of scholarly opinion is that Peire later worked in Marseille, Aragon, and Montferrat; he travelled as far east as Hungary, and he lived for a time on Cyprus and Malta. Furthermore, he may have associated with the troubadour, Blacasset, in his last years.¹¹³

Of the thirteen songs of Peire that survive with melodies, eleven are isometric.¹¹⁴ Of the isometric stanzas, five are decasyllabic, four are octosyllabic, and two are heptasyllabic.¹¹⁵ Nearly half the songs, 6 of 13, have stanzas of eight verses, and of the rest two have nine verses, two have ten, two have seven, and one has only six.¹¹⁶ The vast majority of Peire's songs have four rhyme sounds per stanza, and only two have five and one has six.¹¹⁷ Rhyme schemes almost always begin with the abba

¹¹³See Falvy, *Mediterranean Culture and Troubadour Music*, 73-75.

¹¹⁴In one of the two polysyllabic songs (P-C 364.7), heptasyllabic verse is combined with decasyllabic, and in the other (P-C 364.24), hexasyllabic verse is joined with decasyllabic.

¹¹⁵Decasyllabic songs are: P-C 364.4, 364.36, 364.40, 364.42, and 364.49. The octosyllabic songs are: P-C 364.30, 364.31, 364.39, and 461.197. The heptasyllabic songs are: P-C 364.11 and 364.37.

¹¹⁶The six verse stanza is found in P-C 364.42, the seven in P-C 364.40 and 461.197, the nine in P-C 364.7 and 364.37, and the ten in P-C 364.11 and 364.24.

¹¹⁷The two five-rhyme songs are P-C 364.7 and 461.197, and the six-rhyme song is P-C 364.42.

pattern. With regard to versification, Peire Vidal seems to be more closely aligned to Bernart than to Folquet or Gaucelm in his display of the simple, uncomplicated qualities of *trobar leu*. All of Peire's musical settings belong to the *canso* category except P-C 364.24 and 364.39, which have been assigned to the bastard genre, *sirventes-canso*.

If, indeed, Peire had been the best singer of his era, then, perhaps, one of his voice's qualities was its range. The smallest *ambitus* of any song attributed to Peire is the octave of P-C 461.197. Of the eighteen remaining musical settings of Peire, seven have an *ambitus* of a ninth, eight have a tenth, one has an eleventh, and two have a fourteenth, the largest *ambitus* of the entire repertory.¹¹⁸ Although there is a wide range in the degree of disjunction among Peire's repertory, the overall average number of leaps of a third or more is a fairly disjunct 16.63 per song. Leaps greater than a third constitute an average of 2.47 per song. Such scores are significantly lower than those of Gaucelm, yet significantly higher than those of Bernart or Folquet. Leaps between verses are frequent, and so it is difficult to determine if they were intended to clarify the poetic forms. A leap following the end of the fourth verse, i.e. the section of a and b rhymes, is fairly consistent and

¹¹⁸The *ambitus* of a fourteenth belongs to the MS G and MS W versions of P-C 364.11. Surprisingly, the MS R version has an *ambitus* of only a ninth.

sometimes serves to raise the pitch level to the upper part of the octave and beyond.¹¹⁹

Modally, Peire's songs differ from Bernart's in their apparent avoidance of the Protus types. Of a higher tessitura, in general, than Bernart's, Peire's songs seem to focus on the Tritus and Tetrardus genres. Often it is difficult to assign a modal designation because the expected *finalis* seems to have been deliberately avoided. On the other hand, Peire approaches Bernart in his fairly conservative treatment of text setting with an overall average pitch density of 1.53pps. There is one truly melismatic setting in the MS G version of P-C 364.11 at 2.22pps,¹²⁰ and at the other extreme, are the very syllabic settings of the MS R version of P-C 364.11 at 1.24pps and P-C 364.42 (MS R) at 1.27pps. Ligatures and compound neumes are set to 32.26 percent of Peire's text syllables, and quaternaria appear at an average rate of only 1.74 per song. Ligatures larger than a quaternaria occur on the average only 1.26 times per song. Ternaria occur at the modest rate of 6.47 times per song, equal to only 49% of the total number of binaria per song.

¹¹⁹With regard to a raised pitch level in the fifth verse, see P-C 364.7, 364.31, 364.39, and 364.42.

¹²⁰The setting of P-C 364.11 is very conspicuous among Peire's otherwise rather syllabic repertory. There is even quite a range of pitch density among the settings of this song. The MS X version has a pitch density of 1.96pps, whereas the MS R version is only 1.73pps.

In a verse-by-verse analysis, only one of Peire's songs, the questionable P-C 461.197, could be considered a true *pedes cum cauda* form. Such a form is suggested in P-C 364.31 and 364.37 when the opening verse returns in a modified form in verse 3, and in 364.36 in which the opening verse is immediately repeated in verse 2. Peire's melodies include unusual repeating elements such as in P-C 364.7 (A A'A A'B B'C C'D) and P-C 364.24 (A B C D E E'E" F G H).¹²¹ In only two songs (P-C 364.4, MS R; and 364.40) do we find a verse from the *frons* section returning in the *cauda*.¹²² In two songs (P-C 364.4, MS X and 364.42), there is an unusual repeat of the melody of the penultimate verse in the last verse.

Musical rhyme seems less important in Peire's music than it does in the music of Bernart, Folquet, or Gaucelm. However, in one instance (P-C 364.31) musical rhyme in verses 2, 4, 6, and 8 links together all four of the song's poetic rhyme sounds. On the other hand, the motivic relationships in Peire's music are complex and approach the degree of motivic integration in Gaucelm's songs. Peire appears to be particularly adept at shifting his motives

¹²¹Gennrich, in *Der Musikalische Nachlass der Troubadours*, 51, labelled P-C 364.7 a "lai fragment." Later, Gennrich applied that label also to Peire's P-C 364.49, which may be diagrammed as A B C D E F C D'.

¹²²The MS R version of P-C 364.4 may be diagrammed musically as A B C D E C' F G. P-C 364.40 could be diagrammed as A B C D E F D'.

around so that one time a motive appears in a cadential position and another time it might be in an initial or medial position. An example of the notion of shifting motives is seen clearly in the first three verses of P-C 364.49. Here, the third pitch of verse 1 begins the material for the beginning of verse 3, and the symmetrical arrangement in verse 1.5-10 provides material for both the beginning and ending of verse 2. Meanwhile, verse 2 and 3 relate directly through an extension of the symmetrical material in verse 1. (See Example 11 below).

Example 11. Peire Vidal, "Tart mi vendront mi ami tholousan (P-C 364.49), verses 1-3

W 197¹

1. Tart mi ven- dront mi a- mi tho- lou- san

2. Et tart vei- rai fan- giaus et mont re- al

3. Quer re- ma- sus es del tot en ba- ral

2 3 4 5 6 7 Symmetry 8 9 10

In P-C 364.40, shifting motives, simple repeated motives, musical rhyme, and the return of a verse at the end of the song in modified form, all contribute to the unity of the melody. The opening material of verses 2, 3, and 6 is derived from verse one.¹²³ Verses 3 and 6 are related by similar cadential material. Material in verse 2.5-9 returns at the end in verse 7.3-7, and in turn, verse 7 greatly resembles verse 4. Finally, and most conjectural of the proposed connections between verses, verse 5 is roughly the retrograde version of verse 3. (See Example 12 below).

(next page)

¹²³Falvy, in *Mediterranean Culture and Troubadour Music*, 114, points out that P-C 364.40 begins with the same melodic material as does the sequence to the funeral Mass, "Dies irae, dies illa." Furthermore, he acknowledges that the sequence text was probably written by Thomas of Celano, born around 1190 and that the melody was probably known as a folk tune long before it was used by Thomas or Peire. However, Falvy's assertion that the sequence melody enjoyed "great popularity in troubadour music" simply because the versification of Peire's song has five contrafacts seems unwarranted. The succession of intervals that mark the opening of P-C 364.40 and the sequence is found in only one other troubadour song, *Daude de Pradas'* P-C 124.5, in the final verse.

Example 12. Peire Vidal, "Qant hom honraz torna en gran pauprera (P-C 364.40)

1 2 3 4 5 6 7 8 9 10 v

G4/v

(Dies irae?)

1 Qant hom hon- ratz tor- na en gran pa- pre-ra

2. Q'a es- tat rics de gran be- ne nan-za

3. De ver- go- gna. no sap- ren com sa ge- ra

4. Anz a- ma mais co- brir sa ma- le- nan-za

5. Per gres ma- ger mer- ces a plus franc dos

6. Qan hom fai ben al pa- bres ver- go- gnos

7. Q'a maing d'al- tres glan en ge- rer fi- an- za.

Probably the most complex of Peire's motivic structures occurs in P-C 364.37. As in P-C 364.40, shifting motives, repeating motives, musical rhyme, and modified repeated verse are all involved. The most interesting feature of the song's construction is the development of the symmetrical motive (marked "X" in the example below) on a triad based on c as it straddles the end of one verse and the beginning of the next. The motive first appears in the cadential material to verse 1, and it is not complete until the beginning of verse 2. The motive reappears at the end of verse 3, the beginning of verse 4, the middle of verse 5, the end of verse 8, and the beginning of verse 9. A second triadic motive (marked "Y") alternates with motive X in verses 2-3, 6-7, and 8. Verses 1, 3, 7, and 8 are related by a returning head motive, and verses 2 and 6 are connected by musical rhyme as are verse 4, the end of the *frons* section, and verse 8, the end of the *cauda*. (See Example 13 below).

(next page)

Example 13. Peire Vidal, "Pois tornaz sui en Proensa" (P-C 364.37)

The image shows a musical score for a song by Peire Vidal. The score is written on nine staves, each with a treble clef and a key signature of one flat (B-flat). The music is in a 4/2 time signature. The lyrics are written below the notes, and the staves are numbered 1 through 9. The lyrics are: 1. Pois tor-naz sui en Pro-en-za; 2. Et a-ma do-na sa bo; 3. Ben dei far ga-ia can-zon; 4. Si vals per re-co-noi-scen-za; 5. C'ab ser-vir et ab hon-y-rar; 6. Con-ger rom de bo se-gnor; 7. Dons a ben-y-faiz et hon nor; 8. Qui ben sap te-nir en car; 9. Per greu men voill es-for-zar.

The score includes various musical notations such as notes, rests, beams, and slurs. There are also some markings like 'G42v' at the top left, '1' above the first staff, and 'x' and 'u' above the seventh and eighth staves respectively. The lyrics are written in a mix of uppercase and lowercase letters, with hyphens indicating syllables across notes.

Conclusions

The primary inquiry in the present chapter is focussed on the music of selected individual troubadours, seeking ways to characterize musically each troubadour apart from the influences of the manuscripts, the scribes, the notation, and the evolving music theory. Such influences are impossible to eliminate completely because of the uncertainty over the transmission process, the manuscript attributions or lack thereof, and the role of the manuscript scribes as editors or even creators of troubadour melodies. Nevertheless, by carefully selecting the categories of data for analysis and comparison, certain traits and tendencies emerged that could result in a musical profile for each of the troubadours surveyed. However, such results must be viewed with considerable caution because of the sparseness of the available data and the uneven, and even lack of, representation of the troubadours in all four primary musical manuscripts.

Very few of the observations made about the troubadours in the present chapter would qualify as unequivocal stylistic traits. Most should be seen as stylistic tendencies subject to numerous variables. Among the few genuine traits observed are Folquet's very consistent use of the repeated pitch, a, to begin songs, and Gaucelm's extraordinary use of descending opening

passages usually beginning on the pitch, c' or d'. On the other hand, observations about text setting (i.e. pitch density), use of ligatures, degree of disjunction, modality, and form are all, to some degree, a function of manuscript and other tendencies. In order to better understand what might constitute a composer's trait as opposed to a scribe's trait, the observed tendencies of the individual troubadours in the present chapter should be compared with any corresponding observations in CHAPTER II, "The Musical Manuscripts."

Too many problems prevent the notion of an evolution of troubadour musical style from being accepted as a principle. However, the signs of an evolution in the versification, meter, rhyme scheme, and language of troubadour poetry seem unmistakable, and those elements, in turn, affect the musical style. For example, the movement toward more and longer verses in a strophe greatly expanded the breadth of melodic ideas; also, the greater use and variety of polymetric versifications required innovative cadence structures. As poetic form became longer, more varied, and more abstract, so did the melodic form. With musical form we observe a possible evolutionary process in the change from a heavy reliance on the fixed repeat structure of the *pedes cum cauda* form to the disguised *pedes cum cauda* and true *oda continua* forms of later troubadours such as Gaucelm, Folquet, and Peire Vidal. Moreover, the

return of opening musical verses late in the stanza, so characteristic of earlier troubadours such as Jaufre and Bernart, appears much less frequently in later troubadours.

And again as in the case of this last observation, one cannot proceed too cautiously; for, one must take into account the influence of MS R, the best-represented manuscript of Jaufre and Bernart, which has a decided tendency to regularize musical form.

CHAPTER V

MODELING AND IMITATION IN TROUBADOUR MUSIC

In the present study, the terms "modeling" and "imitation," which are nearly synonymous in most other contexts, represent two different notions. Here, "modeling" signifies the adaptation of a pre-existing melodic idea to a poetic form.¹ Modeling may be a conscious or a subconscious process that may, or may not, reflect similarities in the content, the form, or the general ethos of the poems involved. On the other hand, "imitation" refers to the borrowing of a pre-existing melody for the purpose of creating a contrafact, i.e. a formal duplicate of the original song. Imitation implies a conscious process that eventually became prescribed for certain poetic genres. Not only can both modeling and imitation be demonstrated within the troubadour repertory, they also can be shown to exist between the troubadour song genre and other medieval secular and sacred monophonic and polyphonic song repertories. Thus, through modeling and imitation we see

¹See the discussion on model melodies in CHAPTER II, "Composition," 83-84.

both the interrelatedness of nearly all medieval song repertories and the pervasiveness of certain musical ideas and systems.

Modes of Modeling

In the present study, the concept of modeling in troubadour music presupposes the existence of certain common melody-types. A melody-type serves as an ideal model, or archetype, that is framed by structural elements that may have been modally conceived or that may have related to some other now-unknown musical practice common to the era. Few, if any, of the structural elements of the archetype seem to be fixed in one inviolable form. Beyond the general pitch content and contour of initia and cadences, there exists a plasticity of form that allows for the expansion or contraction of the musical idea to suit the versification of the poetry to be set.

The concept of malleable melodic archetypes is similar, to a certain degree, to that of the ecclesiastical psalm tones which have fixed initia and cadences yet can accommodate verses of differing lengths by repetition of the reciting tone. Unlike the psalm tones, whose formulas come down to us with considerable uniformity among the sources, the examples of modeling in the troubadour repertory display

great variety in the ordering and embellishment of the structural elements of the models. Such variety may be a symptom of the orality of the troubadour repertory. On the other hand, the greater uniformity among the sources of Gregorian psalm tones and chant, in general, may reflect an attitude toward that repertory which, early on in its written tradition, established the notation as a monolithic symbol of the unbroken tradition of sacred ritual. Then, the variety among troubadour sources may reveal both the attitude of the performers, who, released from the constraints of sacred ritual, may have felt free, or even obliged, to personalize their renditions of secular songs with tasteful ornaments and infixes, and more importantly, the notators who had no qualms about copying down such renditions exactly as they heard them.

Modeling may involve varying degrees of melodic correspondence between songs. Examples of modeling range from songs with an apparent verse-by-verse relationship to those with, what seems to be, an incomplete, sporadic, and abstract correspondence. A possible example of the latter involves Bernart de Ventadorn's famous "lark song" (P-C 70.43) and the song, "On ne puet pas a deus seigneurs servir," (R 1460) by the trouvère, Simon d'Authie.² The two

²See Gennrich, *Der Musikalische Nachlass der Troubadours*, 35-36. Gennrich was first to notice the resemblances between P-C 70.43 and and its contrafacts with R 1460.

songs are melodically very similar in their opening verses. However, such a similarity is not particularly noteworthy, given the already-demonstrated popularity of the d-f-g-a initium among the troubadours themselves.³ Such popularity may stem from the music's resemblance to a recitation formula in its rise to the fifth, i.e. reciting tone, and medial-like cadence at the end. As a recitation formula, the "reciting tone" is merely reiterated to accommodate Simon's ten-syllable verse as easily as Bernart's eight-syllable verse without altering its essential character.

The connection between Simon's and Bernart's songs might be dismissed if it were not for the uncanny resemblance of Simon's verse 6 to Bernart's verse 3. (See Example 1).

(next page)

³See Steel, "The Predominance of Melody over Text in Troubadour Lyric," 263. More than twenty troubadour songs share the initium that spans the interval of a fifth from d-a. Folquet's P-C 155.3 (MS R), Gaucelm's P-C 167.52, and Perdigo's P-C 370.9 also share the decasyllabic versification of R 1460.

Example 1. Bernart de Ventadorn, P-C 70.43, and Simon d'Authie R 1460

Synoptic Chart of P-C 70.43 and its Contrafacts

R
3. que s'o - bli - da lais - sas cha - zer

G
per la dol - çor qu'al cor li vai

W
que s'ou - bli - deat lais - se ca - der

F
non no - vit qui . sint sti - mu - li

X
qui doit es - tre son bien voi - llent

O
a - vec s'a - mie a grant des - duit

U
sa - chiez de fi que jai grant tort

Chigi
que nu - d'e - ra m - fr'e - sta gent

R 1460

R1460

6. Car par mon mal ai de joie es- peran- ce

The points of resemblance between P-C 70.43 and R 1460 suggest that modeling is involved. That Simon lived nearly a century later than Bernart does not necessarily indicate that he consciously borrowed anything from the earlier master. It is more likely that the two tunes are related to a model tune (melody type) probably much older even than Bernart's version. Nevertheless, if Simon did consciously borrow his tune, it well may have come from a now-lost version of what was, apparently, a very common melody type.

A more overt case of modeling than that of Bernart and Simon may be seen in three of Guiraut Riquier's songs. The heptasyllabic P-C 248.56, the decasyllabic P-C 248.57, and the polymetric P-C 248.82 share a substantial amount of musical material.⁴ To a lesser degree, Riquier's heptasyllabic P-C 248.58 and 248.60, and the polymetric 248.89 show signs of all belonging to the same parent melody. Also, P-C 248.61 and 248.62 bear strong resemblances to each other.

To understand the concept of modeling and melody types in troubadour song, we must return to issues pertaining to musico-textual relationships, modes of transmission, and composition discussed in the opening chapters of the present study. Also, it is timely to re-emphasize the relationship between the composition of religious tropes and the

⁴Ian Parker, "Form and Melodic Structure in Troubadour and Trouvère Song," 198, noted the "successful transference of melody" in P-C 248.56 and 248.57.

compositional process of the troubadours. For, there is a recent trend among trope scholars toward a general agreement that, as proposed for the troubadour repertory, oral composition played a significant role in the formation of many trope repertories.⁵ As with any repertory, the oral composition hypothesis explains the process of constructing a trope as a *tropator's* ability to extemporize while relying heavily on musical patterns that must have been so familiar that they had become internalized. Guided by the chant to which the trope belonged, or was related, one goal of the trope melody normally would be to arrive at the modality of the parent chant.⁶ The amount and kinds of melodic variety found in the existing written tradition of tropes suggests that the written sources had a limited influence on the actual performance of the trope melodies.⁷ Moreover, in their written tradition, tropes were often customized to conform to the characteristics of the chants to which they belonged, and they tend to show signs of a local practice.⁸

⁵Among the most recent scholarship are articles by Planchart, *JAMS* 41, no. 2, (1988), Grier, *JAMS* 41, no. 2, (1988), Robertson, *JAMS* 41, no. 1, (1988), [see footnotes numbered 6-8 below] and Treitler, *Medieval Music and Language*, (1983) cited earlier in the present work.

⁶See Anne Walters Robertson. "*Benedicamus Domino*: The Unwritten Tradition." *JAMS* 41 (1988): 30.

⁷James Grier, "The Stemma of the Aquitanian Versaria," 252-253, characterizes the repertory as "dynamic."

⁸See Planchart, "On the Nature of Transmission and Change in Trope Repertories," 238 and 245.

As suggested previously in the present study, the probable link between the repertory of troubadour songs and the religious tropes is the repertory of Aquitanian *versus* and *conductus*. Evidence suggests that the process of oral composition also applied to the *versus* and *conductus*, and they were fashioned out of some idealization of a melody or out of pre-existing chant material.⁹ And, despite the independence of most *versus* and *conductus* from other liturgical genre, they tend to conform to the ecclesiastical modes, emphasizing the octave species over the motivic units characteristic of the more lyrical liturgical genres such as the antiphon.¹⁰

The possibility of a connection between the melodies of the *versus/conductus* repertories and those of troubadour song is seen even in the only surviving melodic fragment (P-C 183.10) of the very first-known troubadour, William IX.¹¹ A later example is the *conductus*, "Quisquis cordis et oculi,"¹² found among the contrafacts of Bernart's already-

⁹See Grier, "The Stemma of the Aquitanian Versaria," 252, and Robertson, "*Benedicamus Domino*: The Unwritten Tradition," 57.

¹⁰See Grier, "The Stemma of the Aquitanian Versaria," 251, Robertson, "*Benedicamus Domino*: The Unwritten Tradition," 31, and Planchart, "On the Nature of Transmission and Change in Trope Repertories," 238, who suggests that the tunes were revised to conform modally.

¹¹See CHAPTER I, "Poetic Content," 27, footnote number 68.

¹²See CHAPTER I, "Poetic Content," 29, footnote number 72.

cited melody to P-C 70.43.¹³ William's fragment and Bernart's tune both have strong Dorian modal tendencies which conform to the notion of the modally oriented *versus* and *conductus*. In the case of Bernart, there may even be poetic connections between his song and the *conductus* contrafact on a thematic level, the conflict between one's feelings and the reality of what is actually seen, i.e. the heart and the eye.

The only surviving written account of the relationship between *conductus* and secular songs is seen in the following passage from Johannes de Grocheo's *De musica* (c. 1300):

Cantus coronatus ab aliquibus simplex *conductus*
dictus est¹⁴

Grocheo's cited two examples of *cantus coronatus* of which one is "Quant li rossignols." If, indeed, that particular song is the well-known R 1559, it is a contrafact of the *conductus*, "Nitimur in vetitum" (MS F).¹⁵ And thus, we have

¹³For a comprehensive comparison of Bernart's song in all known versions and contrafacts, see Steel, "A Case for the Predominance of Melody over Text in Troubadour Lyric." According to the terminology defined in the present study, the relationship between Bernart's *canso* and the *conductus* is actually a matter of imitation and not modeling.

¹⁴From Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio*, 130, translated as follows: "The *cantus coronatus* is called by some *simplex* [monophonic] *conductus*."

¹⁵Stevens, *Words and Music in the Middle Ages*, 491. If Grocheo's other example of *cantus coronatus*, "Ausi com l'unicorne," is the well-known trouvère *chanson* by Thibaut de Champagne (1201-1253), then the *cantus coronatus* holds many implications for that which seems to be the corresponding troubadour genre, the *canso*. Although

evidence that Grocheo's statement could signify more than that the two song genres shared the same principles of construction.

Written in Paris at a time when the courtly love era of the troubadours and trouvères had died out nearly completely, Grocheo's account would seem to have limited relevance to the traditional troubadour repertory. However, he seems to suggest otherwise in the following statement about composing the *cantus coronatus*:

Qui etiam a regibus et nobilibus solet componi et
etiam coram regibus et principibus terrae
decantari, ut eorum animos ad audaciam...commoveat,
quae omnia faciunt ad bonum regimen.¹⁶

Also, in his description of the composition of the *cantus coronatus*, Grocheo provided evidence that helps corroborate the notion that oral composition, or at least some degree of adaptation of a melodic idea, was involved.

Thibaut's melody has no known connection with any *conductus*, its popularity is attested to by its preservation in eight manuscripts, viz. trouvère MSS R, V, Z, O, Mt, K, X, and F.

¹⁶John Stevens, *Words and Music in the Middle Ages*, 431-432:

It is, too, customarily composed by kings and nobles and moreover sung [*decantari*] in the presence of kings and princes of the land, that it may stir their spirits to bravery...which make for a good ruler.

It is known that the northern French bourgeois *puys*, or singing societies, with which Grocheo would have been familiar, had song contests in which a winning tune was "crowned" (*chanson couronnée*). However, it is doubtful that such societies would have included kings, princes, and other nobility. By including an example of Thibaut, who would become king of Navarre, we are reassured that Grocheo's account attempted to be historical and intended to treat the traditional courtly *trouvere* repertory.

Such evidence may be seen in the following passage:

Qui propter eius bonitatem in dictamine et cantu a magistris et studentibus circa sonos coronatur...¹⁷

Here, the "bonitatem in dictamine et cantu" represents the potential bringing together of the "twofold melody," the harmony of the language joined to the harmony of the tune in a way best suited to express the meaning of the text.¹⁸

Prior to the actual performance of the song, the "bonitatem" is only an idea or an idealization preserved in musical notation. Also, Grocheo stressed the inability of notation to capture the nuance of the text/melody relationship when he stated that the *cantus coronatus* "ex omnibus longis et perfectis efficitur."¹⁹ Such a statement is neither a condemnation of the music scribes nor of the notation employed. It merely indicates that the repertory of the *cantus coronatus* is dynamic, and the notation allows for a great number of performing variants that represent different legitimate ways of realizing the song in performance.

Thus, the "excellence" of the text/melody union becomes manifest only in its performance. With regard to

¹⁷Rohloff, *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio*, 130:

Which, because of its excellence in poetry and music, is encircled with sounds by masters and students...

¹⁸See CHAPTER II, "Modes of Performance," 49, and footnote number 20.

¹⁹See CHAPTER II, "Notation," 96.

the *cantus coronatus*, Grocheo implied that the potential excellence of the song may be achieved by the distribution of the melody [and its ornaments] over the text ("coronatur circa sonos") in performance by those knowledgeable in such matters ("a magistris et studentibus").²⁰ Certainly, it is tempting to assume that Grocheo's notion of composition applies to the troubadour repertory, despite the fact that he mentioned no troubadour songs in his treatise. For, lacking any other account of the composition of medieval secular song, and considering the perceived close relationship between the troubadour and trouvère repertories, we are faced with no alternative.

Another genre that Grocheo related to the *cantus coronatus* is the hymn.²¹ As the hymn evolved in the later Middle Ages, its traditional strophic setting of Latin metrical poetry became more tightly structured around regular verses with rhyme or assonance, much the same as secular song. Moreover, there was a renewed interest in hymn writing, contemporaneous with the early troubadour and trouvère movements, that related directly to the surge in liturgical accretions brought on by Bernard of Clairvaux's

²⁰The golden age of the performance tradition of courtly song in France had already passed in Grocheo's day, and thus, his acquaintance with such repertories would likely have been through notated sources and the practice of the local *puy* where performance could be mastered through a regimented, systematic approach.

²¹See CHAPTER II, "Composition," 83.

(1090-1153) rising Cistercian sect. Paralleling the rise of the courtly lady, or "domna," in secular song, many of the newer hymn texts reflect a devotion to the holy Virgin and contain the kind of Marian imagery that Bernard and his followers promoted. One such hymn, "Ave, maris stella," came into prominence during the lifetime of Bernard.²²

The remarkable popularity that "Ave, maris stella" apparently enjoyed in the twelfth and thirteenth centuries is seen in the several imitations and derivations, both sacred and secular, of the hymn that appear nearly contemporaneously with its earliest notated versions. The familiarity with the hymn's melody appears to have been so immediate among widely separated locales that it suggests that it, or its model, may already have been well-known in some other guise. On the other hand, the melody, which is simple, well-structured on the Dorian mode, and set mostly syllabically, would have been easily learned.

The most striking feature of the simple tune is the distribution of fifths on the modally significant pitches d and a. One fifth ascends at the opening and one each in verses 2 and 3 descend, the reverse of the first. The

²²See Margot Fassler, "The Role of the Parisian Sequence in the Evolution of Notre-Dame Polyphony," *Speculum* 62, no. 2 (1987): 361, who claims a ninth-century origin for the hymn. On the other hand, Bruno Stäblein, "Eine Hymnusmelodie als Vorlage einer provenzalischen Alba," in *Miscelánea en Homenaje a Monseñor Higinio Anglés*, vol. 2 (Barcelona: Consejo superior de investigaciones científicas, 1958-61), 890, suggests that the melody dates from Bernard's lifetime.

fifths seem to symbolize and express the paradoxicality of the text. The opening fifth sets the word, "Ave," both a salutation to Mary from the archangel Gabriel, and the reverse spelling of "Eva." The Ave-Eva name reversal is symbolic of the role of the Virgin as vindicator of women burdened by the legacy of Eve (Eva), the perpetrator of the original sin. The reversal of the opening fifth in verses 2 and 3 exploits the name reversal. The reversed fifths also represent Mary's paradoxical role as both mother and virgin, and they symbolize her role as intermediary between mankind and heaven. Indeed, the unusual mimetic quality of the melody in the setting of the first stanza of the hymn better befits the later humanistic era. The opening fifth is well-suited to the salutation, "Ave," as is the quick rise to the word, "stella," at the top of the range. In the second verse, "Dei," is perched above "mater alma," separated by the interval of a perfect fifth and showing the relative positions of the heavenly and the earthly. In verse 3, the purity and solemnity of the falling fifth occurs on the word, "virgo." Thus, the melody seems so ideally suited to the meaning and expression of the hymn text that it is difficult to imagine that the setting may have been derived from an earlier source. (See Example 2 below). Following is the text and translation for the first two stanzas of the hymn:

Ave, maris stella,
 Dei mater alma,
 Atque semper virgo,
 Felix caeli porta.

Hail star of the sea,
 Gracious mother of God,
 And ever a virgin,
 Fruitful passageway to
 heaven.

Sumens illud Ave
 Gabrielis ore,

Funda nos in pace,
 Mutans Hevae nomen.

Accept this Ave
 From the mouth of
 Gabriel,
 Establish us in peace,
 Changing the name of
 Eva.²³

One early imitation of the hymn is the twelve-stanza vernacular *versus*, "O Maria deu maire," of MS 1139, a virtual contrafact of the hymn in its opening stanza.²⁴ The versification differs with feminine rhymes appearing in the first two verses of the *versus*. Except for its liturgical recognition, the hymn differs little from this Aquitanian *versus* in either poetic or musical content.²⁵ Also, this *versus* shows clear links to the emerging courtly vernacular lyric in its use, possibly the first, of the term "domna" to refer to the Virgin.²⁶ Following is the first stanza of the

²³Bruno Stäblein, *Hymnen I: Die mittelalterlichen Hymnenmelodien des Abendlandes*, melody 67, commentary on pages 519-520. The English translation is by the present writer.

²⁴Seay, *Music in the Medieval World*, second edition (Englewood Cliffs: Prentice-Hall, Inc., 1975), 66-67. He referred to the *versus* as an example of "a short troubadour work. Seay gives a version of the *versus* in a metric interpretation and another one without rhythmic differentiation.

²⁵In the case of "Ave, maris stella," it became a fixture for Vespers in Marian Feasts. See *LU*, 1259.

²⁶Chailley, "Les premiers Troubadour et les Versus de l'École d'Aquitaine," 221.

versus and its translation.

O, Maria Deu maire,
Deus t'es e' filhs e
paire,
Domna, preia per nos
To fil lo glorios.

O, Mary mother of God
God, you are the son and
father,
Lady, pray for us
To your glorious son.²⁷

The text of the *versus* also displays a close relationship in imagery with the very first notated song in the Chigi MS, "Rei glorios, Sener, per qu'hanc nasqiei." Melodically, there is also a strong similarity between the two, with the Chigi tune expanding the original six-syllable verse to ten and the four-verse stanza to five. In the manuscript, the Chigi song is preceded by the rubric "in sonu albe Rei glorios verais lums e clardat," an obvious reference to the famous *alba* ("dawn" song) of Giraut de Bornelh (P-C 242.64). As a genre, troubadour *albas* are rare, and rarer yet is the form of Guiraut's song, a true *ballade* with the last verse of each stanza repeated as a refrain. However, the image of a night vigil links the *alba* to the hymn. The Virgin is replaced as a source of purity by the "glorious king" in the secular *alba*, and the "star of the sea," presumably Polaris in the barren North, has its counterpart in the "star of the East," appropriately Venus, goddess of love, as a guiding light. Giraut's *alba* has a decidedly religious tone to it as the watchman begins a

²⁷ Paris Bibliothèque Nationale, Fonds Latin 1139, prepared by Bryan Gillingham, folio 49r. Translation by the present writer.

prayer to God in the opening stanza, and even "Santa Maria" is invoked in a later stanza. Below are the texts to the first stanza of the Chigi song and the first two stanzas of Giraut's *alba* with translations.

Anonymous, P-C 461.215c, Chigi MS, folio 72r

Rei glorios, Sener, per qu'hanc nasqiei
 Morir volgra lo jorn que t'enfantiei.
 Bella filla qar s'anc naic alegranza
 Ar n'ai miltanz de dol e de pesansa
 Que mala fosas nada.

(Glorious King, Lord, that I was ever born/I would wish to die the day that I bore you/Beautiful daughter because if ever I did have happiness/Now I have a thousand times as much grief and sadness/That you were damned having been born.)²⁸

Giraut de Bornelh, P-C 242.64, MS R, folio 8v

Reis glorios, verais lums e clartatz,
 Totz poderos, Senher, si a vos platz,
 Al mieu compaynh, sias fizels ajuda,
 Qu'ieu non lo vi pus la neuch fo venguda,
 Et ades sera l'alba.

Bel companho, si dormetz o velhatz?
 Non dormat pus, Senher si vos platz,
 Qu'en aurien vey l'estela creguda
 Ca duç lo jorn, qu'eu lai ben coneguda
 Et ades sera l'alba

(Glorious king, true light and brightness/All powerful, Lord, if you please/To my companion be a faithful aid/For I have not seen him since the night has come/And soon it will be dawn.

Fair friend, are you asleep or awake/Sleep no more, Lord if you please/For in the East I see the star risen/Which brings the day,²⁹ I have known it well/And soon it will be dawn.)

²⁸Translation by the present writer.

²⁹Translation of the present writer.

The Chigi imitation alters the form of Guiraut's melody by avoiding the repetition of the opening verse-phrase and instead, repeating the melody of its verse 3 in verse 4.

Otherwise, the two melodies conform remarkably well.

Guiraut's tune is solidly structured on the Dorian mode with an emphasis on the pitches d and a, the same number of open fifths as the hymn, and a preponderance of melodic movement within that diapente. Melodic material is economically distributed in a mosaic-like fashion throughout the song, giving it great cohesiveness. For example, the segment at v. 3.1-3.4 returns in v. 4.5-4.8; verse 4.1-4.4 returns in v. 5.1-5.4, thus relating the refrain melodically with the stanza.

In all the troubadour repertory, the only other notated *alba* is Cadenet's "S'anc fuy bela ni prezada" (P-C 106.14). Having a polymetric stanza structure with nine verses per stanza, its versification differs substantially from that of Giraut. However, despite such differences, the *albas* of Giraut and Cadenet display a strong melodic relationship to each other. Cadenet's song even seems to mimic Giraut in its kind of evolving refrain at the end of each stanza. Cadenet's text and sentiment also differ markedly from Giraut's. Unlike the faithful watchman of Giraut's song, Cadenet's poem seems to alternate stanzas between a carping lover and a loyal watchman. Presented below are the first two stanzas of Cadenet's poem with translation.

S'anc fui belha ni prezada,
 Ar sui d'aut en bas tornada,
 Qu'a un vilan sui donada
 Tot per sa gran manentia;
 E murria
 S'ieu fin amic non avia
 Cuy disses mo marrimen
 E guaita plazen
 Que mi fes son d'alba.
 Eu sui tan corteza guaita
 Que no vuelh sia desfaita
 Leials amors a dreit feita,
 Per que.m don guarda del dia,
 Si venria
 E drutz que jai ab s'amia
 Prenda comjat francamen,
 Baizan e tenen
 Qu'ieu crit, quan vei l'alba.

(If ever I was fair or prized/I am turned from high
 to low/For to a boor I am given/All for the sake of
 his great wealth/and I would die/If I did not have
 a noble lover/To whom I could tell my sorrows/And a
 pleasing watchman/Who makes me a dawn song.

I am such a courtly watchman/That I do not wish the
 undoing/Of loyal love rightly made/Wherefore I give
 myself to the watching of the day/If, when it
 should come/And the lover who lies now with his
 lady/May take farewell freely/ Kissing and
 holding/For I cry, when I see the dawn).³⁰

Cadenet's *alba*, in turn, has a contrafact in the
Cantigas de Santa Maria, "Virgen, madre groriosa" (*Cantiga*
 No. 340) A more complex refrain structure, the *Cantiga* has
 a textual connection with the *alba* by beginning every other
 stanza "Tu es alva" and ending the stanzas in between on the
 rhyme word "alva." The combination of Marian poetry and
alba imagery begs a comparison with the Marian hymn, "Ave,

³⁰Text and translation taken from Gale Sigal,
 "Aurora's Ascent: Conflict and Desire in the Medieval Dawn-
 Song" (Ph. D. diss., Graduate School, CUNY, 1985), 117.

maris stella." And again, although the versification of the hymn is quite different from the *Cantigas* or any of the other poems, with the possible exception of the *versus*, the basic melodic structural relationship is evident. (See the *Cantiga* text below).

Virgen madre groriosa
 De Deus filla et esposa
 Santa, nobre preciosa
 Quen te loar saberia
 Ou podia?
 Ca Deus que e' lum e' dia
 segund'a nossa natura
 Non viramos sa figura
 Se non por ti, que fust'alva.

Virgen madre groriosa...

Tu es alva dos amores
 Que fazel os peccatores
 Que veian os seos errores
 Et conosca sa folia que fuia.

Virgen madre groriosa...

Da ver om que devia
 Que perdeu per sa loucura
 Ella [Eva] que virgen pura
 Cobraste porque es alva.

Virgen madre groriosa...

(Virgin, glorious mother/Daughter and wife of
 God/Sainted, noble, precious/Who could know how to
 praise you/Or could?/Because God who is light and
 day/According to our nature/We do not fail to adore
 him/Only through you, who was dawn.

Virgin, glorious mother...

You are the dawn of loves/That sinners show to
 you/Who see their mistakes/And recognize the folly
 from which they flee.

Virgin, glorious mother...

For man to see what he should/That he is lost by
his folly/She, pure virgin/You sought because she
is dawn.

Virgin, glorious mother...).³¹

Among a number of other songs with varying degrees of melodic and textual connections to the "Ave, maris stella" hymn,³² we will include only one, the Parisian sequence of Adam, Saint Victor, "O, Maria stella maris."³³ Dating from the first half of the twelfth century, the use of the hymn tune is contemporaneous with the Aquitanian *versus*, "O Maria Deu maire." Not only is the text of the sequence a paraphrase of the hymn text, but also the melody is based on the structural elements of the hymn tune. The relationship between melodies is most apparent in the opening three double cursus where the composer, presumably Adam Saint Victor, has reworked the four-phrase hymn melody to match the three versicles of the sequence.³⁴ Essentially, melody-verse 3 is eliminated in the sequence. In the subsequent seven stanzas of the sequence, the elements of the hymn tune are carefully developed in a variation-like fashion. We shall include only the first three melodic phrases of the

³¹Translation by the present writer.

³²For a list of such works, see Stäblein, "Eine hymnusmelodie als vorlage einer provenzalischen alba," 893-894.

³³Fassler, "The Role of the Parisian Sequence in the Evolution of Notre-Dame Polyphony," 360-369.

³⁴Fassler, "The Role of the Parisian Sequence," 361-362.

sequence—in the notated example below. (See Example 2 below).

Given the apparent textual and musical relationships shared among the seven works, it now seems appropriate to refer to this group as belonging to a common melody-type.

Example 2. A synoptic Chart of "Ave, maris stella"-type Melodies

1. *Re is* glo-ri-os ve-ra is lums e clar-tatz
Chigi 72r

1. *Re i* glo-ri-os Se-ner per qu'anc nas-gioi
R52r

1. *S'anc* fuy be-la ni pre-za-da
E. 340, f. 304

1. *V ir-gin* ma-dre gro-ri-o-sa
MS 1139

1. *O* Ma-ri-a deu mal-re
Heiligenkreuz 2012

1. *A-ve* ma-ris stel-la
Pavis, BN lat. 1112

1. *O* Ma-ri-a stel-la ma-ris

RBv

2. Totz po- de- ros Se- nher si a vos platz
Chigi 72r

R52r

2. Ar soi d'aut en bas tor- na- da —
E. 340

2. De Deus fi- lla et es- po- sa —
MS 1139

X

RBv

3. Al mieu com- paynh si- as fi- zels a- iu- da
Chigi 72r

2. Mo- rir vol- gra lo jorn gue t'en- fan- tiei

R52r

3. C'ad un vi- lan soi do- na- da —
E. 340

3. San- ta no- bre pre- ci- o- — sa —

MS 1139

2. Deu t'ies e' filh e pai — re

HK 20.12

2. De- i ma- ter al- ma

BW 1112

2. Pi- e- ta- te sin- gu- la- ris

MS 1139
 3. Dom- na pre- ia per nos
 HK 20.12
 3. At- que sem- per vir- go

Y X

RBr
 4. Qui eu non lo vi pus la neuch fo ven- gu- da
 Chigi 72r

3. Bei- la fi- lla gar de s'anc n'aic a- de la- gran- sa
 4. Ar n'ai mil- tanz de dol e de pen- san- sa

R52r
 4. Tot (o) per sa gran ma nen- ti- a
 7. On co- bris mos mar- vi- mens

E. 340
 4. Qu'en te lo- ar sa- be- ri- a
 7. Se- gund' a nos- sa na- tu- ra

MS 1139

HK 20.12

AN 1112

Chigi 72r

R52r

5. E mur - ri - a

E, 340

5. Ou po - di - a

MS 1139

Chigi 72r

R52r

6. S'ieu fin a - mic non a - vi - a -

E, 340

6. Ca Deus que e' lum e di - a

MS 1139

R52r
 Chigi 72r
 5. Et a- de se- ra l'al- ba
 R52r
 5. Que ma- ta fo- sas na- da
 R52r
 B. E 340
 8. E gai- ta pla- zens
 B. MS 1139
 8. Non vi- ra- mos sa fi- gu- ra
 4. HK 20.12
 4. To filh lo glo- ri- os
 4. BN 1112
 4. Fe- lix cae- li por- ta
 3. Pi- e- ta- tis o- cu- lo

Chigi 72r
 R52r
 9. Que mi fes son d'al- ba.
 E. 340
 9. Se- non por- ti que fust' al- va
 MS 1139

The songs in the above example were composed over a time span of at least 150 years, in locations separated by hundreds of kilometers representing quite different musical traditions. Moreover, the songs are in three different languages and their local dialects. And, in spite of all the diversity, each musical setting seems uniquely suited to its text even though the basic structure of each melody is closely related to the same musical idea. It seems obvious that the primary factor that led to the several imitations and modeling on the "Ave, maris stella" hymn is the poetic imagery. Yet, the modal formations of the hymn melody are so strong that the elements shared among the versions in the above example are readily apparent. So, it is by way of the melody that we are made more aware of the interrelatedness of such diverse poetic structures that otherwise may have been overlooked.

It is difficult to assess the possible influence of melody-types on the songs of the troubadours because so few have been positively identified. In addition to the "Ave, maris stella" melody type, one can postulate the existence of another on which Jaufré Rudel's "Languan li jorn" (P-C 262.2) was modelled.³⁵ A member of the melody-type, Walther von der Volgelweide's "Palästinalied" possibly shares the poetic imagery of the Middle East and the Holy Lands, hinted

³⁵Information regarding this modeling has already been introduced in CHAPTER IV, "The Earliest Troubadours," 223-225.

at in Jaufre's song, but the poetic connection is less clear with the Marian poetry of the antiphon, "Ave regina celorum, mater regis angelorum." Here again, however, Marian imagery is involved in an apparent melody-type. The relationship among all three melodies is apparent, although a little less convincing than in the "Ave, maris stella" example. The six-verse tune of the Marian antiphon is stretched to seven verses in the songs of Jaufre and Walther, yet the elements of Hypodorian mode and a hint of the second psalm tone are evident in each.³⁶

At the present time, there is not enough evidence to suggest that modeling was any more than an occasional practice among the troubadours. However, modeling does fit solidly within the concept of oral composition. In the process of oral composition, the composer depends on the existence of certain musical conventions on which to structure his song. If a particular hierarchical ordering of the musical conventions of a musical system seem to be more logical than others, that ordering may invite imitation, or modeling, as we choose to call it here.

³⁶For the most comprehensive information on this topic with a synoptic chart of all related melodies, see Horst Brunner, Ulrich Müller, and F.V. Spechtler, *Walther von der Vogelweide: Die gesamt Überlieferung der Texte und Melodien* (Göppingen: Kummerle, 1977), 51-56, 82-84.

Original and Imitative Genres

For years, Romance philologists have tried to convince musicologists that they really do know a great many of the melodies of unnotated troubadour songs. They have based such assertions on the authority of two treatises on troubadour poetry, the *Doctrina de Compondre Dictatz*, a mid-thirteenth century Catalan work, and *Las Leys d'Amor*, written for a nostalgic singing society in Toulouse in the mid-fourteenth century. Each of these works divides the various genres of troubadour poetry into original and imitative categories. Among the original categories are *vers*, *canso*, *alba*, *dansa*, and *pastorela*; imitative forms include *sirventes*, *tenso*, *planh*, crusade and religious song, and the *coblas esparsa*. The idea is that an imitative form could model its poetic structure on an original form, such as a *canso*, and also borrow its melody. Such borrowing produces a *contrafactum*. Nowadays, the term is often used loosely to refer to any large-scale melodic borrowing. An example that demonstrates the musical primacy of genres such as the *vers* and the *canso* may be found in a song (P-C 10.44) of the troubadour Aimeric de Peguillan (fl. c. 1195-1225), which begins as follows:

Can qe.m fezes vers ni çanço,
 eras voil far moz senes so,
 c'una dona.m trob' oçaiç³⁷
 on sui esbaiz e torbaz:

In other words, one might interpret Aimeric's statement as indicating that in a *vers* or a *canso* a melody must be provided by the composer, whereas for other genres of song it was not necessarily the composer's responsibility, but more likely the performer's, to adapt a suitable tune to the poem.

The concept of original and imitative genres is certainly plausible, and if it were generally accepted would drastically change the current view of the musical repertory. Yet, it must face up to the virtually inextricable problems of medieval taxonomy, such as that presented by Grocheo. For example, the manuscripts seldom indicate the intended genre of a song, and when they do, the designation often does not fit the expectations for the form and content of the poem. A case in point is the seemingly indiscriminate use the terms *vers* and *canso* by the middle and late troubadours. The term "vers" has its roots in the Latin *versus* and seems to have been a convenient designation

³⁷The text is taken from Chambers, *Old Provençal Versification*, 183; the following translation is by the present writer:

Whenever I would have made a *vers* or a *canso*,
 now I wish to make words without tunes, for it
 permits me to find an excuse when I am confused and
 troubled

In fact, the song fits neither category of *vers* or *canso* but could be called an *escondich*, i.e. "justification," or a *gap*, a boasting song.

for early troubadour poetry written in the style of the strophic *versus* such as that in the Aquitanian MS 1139 mentioned earlier. Eventually "vers" lost favor to the term "canso" which seems to have absorbed, at least, some of the connotations of the former.³⁸ Again, turning to Aimeric de Peguillan (P-C 10.34), it is obvious that the confusion was no less for the troubadours themselves than it is today as he wrote:

Mangtas vetz sui enqueritz
 en cort cossi vers no fatz;
 per qu'ieu vuelh si'apellatz
 e sia lur lo chاوزitz
 chansos o vers aquest chans.
 E respon als demandans
 qu'om non troba ni sap devezio
 mas sol lo nom entre vers e chanso.³⁹

Apparently the term "vers" itself could mean either "word," "poem," or a genre, and its precise meaning at any given point in a song is often uncertain. For example, in another song (P-C 366.20) by the troubadour Peirol (fl. c. 1180-1225), "vers" could signify any of its meanings, but

³⁸Chambers, *Old Provençal Versification*, 84, traces the earliest use of the term "canso" (*chanso*) to a song (P-C 63.6) of Bernart Marti (fl. c. mid-twelfth century). This song also includes the earliest use of the term "sirventes."

³⁹Text taken from Chambers, *Old Provençal Versification*, 183. The following is the translation of the present writer:

Very often I am asked at court why I do not make a vers: wherefore I wish that you would name this song and choose for it chansos or vers. In response to their questions [I say] that one does not find nor know how to separate but only the name between vers and chanso.

and especially, "chansoneta" (cf. *canso*) in the first stanza seems to imply that it is here a "poem" or a specific genre called *vers*. The opening text suggests something of the serious nature of the *vers* genre, especially with regard to the music ("chantars") as compared to the *chansoneta* (*canso*) genre. In the opening stanza, note the exact repetition of the *pedes* and the relative simplicity of the musical setting (1.39pps) compared to the interesting versification. The rhyme scheme continues to be reflected in the melody as the *cauda* is unified by cadence in verses 5 and 6 and by similar opening patterns in verses 7 and 8. (See Example 3 below).

Example 3. Peirol, "M'entensio ai tot' en un vers meza" (P-C 366.20)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|----------|------|--------|-----|-------|-------|--------|--------|------|--------|
| A | 1. M'en- | ten | si- | o | ai | tot | en | un | vers | me-za |
| B | 2. Co | val- | gues | may | de | chant | gu'ieu | anc | fe- | zes |
| A | 3. E | po- | gr'es- | ser | que | fo- | ra | mielhs | a- | pre-za |
| B | 4. Chan- | so- | ne- | ta | s'ieu | fai- | re | la | vol- | gues |

5. Car chan-tar tor-na leu-ja-ri-a

6. Mas bo vers qui far lo sa-bi-a

7. Mes a sam-blan que mays de-gues va-ler

8. Per gu'ieu y vueth de-mo-strat mo sa-ber.

AVE 1. 2. 3. 4. 5. 6. 7. 8.

(I have put all my intentions into a *vers* which might be worth more than any *chant* that I had ever made; and it could be that a *chansoneta* might be better learned, if I had wished to make one, because singing (*chantars*) turns into fickleness, but a good *vers*, which one knows how to make ought to be valued more in appearance than most, wherefore I wish to demonstrate my skill.)

Peirol's indecision as to whether he was composing a *vers* or a *canço* (i.e. *chant*, *chansoneta*) may be reflected in the alternation of verses of greater and lesser pitch density. It is interesting to note that phrases such as Peirol's "Car chantar torn' a leujaria" (verse 5 above) and "moz senes so" in the above-cited P-C 10.44 hint at the possible absence of melodies in some songs.

In another song (P-C 434.5), Cerveri de Girona (fl. c. 1259-1285), like Peirol, assigned to the *vers* a more sober

1259-1285), like Peirol, assigned to *the vers* a more sober nature than would normally be associated with the *canso*. Following are verses 6 and 7 of the second stanza.

qu'en vers razo es repenre e blasmar,⁴⁰
e chanso no, mas lauzar e preyar,...

Cerveri's definition of *vers* seems very similar to that of the *sirventes*, an imitative genre. However, Cerveri did not invent the confusion between the two genres; that dates from the time of Marcabru (fl. c. 1129-1150) who, lacking a terminology for the *sirventes* and other genres that he composed, simply employed the conventional term for all song, "vers."⁴¹

In the Peirol example above, outside of the criticism aimed at the "fickleness" of singing in the opening stanza,

⁴⁰Text taken from Chambers, *Old Provençal Versification*, 194. The following translation is that of the present writer:

...for the subject of the *vers* is to repent and blame, and the *canso* is nothing but to praise and entreat...

⁴¹For example, the previously-mentioned (see CHAPTER II, "Modes of Performance," 43) second verse of Marcabru's famous crusade song (*P-C* 293.35) in MS W reads as follows:

dist macabruns lou vers del son.
(says Marcabru the poem with the tune).

The term "vers" can be a synonym for "mots" in certain readings. It is here suggested that Marcabru recognized the difference between the two words in another notated song now called a *sirventes* (*P-C* 293.18). The song begins in MS R as follows:

Dire vos vuelh ses duptansa
d'aquest vers la comensansa
li mot fan manta semblansa

(I want to tell you without doubt
how the vers begins
the words make much sense)

there is little to separate its poetic content from that of the conventional *canço*. Possibly Peirol merely meant to say that he was concentrating on the words of his poem at the expense of a melody. In any case, the quality of the poetic construction was obviously appreciated, for it belongs to a busy tradition of poetic *contrafacta*.⁴² Musically, Peirol's "vers" is unremarkable, cast in the same conservative syllabic style characteristic of most of his songs. However, this song and Peirol's other four notated songs in which the term "vers" appears have an essentially ten-syllable verse structure as opposed to the shorter seven-syllable verses of the six songs that mention "*canço*" or its diminutive, "*chansoneta*."⁴³ Furthermore, only the songs of the "*canço/chansoneta*" category survive with multiple versions of the melody.⁴⁴ Although the sample is small, the average pitch density for the four "vers" songs is somewhat greater (1.52pps) than that of the six "*canço*" songs (1.30pps). Only one "*canço*" song (P-C 366.14) has a

⁴²Genrich, *Der musikalische Nachlass der Troubadours*, 72, cites 11 *contrafacta*, none with melodies. Chambers, *Old Provençal Versification*, 187, claims 15 *contrafacta*--almost a record among the troubadours." It has the most *contrafacta* of any of his songs, and it well may be the earliest known use of that particular versification.

⁴³The notated songs that mention "vers" are P-C 366.3, 366.13, 366.21, and 366.31. Notated songs that mention "*canço*" or "*chansoneta*" are P-C 366.6, 366.9, 366.12, 366.14, 366.19, and 366.26.

⁴⁴The melody of P-C 366.9 is found in MSS R and G; P-C 366.12 is in MSS X and G; and, P-C 366.26 is in MSS G, *trouvere* MSS T and M, and Latin MS F.

greater density (1.61pps) than the average "vers." However, it is exceptional with a z score slightly more than 2 above the average "chanso."⁴⁵

Guiraut Riquier (c. 1250-1294), whom history has given the epithet, "last of the troubadours," has eighteen of his notated songs designated as "vers" in MS R.⁴⁶ Of the "vers" songs, modern scholars have placed only one in the *canso* category (P-C 248.1); nine are now determined to be *sirventes*,⁴⁷ five are sacred songs, two are in the hybrid genre, *sirventes-canso*,⁴⁸ one is a crusade song, and none are now called "vers." Apparently, the term "vers" did not refer to any specific song genre in Riquier's era, but it served as an umbrella term for several genres. Perhaps Riquier's use of the term "vers" implied the original virgin status of the melodies; but, based on poetic content, all but one *vers*, now called *canso*, should fall into the

⁴⁵Standard deviation for the "chanso" songs is 0.155. All of the "vers" songs lie well within 2 z scores of their standard deviation of 0.218.

⁴⁶ By comparison, they represent almost 38% of the total of his notated songs, whereas the twenty-six songs labelled "canso" represent over 54% of his total output. The other 8% consist of three *retrohencha* and one *planh*. However, in the manuscript the *planh* is also referred to as "vers *planh*."

⁴⁷For P-C 248.30, P-C refers to it as a "sirventes u. geistliches Lied." In Frank's *Répertoire métrique*, P-C 248.45 is called a "chanson religieuse."

⁴⁸The *sirventes-canso* is not a newly invented designation but is found in a song of Folquet de Romans (P-C 156.14), without melody. See Chambers, *Old Provençal Versification*, 195.

imitative genres category.⁴⁹

Guiraut Riquier employed many unusual versifications in his songs, some of which appear to be unique in all the repertory. The versification for P-C 248.1 is a square shape of seven verses of seven syllables each. Called a "vers" in the manuscripts, it shares its versification with only three other notated songs, all by Riquier. Now labelled a "canço" by modern scholars, it appears not to be consciously modeled on the other songs, no two of which share the same rhyme scheme.⁵⁰ The rhyme scheme and isometric structure of P-C 248.19, with nine verses of seven syllables, a feminine rhyme in the middle, is shared with P-C 248.31. A poetic contrafact, P-C 248.19's melody differs from P-C 248.31 in mode, form, and overall character.

A most striking melodic resemblance exists between P-C 248.33 and 248.44. Both called "vers" in the manuscripts, they share, exclusively, a rhyme scheme and isometric versification of seven verses of ten syllables with a feminine rhyme in the last verse. The melodies have the same general cadence structures in all but the last verse. They share the same form and many details of contour and mode, except for the last verse. It would seem that they emanate from the same generative impulse.⁵¹ Even when a

⁴⁹See CHAPTER II, "Modes of Performance," 44, concerning the discussion of Marcabru's "Pax in nomine Domini," in which the text reads "lou vers del son."

⁵⁰Compare P-C 248.46, 248.87 and 248.62.

⁵¹Compare verse 6 in each song.

very common versification is employed, such as the eight verses of eight syllables in P-C 248.48, the rhyme scheme is exclusive to Riquier's notated songs (P-C 248.63, 248.60, and 248.71). Another fairly common versification is the nine verses of seven syllables P-C 248.53 in three other notated Riquier songs (P-C 248.80, 248.68, and 248.79). This versification is shared with two Peirol notated songs (P-C 366.6 and 366.29). The several melodies of this versification bear only a slight resemblance to each other that could be attributed to their modal similarities.

Since most of Riquier's *vers* can be identified with the carping *sirventes* or the moralizing sacred genre, they would seem to conform to Cerveri's, if not Marcabru's, concept of the *vers*. However, it should be noted that Cerveri and Riquier were contemporaries and share the distinction of being the only troubadours to have their works preserved in manuscripts, or in portions thereof, devoted entirely to them. The songs of most troubadours come down to us scattered throughout several manuscript anthologies; and, since Cerveri and Riquier seem to have been preserved with more care and in greater number than were the others, it is difficult to assess how the use of the term "vers" for their songs compares with that of their younger and exact contemporaries. Nonetheless, it is possible to compare the use of the terms "vers" and "canso" as designations in Guiraut Riquier's songs with regard to several poetic and

melodic factors.⁵² Since all of Riquier's notated songs come from the same manuscript, MS R, a statistical sample free of the distortions of other manuscripts can be achieved.⁵³

In the case of Riquier's twenty-six songs designated as *cansos* in MS R, most scholars have concluded that three are sacred songs,⁵⁴ two are *sirventes*, and one is a *sirventes-canso*.⁵⁵ The remaining twenty songs are labelled "canso," indicating a specific genre unlike the generic "vers." Of all of Riquier's notated songs designated as *canso* in MS R, the average number of verses per stanza (9.23vps) is more than that for all designated *vers* (8.72vps). Of the nine *vers* now designated as *sirventes*, the average verses per stanza is only 8.33vps. On the other hand, the average is strikingly more for the five *vers* now called "sacred" songs (9.8vps) than for other *vers* categories. Among these sacred songs, P-C 248.55 (13vps) and P-C 248.69 (14vps) are more

⁵²There are no surviving melodies for Cerveri.

⁵³In the case of Marcabru, his four notated songs are evenly divided between two manuscripts, two in MS R and two in MS W. The MS W songs are longer, i.e. nine and eight verses, than the MS R songs, seven and six verses. And as expected, the MS W songs are more melismatic than those in MS R, 1.658pps to 1.312pps, respectively. Two of the songs are now called *sirventes* (P-C 293.18) and *sirventes-canso* (P-C 293.13); the neume density of the former in MS R is 1.338pps compared to the 1.718pps of the latter in MS W.

⁵⁴The manuscript calls P-C 248.7 "canso de la maire de Dieu."

⁵⁵The sacred songs are P-C 248.7, 248.27, and 248.31. The *sirventes* are P-C 248.67 and 248.80, and the *sirventes-canso* is P-C 248.19.

extended than any other *vers* stanza structures.⁵⁶ Excluding the sacred *vers*, the average stanza for all other *vers* is only 8.31vps.

As with the sacred *vers*, the three *cansos* now called "sacred" songs are, on the average, more complicated stanza structures (10vps) than other *canso*. To a lesser degree, so is the average of the three *sirventes/cansos* (9.66vps). Of the twenty remaining *canso/cansos*, the average is only 9.05vps.

As for the text-music relationship, the average pitch density and its standard deviation for all *cansos* is significantly less (1.87pps/.27std) than that for the *vers* (2.297pps/.433std). The results are slightly more dramatic when comparing the pitch density statistics using only the 20 "cansos" (1.80pps/.26std). In fact, as a group the 20 "cansos" have a lower pitch density than any other Riquier group examined. Notable exceptions in this group are the more melismatic P-C 248.23 (2.339pps) and 248.29 (2.2pps), whereas P-C 248.5 is practically syllabic (1.284pps). Nevertheless, these extremes scarcely exceed two z-scores of the average standard deviation. Average pitch density for the sacred/*canso* (2.22pps) and the *sirventes/canso* (2.00pps) help account for the higher average pitch density for

⁵⁶van der Werf, in *The Extant Troubadour Melodies*, notes the ambivalence of the verse structures in the two songs and treats them as an eight- and a ten-verse structure, respectively.

all *cansos*.

The average pitch density for the sacred *vers* is a very high 2.831pps with a very high average standard deviation of 0.58. Among the sacred *vers* is the most melismatic song in all the troubadour repertory (P-C 248.46).⁵⁷ Excluding that song, the average pitch density for the other sacred *vers* is 2.519pps. The average pitch density for all *vers*, excluding the sacred *vers*, is a more modest 2.091pps with a more reasonable average standard deviation of 0.376. The most conservative of the *vers* is the crusade song (P-C 248.48) with a pitch density of 1.797pps (cf. average density of *canso/canso*) and standard deviation of only 0.216.

Another difference between Riquier's *vers* and *canso* can be seen in the statistical makeup of the musical forms employed in each genre. Of the eighteen designated *vers* in the manuscripts, fifteen are in some type of ABABX form (Gennrich called it *kanzone*: Dante's *pedes cum cauda* form). Only two are through-composed (Dante's "oda continua"). Of these two, one is the above-mentioned "canso" and the other a "sacred" song (P-C 248.61). The remaining song (P-C 248.69) is in what Gennrich refers to as a *Laiausschnitt* ("lai segment") form. He diagrams the form in the following fashion:

⁵⁷ Its pitch density exceeds that of any song in all other medieval monophonic song repertories. Compare "Belle Doette," the most melismatic song of the *trouvere* repertory.

A³ B³ C⁶ D³ E³ C'⁶ A³ B³ C⁶ D³ E³ C'⁶ F⁶ G⁶.⁵⁸

All of the *vers/sirventes* are in Gennrich's *kanzone* form. Of the five *vers/sacred* songs, three are *kanzone* form and the others are the above-mentioned *oda continua* and the *lai* segment.

Only seventeen of the twenty-six *cansos* are in the *kanzone* form. Of the remaining nine songs, eight are *oda continua*, and one is an unusual polymetric song that Gennrich curiously calls a strophic *lai*; it can be diagrammed as follows: A⁸ B⁸ C⁸ D⁸ C'⁷ D'⁷ E¹⁰ F¹⁰.⁵⁹

All three of the *sirventes/cansos* are *kanzone* form, and two of the three *sacred/cansos* are *kanzone* form. So, seven of the twenty *canso/cansos* are *oda continua* form.

Thus, the profile of the average *canso* differs markedly from that of the *vers* as designated in Riquier's songs. The stanza of the *canso* is likely to be longer than that of a *vers*, but the *vers* is likely to be more melismatic. The term "vers" is used mostly to signify a *sirventes* or a sacred song. On the other hand, the term "canso" seems to conform mostly to the conventional use of the term as a specific genre although, as evident with Riquier, it may

⁵⁸ See Gennrich, *Der Musikalisches Nachlass der Troubadours*, 105. Van der Werf, *The Extant Troubadour Melodies*, 205 diagrams the work as follows:

A⁶ B⁶ C⁶ D⁶ A⁶ B⁶ C⁶ D⁶ E⁶ F⁶.

⁵⁹ Gennrich, *Der Musikalisches Nachlass der Troubadours*, 97.

occasionally apply to songs whose poetic content can best be termed "sirventes" or "sacred" song.

Among the proponents of the imitative genre concept, there have been claims of up to "at least sixty-eight, and probably a good many more" of the extant melodies of the troubadours serving as models for other poems.⁶⁰ Actually, there are only two known instances of precise borrowing, or contrafacture, notated in the troubadour manuscripts. Both involve Peire Cardenal, and only one involves the prescribed combination of original and imitative genres.⁶¹ Although, in the other instance, Cardenal's contrafact, "Ar mi puesc," (P-C 335.7) of Guiraut de Borneill's "Non puesc sofrir" (P-C 242.51) has been termed an "anti-canso."⁶² It is interesting to note that Guiraut, master of the

⁶⁰See Frank Chambers, "Imitation of Form in the Old Provençal Lyric," *Romance Philology* 6, no. 2 (1952): 106. Ian Parker, "Form and Melodic Structure in Troubadour and Trouvere song." (Ph. D. diss., University of Oxford, 1975), Chapter III, contradicted Chambers, claiming only twenty-eight melodies that could have served as models.

⁶¹Ian Parker, "Form and Melodic Structure in Troubadour and Trouvère Song," Chapter III, regards Peire Cardenal as primarily a "descanter," i.e. a singer of other peoples' songs, as was Peire d'Uisel. (See Robert Perrin, "Descant and Troubadour Melodies: A Problem in Terms," *JAMS* 16 [1963]: 324). Cardenal has only one other notated melody which is set to a *sirventes*. For a list of the melodies that Cardenal may have borrowed for his eight unnotated *sirventes*, see Parker, "Form and Melodic Structure", 199, and J.H. Marshall, "Imitation of Metrical Form in Peire Cardenal," *Romance Philology* 32, no. 1 (August 1978): 22-44.

⁶²Marshall, "Imitation of Metrical Form in Peire Cardenal," 23. Giraut himself called the work a *vers* in verse 30.

abstruse *trobar clus* style, seems to have deliberately tried in this poem to make himself easily understood.⁶³ For his effort, it seems that P-C 242.51 became his most imitated song with as many as ten contrafacts!⁶⁴ The two versions of the melody are among the closest to a true syllabic setting in all the repertory.⁶⁵

Cardenal's poem (P-C 335.7), which disdains the outward display of love's emotions, seems very possibly a direct parody of Guiraut's poem (P-C 242.51), which shows uncharacteristic openness and willingness to suffer for love. Both versions of the melody display fairly strong Dorian characteristics, but the formal separation into the usual *frons* and *cauda* sections (between verses 4-5) is delayed, reflecting the enjambment of the poetry. The return of melodic material in verses 5, 7, and 8 seems not to support the poetic structure. The song may be diagrammed as follows:

| | | | | | | | | | | |
|---------|---|---|---|---|--------|---|----|---|---|---|
| Poetry: | a | b | a | b | c | d | d | c | d | d |
| Music: | A | B | C | A | D(B')E | C | A' | F | G | |

The other instance of troubadour contrafacture involves Raimon Jordan's "Vers vos souple, dosne premierement" (P-C

⁶³See Paterson, *Troubadours and Eloquence*, 92, 117. She points out that Giraut ended his poem with the phrases, "ben esclairatz" and "Qu'entendetz cals chansos eu fatz."

⁶⁴See Chambers, *Old Provençal Versification*, 113.

⁶⁵The average pitch density of Giraut's P-C 242.51 is 1.19pps whereas Cardenal's P-C 335.7 is an even more impressive 1.11pps.

404.11), a *canço*, in MS W and Cardenal's "Ricx hom que greu ditz vertat e leu men" (P-C 335.49), a *sirventes* in MS R. The Dorian modal tendency of the tune seems in jeopardy at the final cadence where MS R ends a step lower than expected on the pitch c. However, in the final phrase the melody may present us with one of the rare instances of text painting in troubadour song, and the unexpected cadence on c may be a symptom of that device. Following is the text and translation of the final verse of P-C 335.49:

Deu cazer leu d'aut loc en bas estatje.

(must fall from a high place into a low condition)

In the final verse, the melody falls diatonically a ninth from a high d' to low c passing by the expected *finalis* on d.

Although the term "contrafact" implies a close musical relationship, the versions of the above melody take quite different approaches to text setting. Raimon's *canço* has an average pitch density of 1.52pps, whereas Cardenal's *sirventes* is a very syllabic 1.17pps. Moreover, nearly 35% of the syllables in Raimon's song are set to ligatures and compound neumes, compared to a scant 10.6% in Cardenal's song. To some degree, the differences in text setting can be attributed to the manuscript tendencies and to some degree, the style of the individual composers.⁶⁶

⁶⁶Peire Cardenal's only other notated song is the *sirventes* P-C 335.67 found in MS R with an average pitch density of 1.30pps. The average for his three notated songs

Nevertheless, the variations in the versions even account for slight formal variations in the songs. Compare the following diagrams of the two versions:

| | | | | | | | | |
|---------------|---|---|---|----|---|----|----|------|
| Poetry: | a | b | b | a | c | c | a | d |
| Music (Raim): | A | B | C | A' | D | E | C' | (E') |
| Music (Card): | A | B | C | A' | D | B' | C' | E |

Raimon Jordan's only other notated song (P-C 404.4) has three trouvère contrafacts.⁶⁷ Whereas all the poems share the same versification, in the strictest sense of the word, only one of the trouvère poems is a true contrafact of Raimon's song with an identical rhyme scheme.⁶⁸

Nonetheless, there is remarkable conformity among the melodies. The melodies are discernibly in the Lydian mode but seem to contain instances of mixed modes. Certainly the most remarkable example of conformity among melodic versions is Bernart de Ventadorn's P-C 70.43 and its five different contrafacts in Old French, Latin and Old Provençal.⁶⁹ As was noted above, Bernart's tune is the virtual epitome of Dorian mode, and it is probably related to a venerable

is only 1.19pps. Raimon's only other notated song P-C 404.4 is found in MS W with an average pitch density of 1.53pps.

⁶⁷The trouvère works are the religious songs R 388 and R 1459 and the *chanson* R 333. For a synoptic chart of Raimon's melody and its trouvère contrafacts, see van der Werf, *The Extant Troubadour Melodies*, 299-302.

⁶⁸See R 333.

⁶⁹Again, none of the imitations are true contrafacts because their rhyme schemes differ from Bernard's poem. For a comparison of the melodies, see Steel, "A Case for the Predominance of Melody over Text in Troubadour Lyric."

melody-type. The strength of Bernard's melody is so compelling that when the scribe of MS G transposed verses 3 and 4 of the poem, creating a new rhyme scheme, the melody remained in the same order as it appears in all the other sources.

In a few instances, the intent to borrow a tune appears in a passage in a troubadour poem. Unfortunately, no tunes survive for such songs, and the precise borrowing is never evident. In two other cases, manuscript rubrics indicate the poet's intention to use a pre-existing tune. The anonymous song, P-C 461.197, in MS W, folio 190r, is preceded by the message, "li sons derves del home sauvage." Apparently, the composer's intent was to model ("derves") his tune on the now-unknown "hom sauvage," rather than create a contrafact. In the other instance in MS R, folio 40r, at the end of the final stanza of Monge de Montaudon's "Mot m'enveya, s'o auzes dire" (P-C 305.10), there is written "el so de la rassa" ("the tune of the rassa"). This surely refers to Bertran de Born's song "Rassa tan derts" (P-C 80.37) and indeed, the two preserved tunes are similar.⁷⁰ Bertran's song may be considered a *canço-sirventes*, attributing to it elements of both original and imitative genres.⁷¹ Monge's song is an *enueg*,

⁷⁰Bertran's "Rassa tan derts" comes very early in the manuscript. The text scribe made a special effort to leave room for the musical staves, one of the few openings for musical notation in this part of the manuscript. Possibly such planning indicates that the tune was well-known.

⁷¹Chambers, *Old Provençal Versification*, 160.

a type of *sirventes* given to enumerating one's annoyances. A connection between the two texts is obvious in the later stanzas of Bertran's song as it imitates the *enueg*.⁷² The following is a translation of stanza V of the notated version of Bertran's song:

Rassa, great men who give nothing,
 nor welcome or converse with people,
 and who accuse unjustly and do not
 pardon those who beg for mercy,
 these annoy me, as well as anyone
 who does not recompense good service.
 And great men who like hunting
 annoy me too, as well as those who use
 buzzards and act as if they're goshawks
 (and who among themselves
 never mention love or war).⁷³

The similarity between the two melodies breaks down at the rhyme change in Monge's song (verses 4-5). Here, Bertran repeated melodic material in verses 5-6 from verses 3-4. When Bertran introduced new material in his verse 7, Monge picked up the imitation at that point (i.e. his verse 5). The erasures in the manuscript in verses 6-7 of Monge's song suggest that the scribe was confused. In verse 7, the versions vary by a third. Such variance is a common scribal error easily explained as a misplaced clef sign or the inadvertent placement of neumes on the next higher or lower space or line; yet, there is no easy explanation for the

⁷²Chambers, *Old Provençal Versification*, 79, claims that only the form of the model that is normally copied, and the content of the model is totally disregarded.

⁷³Translation taken from Bonner, *Songs of the Troubadours*, 140.

difference of a second in the final two verses. Apparently, Bertran ran out of melodic ideas after verse 7, returning to already repeated material from verses 5-6 in verses 8-9 and 10-11. However, erasures in verse 11 suggest that the scribe was confused as to whether or not the song should end on f. His decision to end Bertran's tune on g, thus imitating the cadence in verse 9, undoes a strong mode VI (Hypolydian) tendency. Monge's version seems more intent on satirizing the pompous Bertran in imagery and meaning than in slavishly mimicking the structure of either his poem or its melody. (See Example 4 below).

Example 4. Bertran de Born, "Rassa tan derts," (P-C 80.37) and Monge de montaudo, "Mot m'enveya" (P-C 305.10)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|----------------------|---------|-------|-----|-------|-----|------|-----|------|----|
| <i>Bertran</i> (R6v) | 1. Ras- | sa | tan | derts | e | mon- | te | pue- | ia |
| <i>Monge</i> (R4or) | Mot | m'en- | ve- | ya | s'o | au- | zes | di- | re |

2. De leys qu'es de totz en laus vue-ia
 Hom par-liers qu'es d'a- vol ser- vi- re

3. Son pretz ca- las me- lhors en- ve- ia
 Et hom que trop vol au- tr'au(?) si- re

4. C'u- na non a po- der que.l nue- ia
 M'en- ve- ya, e ca- vals que ti- re

Bertran
 5. Que.l ve- zer de sa beau- tat lue- ia
 6. A sos obs les pros cuy que cue- ya

7. E. l pus co- noy- sent a. l me- lhor

8. Et en- ve- ia. m si diuus ma- jut

8. Man- te- nent a- dor sa lau- zor

9. Jo- ves hom que trop port' es - ~~cut~~ (erasures)

9. E la tri- o per be- le- zor

7. Qua ne- gun colp no. y a a - vut (end erasures)

10. Mac ilh sap far ta an- tiei- ra o- nor

8. Ce- pa- len e mon ge bar- but

11. Qua no vol mas un pre- is- dor.

9. E lau- zen- gier bec as- ma- lut.

Finding two melodies in the troubadour repertory that are set to structurally similar poems is difficult. The present writer knows of one such similarity, and although decasyllabic versification with the rhyme scheme ababcdcdd is unusual, between the two poems only the rhyme sounds differ, albeit slightly. The two songs are Gaucelm Faidit's "Jamays nulh tems no.m poiretz far amors" (P-C 167.30), notated in three manuscripts and Pons de Capdoill's "Us gays conortz me fay gayamen far" (P-C 375.27), notated in two. Both songs are *cansos* using very conventional language. The melodies share the typical *pedes cum cauda* form, although the Faidit song does have a considerable amount of motivic material that gets reworked in the *cauda*.⁷⁴ In the MS R version of Pons' song, verse 1.4-1.10 is nearly identical to the three versions of Faidit's song, including an unusual arpeggiated d'-b-g-b cadential figure. Each melody is remarkable for its chains of thirds. In Faidit's song, verse 2.4-2.7 (MS G), there is a c'-a-f-d descent. At the same point in Pons' song, in MS X there is an e'-c'-a-f descent. On the repeat of the figure in verse 4, the MS X version fills in the thirds. (See Example 5 below).

⁷⁴See CHAPTER IV, "Gaucelm Faidit," 248-50.

Example 5. Gaucelm Faidit, "Jamays nulh tems" (P-C 167.30)
and Pons de Capdoill, "Us gays conortz" (P-C 375.27), verse
1-2

P-C 167.30

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|----------|------|------|------|------|-------|-------|-----|------|------|
| R | | | | | | | | | | |
| | 1. Ja- | mays | nulh | tems | no.m | poi - | retz | far | a - | mers |
| G | | | | | | | | | | |
| | Ja- | mais | nula | tems | no.m | pet | ren | far | a - | mer |
| W | | | | | | | | | | |
| | Ja- | mais | rien | tal | non | per - | roit | far | a - | mer |
| | | | | | | | | | | |
| | 2. Gu.em | si - | a | faiz | ni | mal | trag | ni | a - | fanz |
| | | | | | | | | | | |
| | Gu.m | si - | a | greu | ni | mal | traiz | ni | af - | fanz |
| | | | | | | | | | | |
| | kiu - | sie | en - | nui | ne | mal - | traiz | ni | af - | fanz |

P-C 375:27

R 1. Us gais co-norts me fay gay-a-men far
 X Uns gais co-nors mi fai gai-e-men far
 2. Gai-a chan-so gai fay e gai sem-blan
 Gai e cha-con gai fatz e gai sem-blan

In Faidit's song, the MS R version differs markedly from the MSS G and W versions in the cauda section. Again, here as so often seems to be the case, the indistinct nature of mode VIII seems to be at the heart of the problem. In any case, while the two melodies share formal elements and a few details, it will remain impossible to identify conscious imitation or modeling until one can prove that such similarities are separate from the factors of stylistic unity common to the entire repertory.

One of the most fascinating examples of imitation in the troubadour repertory involves a song (P-C 461.146) that some scholars say does not properly belong among the troubadour oeuvre.⁷⁵ The song, "L'altrier cuidai aber

⁷⁵See CHAPTER I, "Form," 32.

druda," is found in MS W, folio 199, and the melody is also used to set Latin and French motet texts over the Tenor, "Agmina," a clausula taken from the Responsory, "Virgo flagellatur."⁷⁶ In one instance, in the so-called "St. Victor" manuscript,⁷⁷ no text appears above the "Agmina" clausula, only the untexted discant setting in a rhythmic mode. In the margin is the motto "lautrier cuidai avoir."⁷⁸ The implications are several: troubadour or trouvère melodies may be related to organal polyphony; they may figure into the creation and vernacularization of the early motet; and, rhythmic modes may apply to troubadour and trouvère texts.

⁷⁶According to Marie-Claire Gérard-Zai, "Édition d'une romance parodique occitane: 'L'altrier cuidai aber druda,'" *Studia Occitanica* II, 55, it is sung for the feast of Saint Catherine. Also see Beck, *Die Melodien der Troubadours*, 65.

⁷⁷Paris, Bibliothèque Nationale latin 15139, 292v-293.

⁷⁸Robert Taylor, "'L'altrier cuidai aber druda' (PC 461.146): Edition and Study of a Hybrid-Language Parody Lyric," *Studia Occitanica* II, 194, used as his reason for rejecting the song as a troubadour work that "the vernacular motet belonged entirely to northern France and was not practised by the troubadours." However, apparently the text was never set as a motet, only inferred as such in the St. Victor manuscript. Is it possible that the melody of the motetus of the St. Victor manuscript and its several versions in other manuscripts could have been borrowed from a well-known troubadour song, "L'altrier cuidai?"

Music as Form

The songs of the troubadours really only take shape when they are performed, i.e. sung, chanted, or declaimed to a melody. It is at the time of performance that the equally logical structures of poetry and music become unified as song. As poetry, the song must take account of the syntax and meaning within a framework of rhyme and versification. On the other hand, the music must accommodate the poetic form while taking into account its own logical structures, e.g. mode, motive, and contour, within a framework of musical dynamic and cadence. The goal of the performer is to convey the meaning of the text, given the formal constraints of the song. Judging by the number of variants in the multiple versions of troubadour songs, performers must have had a considerable amount of freedom to manipulate the details within the logical structures of the music and poetry in performance.

In the troubadour repertory, the only commonly found direct formal correspondence between music and poetry is the verse-phrase unit. At nearly every other level, musical form and poetic form seldom correspond exactly or even approximately. Yet, as we have demonstrated numerous times in the course of the present study, they do tend to reinforce each other in ways that achieve a cumulative effect with each repetition over the course of five, six,

seven, or more stanzas. In addition to its role in helping to express the meaning of the song text, the melody of the song should also function as a means of bringing unity to the stanza. For example, with the change in sentiment that often occurs in passing from the *frons* to the *cauda* in the poetic text, the music often reflects that change by shifting to another area of the modal *ambitus*; yet, by the end of the stanza, it has returned to a position on or near the *finalis* to give a sense of final punctuation to the stanza and bring unity with the *frons* section.

The melody of a troubadour song, or of most any medieval song genre, is a formal matrix or structural idea consisting of conventional musical elements. The strength of the melody depends on the relative strength of the conventional elements and the logic of their placement in the matrix. The formal strength of a melody may be seen in the degree of melodic uniformity of multiple versions of a notated song and its contrafacts. Then, for example, the melody of Bernart's "Lark song" (P-C 70.43), mentioned above, showing remarkable uniformity among its versions and contrafacts, would be considered a strong melodic structure.⁷⁹ Testing such a hypothesis could involve locating the structural elements in a melody and determining the relative strength of each. Simple in principle, the

⁷⁹Van der Werf, *The chansons of the troubadours and trouvères*, 90.

hypothesis assumes that we understand the musical conventions of the troubadour era and its particular milieu. Unfortunately, musical conventions tend to be culture-conditioned, and unless their detailed written account is extant, which is not the case with the troubadours, the musical conventions of the past will be lost to us today. Thus, we are forced to resort to the written record, which is that of the ecclesiastical modes, and we may speculate using newly deduced principles based on the evidence of the extant musical sources.

In the case of Bernart's melody in P-C 70.43, we noted its remarkable conformity to the principles of Dorian mode. Using other terminology, Hendrik van der Werf identified the strength of this melody in its "prevailingly tertial structure,"⁸⁰ namely the chain d-f-a-c', which we have reconciled already with Dorian modal practice. By comparison, there is Folquet de Marseilla's "Amors, merce! no mueyra tan soven" (P-C 155.1) notated in MSS G and R. Few troubadour melodies come close to the number of variants found in the multiple versions of Folquet's tune. And, unlike the remarkable modal conformity in Bernart's song, Folquet's is filled with modal ambiguities.

Modal conformity was, evidently, an important factor in the accurate transmission of troubadour songs and in the

⁸⁰Van der Werf, *The chansons of the troubadours and trouvères*, 90.

modeling process. Mode may also be considered an important generative element in troubadour and related song genres. That generative element in its most basic form, the essence of modal logic, is the melodic archetype, or melody-type. Shaped and reshaped by the poetic exigencies of each new song that is set, the melody-type may disappear, absorbed into some general impression of modality. For now, one can only posit the existence of various melody-types. Nonetheless, the rediscovery of these melody-types is possible, though it will require an examination of formal and melodic similarities among songs in all of the medieval monophonic repertoires. The clues to locating melody-types and understanding modeling lie in the modal structures of a song, but extra-musical relationships such as similar imagery, poetic structure, and content can precipitate the investigation into the possibility of a shared melody-type. The results of serious research into modeling will reveal the interrelatedness of repertoires, and as a consequence may provide some probable musical models for the unnotated troubadour songs. If nothing else, it may produce an effective analytical tool for explaining the compositional process in medieval monophony.

APPENDIXES

APPENDIX A

The Core Repertory

The Core Repertory

| <u>Troubadour/Melody</u> | <u>MS</u> | <u>Genre</u> | <u>Form</u> | <u>VPS/PPS</u> * | <u>I-F/AMB</u> † |
|--|-----------|--------------|-------------|------------------|------------------|
| Aimeric de Belenoi P-C 9.13a (392.26) | R88r | Canso | OC | 9/1.60 | c'-f/e-f' |
| Aimeric de Peguillan P-C 10.12 | G38r | Canso | OC | 8/1.43 | g-e/d-e' |
| P-C 10.15 | G36r | Canso | OC | 8/1.54 | a-d/c-f' |
| P-C 10.25 | G37r | Canso | PcC | 8/1.68 | d'-d/c-f' |
| P-C 10.25 | R48v | Canso | PcC | 8/1.79 | c'-d/c-e' |
| P-C 10.27 | G35v | Canso | OC | 7/1.40 | c'-B/B-c' |
| P-C 10.41 | G37r | Canso | OC | 8/1.54 | f-f/e-f' |
| P-C 10.45 | R49r | Desc. | LT | 42/1.49 | c'-d/c-e' |
| P-C 10.45 | W185r | Desc. | LT | 42/1.05 | g-d/c-d' |
| Albertet de Sestaro P-C 16.5a (461.138) | W204r | Canso | OC | 9/1.16 | f'-g/f-g' |
| P-C 16.14 | W203r | Canso | OC | 8/inc. | g-g/f-g' |
| P-C 16.17a(461.167) | X91r | Canso | PcC | 8/1.92 | f'-a/f-a' |
| Arnaut Daniel P-C 29.6 | G73v | Canso | OC | 9/1.36 | a-a/d-d' |
| P-C 29.14 | G73r | Sest. | OC | 6/1.14 | c-c/B-c' |
| Arnaut de Maroill P-C 30.3 | G31r | Canso | OC | 7/1.49 | f'-g/f-g' |
| P-C 30.15 | R79v | Canso | OC | 10/1.26 | c'-c/c-d' |
| P-C 30.16 | R52r | Canso | PcC | 8/1.36 | a-d/c-c' |
| P-C 30.17 | R81r | Canso | OC | 7/1.37 | g-a/c-d' |
| P-C 30.19 | G33r | Canso | OC | 10/1.70 | d-d/c-d' |
| P-C 30.23 | R79r | Canso | OC | 8/1.40 | e'-g/c-g' |
| Beatritz de Dia P-C 46.2 | W204r | Canso | PcC | 7/1.41 | a-d/c-c' |
| Berenguier de Palazol P-C 47.1 | R37r | Canso | OC | 10/1.44 | e'-f/d-g' |
| P-C 47.3 | R37v | Canso | PcC | 8/1.88 | a-d/c-d' |
| P-C 47.4 | R36v | Canso | OC/r | 8/1.11 | a-g/d-f' |
| P-C 47.5 | R37r | Canso | PcC | 7/1.24 | d'-g/f-g' |
| P-C 47.6 | R37v | Canso | OC | 8/1.37 | c'-c'/f-g' |
| P-C 47.7 | R37r | Canso | LT | 10/1.34 | g-f/d-d' |
| P-C 47.11 | R37v | Canso | OC | 7/1.12 | g-a/f-g' |
| P-C 47.12 | R37r | Canso | OC | 8/1.37 | b-e'/f-g' |

* VPS/PPS="verses per stanza"/"pitches per syllable"

† I-F/AMB="initial pitch-final pitch"/"ambitus"

Bernart de Ventadorn

| | | | | | |
|-----------|-------|-------|------|---------|-----------|
| P-C 70.1 | R57r | Canso | PcC | 8/1.34 | e-f/c-c' |
| P-C 70.1 | G9v | Canso | OC | 8/1.47 | e-f/c-c' |
| P-C 70.1 | W202r | Canso | OC | 8/1.43 | a-c'/g-g' |
| P-C 70.4 | R56v | Canso | PcC | 8/1.52 | c-c/B-g |
| P-C 70.6 | R57v | Canso | PcC | 8/1.43 | e-f/c-b |
| P-C 70.6 | G13v | Canso | PcC | 8/1.21 | f-g/c-c' |
| P-C 70.7 | R57r | Canso | OC | 8/1.30 | a-g/f-e' |
| P-C 70.7 | G17r | Canso | OC | 8/1.36 | d-d/c-c' |
| P-C 70.7 | W190r | Canso | OC | 8/1.55 | f-g/f-f' |
| P-C 70.8 | R58r | Canso | OC | 8/1.53 | c'-g/d-d' |
| P-C 70.12 | R57r | Canso | PcC | 7/1.94 | d'-g/f-f' |
| P-C 70.12 | G14r | Canso | PcC | 7/1.47 | g-c/B-b |
| P-C 70.16 | R57v | Canso | LT | 8/1.36 | g-g/f-d' |
| P-C 70.16 | G20r | Canso | LT | 8/1.45 | c-c/B-g |
| P-C 70.17 | G19r | Canso | PcC | 8/1.45 | g-e/B-c' |
| P-C 70.19 | W195r | Canso | OC | 8/1.72 | b-c'/g-g' |
| P-C 70.23 | R57v | Canso | PcC | 8/1.38 | f-e/d-c' |
| P-C 70.23 | X89r | Canso | OC | 8/1.47 | f-d/d-d' |
| P-C 70.24 | W202v | Canso | OC | 8/1.58 | c-d/c-c' |
| P-C 70.25 | R58r | Canso | PcC | 12/1.44 | g-g/d-d' |
| P-C 70.31 | G9r | Canso | OC/r | 8/1.35 | d-d/c-c' |
| P-C 70.31 | W191r | Canso | OC/r | 8/1.59 | g-g/g-a' |
| P-C 70.36 | R57v | Canso | PcC | 9/1.43 | a-f/d-c' |
| P-C 70.36 | G20v | Canso | PcC | 9/1.28 | c'-a/f-d' |
| P-C 70.39 | R57v | Canso | OC | 8/1.32 | f-d/c-c' |
| P-C 70.41 | R56v | Canso | PcC | 8/1.43 | e-d/d-d' |
| P-C 70.41 | G10v | Canso | PcC | 8/1.31 | g-d/d-d' |
| P-C 70.41 | W188r | Canso | PcC | 8/1.29 | c'- /f-g' |
| P-C 70.42 | X88r | Canso | OC/r | 7/1.52 | e'-g/g-a' |
| P-C 70.43 | R56v | Canso | OC/r | 8/1.50 | d-d/c-d' |
| P-C 70.43 | G10r | Canso | OC/r | 8/1.45 | d-d/c-d' |
| P-C 70.43 | W190v | Canso | OC/r | 8/1.56 | d-d/c-d' |
| P-C 70.45 | W191r | Canso | inc. | 7/inc. | inc. |

Bertran de Born

| | | | | | |
|-----------|-----|-------|----|---------|-----------|
| P-C 80.37 | R6v | Sirv. | LT | 11/1.07 | c'-g/d-d' |
|-----------|-----|-------|----|---------|-----------|

Blacasset

| | | | | | |
|-------------------|------|-------|------|--------|----------|
| P-C 96.2 (461.50) | W78v | Canso | OC/r | 9/1.27 | f-f/c-e' |
|-------------------|------|-------|------|--------|----------|

Cadenet

| | | | | | |
|------------|------|------|------|--------|----------|
| P-C 106.14 | R52r | Alba | OC/r | 9/2.48 | d-d/c-d' |
|------------|------|------|------|--------|----------|

Daude de Pradas

| | | | | | |
|-----------|-------|-------|----|--------|----------|
| P-C 124.5 | W196r | Canso | OC | 7/1.38 | a-a/g-f' |
|-----------|-------|-------|----|--------|----------|

Folquet de Marseille

| | | | | | |
|-----------|------|-------|------|--------|-----------|
| P-C 155.1 | R42v | Canso | OC | 7/1.59 | c'-g/d-a' |
| P-C 155.1 | G1v | Canso | OC | 7/1.43 | a-c/B-c' |
| P-C 155.3 | R43r | Canso | OC/r | 8/1.79 | d-d/c-d' |
| P-C 155.3 | G4r | Canso | OC/r | 8/1.91 | f-d/c-d' |

| | | | | | |
|------------|-------|-------|------|-----------|-----------|
| P-C 155.5 | R43v | Canso | OC | 10/1.42 | c'-d/c-d' |
| P-C 155.5 | G4v | Canso | OC | 10/1.50 | c'-f/c-d' |
| P-C 155.8 | G5r | Canso | OC/r | 10/1.65 | e-a/c-f' |
| P-C 155.10 | R42r | Canso | OC/r | 9/1.67 | a-c/c-d' |
| P-C 155.10 | G8v | Canso | OC/r | 9/1.76 | a-d/c-d' |
| P-C 155.10 | W200v | Canso | OC/r | 9/1.93 | c'-g/f-g' |
| P-C 155.11 | G6v | Canso | OC | 8/1.59 | a-d/B-d' |
| P-C 155.14 | R42v | Canso | OC/r | 10/1.75 | a-f/c-d' |
| P-C 155.14 | G3v | Canso | OC | 10/1.96 | a-d/c-d' |
| P-C 155.16 | R51v | Canso | OC | 8/1.61 | a-c/c-c' |
| P-C 155.16 | G1r | Canso | OC | 8/1.61 | a-c/c-c' |
| P-C 155.18 | R43r | Canso | OC | 10/1.38 | a-d/c-d' |
| P-C 155.18 | G2r | Canso | OC | 10/1.57 | a-d/c-d' |
| P-C 155.21 | G3r | Canso | OC/r | 8/1.62 | a-d/c-d' |
| P-C 155.21 | W188r | Canso | inc. | 8/[1.74] | -g/f-g' |
| P-C 155.22 | R42v | Canso | OC | 8/1.73 | a-e/c-c' |
| P-C 155.22 | G2v | Canso | OC/r | 8/1.64 | a-d/c-d' |
| P-C 155.22 | W188v | Canso | [OC] | inc. | a- /c-c' |
| P-C 155.23 | R42v | Canso | OC | 12/1.44 | f-c/c-e' |
| P-C 155.23 | G5v | Canso | OC | 12/1.40 | g-g/c-d' |
| P-C 155.23 | W188v | Canso | OC | 12/[1.39] | g-g/c-d' |
| P-C 155.27 | R43r | Canso | OC/r | 10/1.63 | c'-c/c-d' |
| P-C 155.27 | G7r | Canso | OC/r | 10/1.64 | c'-c/B-c' |

Gaucelm Faidit

| | | | | | |
|------------|-------|-------|------|----------|-----------|
| P-C 167.4 | R44v | Canso | OC | 13/1.53 | c'-c/c-e' |
| P-C 167.15 | R44r | Canso | OC | 10/1.72 | a-d/c-d' |
| P-C 167.15 | G28v | Canso | OC | 10/1.43 | a-d/c-d' |
| P-C 167.15 | X87r | Canso | OC | 10/1.69 | a-d/c-d' |
| P-C 167.17 | G27v | Canso | OC/r | 10/1.48 | d'-d/c-e' |
| P-C 167.22 | G29v | Planh | OC | 9/1.68 | a-d/B-c' |
| P-C 167.22 | W191v | Planh | OC | 9/[1.44] | a-c/B-c' |
| P-C 167.22 | X87r | Planh | OC | 9/1.67 | a-c/B-c' |
| P-C 167.22 | 89v | Planh | OC | 9/1.40 | a-f/B-d' |
| P-C 167.27 | G26v | Canso | PcC | 9/1.55 | d'-d/c-f' |
| P-C 167.30 | R41v | Canso | PcC | 9/1.31 | d'-g/e-e' |
| P-C 167.30 | G28r | Canso | PcC | 9/1.32 | d'-d/c-e' |
| P-C 167.30 | W220r | Canso | PcC | 9/1.23 | d'-d/c-e' |
| P-C 167.32 | R44r | Canso | PcC | 16/1.59 | c'-g/f-g' |
| P-C 167.32 | G23r | Canso | PcC | 16/1.50 | c'-e/A-e' |
| P-C 167.32 | X90r | Canso | PcC | 16/1.73 | d'-g/c-g' |
| P-C 167.34 | G26r | Canso | OC/r | 13/1.85 | c'-d/c-d' |
| P-C 167.37 | R44r | Canso | PcC | 8/1.37 | c'-d/c-d' |
| P-C 167.37 | X84r | Canso | OC | 8/1.47 | f'-g/d-g' |
| P-C 167.43 | R43v | Canso | PcC | 11/1.42 | c'-g/f-f' |
| P-C 167.43 | G30r | Canso | OC | 11/1.99 | c'-f/B-f' |
| P-C 167.43 | W202r | Canso | OC | 11/2.08 | c'-d/A-f' |
| P-C 167.52 | R45v | Canso | OC | 10/1.52 | d-g/c-d' |
| P-C 167.52 | G27r | Canso | OC | 10/1.65 | d-d/A-d' |
| P-C 167.52 | X86v | Canso | OC | 10/1.78 | d-d/c-d' |
| P-C 167.53 | R44v | Canso | PcC | 9/1.52 | c'-d/c-d' |
| P-C 167.53 | X86r | Canso | OC | 9/1.30 | g-d/c-d' |

| | | | | | |
|------------------------|-------|--------|-------|----------|------------|
| P-C 167.56 | G22v | Canso | OC | 11/1.65 | d'-d/c-d' |
| P-C 167.56 | X89v | Canso | OC | 11/1.57 | g-d/c-d' |
| P-C 167.59 | R46r | Canso | OC | 9/1.46 | d'-d/d-e' |
| P-C 167.59 | G30v | Canso | OC | 9/1.63 | c'-d/c-d' |
| Guillem VII | | | | | |
| P-C 183.10 | Chigi | Canso | inc. | 4/inc | d- /inc. |
| Gui d'Uisel | | | | | |
| P-C 194.3 | G59r | Canso | OC | 9/1.31 | b-c'/f-b' |
| P-C 194.6 | G59v | Canso | OC | 10/1.33 | a-c/c-c' |
| P-C 194.8 | W196v | Canso | OC | 9/1.31 | a-c/c-d' |
| P-C 194.19 | G58r | Canso | OC | 8/1.36 | d'-a/g-a' |
| Guillem Ademar | | | | | |
| P-C 202.8 | R63r | Canso | PcC | 6/1.88 | a-d/c-d' |
| Guillem Augier Novella | | | | | |
| P-C 205.5 | W186v | Desc. | Desc. | 100/1.01 | g-d/c-d' |
| Guillem Magret | | | | | |
| P-C 223.1 | W201v | Sirv. | OC | 11/1.50 | c'-c'/g-b' |
| P-C 223.3 | W192r | Canso | OC | 10/1.67 | g-c/B-d' |
| Guillem de St. Leidier | | | | | |
| P-C 234.16 | R41v | Canso | OC | 6/[1.25] | d'-c/c-d' |
| P-C 234.16 | G75r | Canso | OC | 6/1.29 | a-c/B-c' |
| Guiraut de Borneill | | | | | |
| P-C 242.45 | R9v | Sirv. | OC/r | 10/1.2 | e-d/c-c' |
| P-C 242.51 | R82r | Canso | OC/r | 10/1.15 | a-d/c-d' |
| P-C 242.64 | R8v | Alba | PcC | 5/1.71 | d-d/c-c' |
| P-C 242.69 | R8r | Tenso | PcC | 8/1.49 | f-g/G-b |
| Guiraut d'Espaigna | | | | | |
| P-C 244.1a | W186r | Sacred | Refr. | 18/1.04 | a-f/d-d' |
| Guiraut Riquier | | | | | |
| P-C 248.1 | R104v | Canso | OC/r | 7/2.22 | g-g/c-d' |
| P-C 248.2 | R105r | Canso | PcC | 11/1.53 | d'-g/f-g' |
| P-C 248.5 | R104r | Canso | PcC | 9/1.28 | f-d/c-c' |
| P-C 248.6 | R103v | Canso | OC | 8/1.65 | f-f/c-d' |
| P-C 248.7 | R104v | Sacred | PcC | 14/2.34 | d-d c-d' |
| P-C 248.8 | R104r | Canso | PcC | 9/1.97 | d-d/c-d' |
| P-C 248.10 | R104r | Canso | LT | 8/1.71 | f-f/d-b |
| P-C 248.12 | R108r | Sirv. | PcC | 10/1.99 | f-g/c-f' |
| P-C 248.13 | R105r | Canso | OC | 8/1.66 | f-d/c-d' |
| P-C 248.18 | R104v | Canso | PcC | 7/1.95 | e-d/c-d' |
| P-C 248.19 | R104v | Si-Ca | PcC | 9/1.81 | a-d/c-e' |
| P-C 248.21 | R107r | Si-Ca | PcC | 8/2.03 | f-d/c-d' |
| P-C 248.23 | R105r | Canso | OC | 8/2.34 | c'-d/c-d' |
| P-C 248.24 | R105v | Canso | OC | 12/1.90 | a-d/c-d' |

| | | | | | |
|------------|-------|--------|-----|---------|-----------|
| P-C 248.26 | R103v | Canso | PcC | 14/1.39 | d'-g/g-g' |
| P-C 248.27 | R107v | Sacred | OC | 10/2.37 | f-d/c-d' |
| P-C 248.29 | R106r | Canso | PcC | 7/2.20 | d'-f/c-f' |
| P-C 248.30 | R108r | Sirv. | PcC | 8/1.81 | g-g/c-c' |
| P-C 248.31 | R108r | Sacred | PcC | 9/1.94 | f-g/c-d' |
| P-C 248.33 | R106r | Sirv. | PcC | 7/2.26 | a-g/c-d' |
| P-C 248.44 | R105v | Sacred | PcC | 7/2.49 | a-d/c-d' |
| P-C 248.45 | R108v | Sirv. | PcC | 8/1.88 | g-e/c-c' |
| P-C 248.46 | R106r | Sacred | PcC | 7/4.08 | a-d/c-c' |
| P-C 248.48 | R106v | Crus. | PcC | 8/1.80 | f-d/c-d' |
| P-C 248.52 | R108r | Sirv. | PcC | 10/2.62 | g-d/c-d' |
| P-C 248.53 | R106v | Canso | OC | 9/1.73 | f-d/c-d' |
| P-C 248.55 | R107v | Sacred | PcC | 8/2.53 | d'-g/g-a' |
| P-C 248.56 | R105v | Canso | PcC | 9/1.97 | a-d/c-d' |
| P-C 248.57 | R110v | Retroh | PcC | 8/2.04 | a- /c-d' |
| P-C 248.58 | R104r | Canso | PcC | 8/1.64 | c-d/c-d' |
| P-C 248.60 | R106r | Canso | OC | 8/2.07 | c-d/c-d' |
| P-C 248.61 | R108v | Sacred | OC | 8/2.20 | a-d/c-d' |
| P-C 248.62 | R107v | Sirv. | PcC | 7/2.51 | a-d/c-d' |
| P-C 248.63 | R105v | Planh | PcC | 8/1.70 | a-d/c-d' |
| P-C 248.65 | R110v | Retroh | PcC | 10/1.67 | d-d/c-a |
| P-C 248.66 | R107v | CansoR | PcC | 10/1.94 | f-f/c-c' |
| P-C 248.67 | R105r | Sirv. | PcC | 12/1.98 | c'-a/c-d' |
| P-C 248.68 | R107r | Sirv. | PcC | 9/2.08 | f-g/c-e' |
| P-C 248.69 | R107v | Sacred | LT | 10/2.86 | a-d/c-d' |
| P-C 248.71 | R106v | Canso | PcC | 8/1.85 | a-d/c-d' |
| P-C 248.78 | R110v | Retroh | PcC | 9/1.60 | e-e/c-a |
| P-C 248.79 | R107r | Sirv. | PcC | 9/1.91 | a-d/c-c' |
| P-C 248.80 | R105r | Sirv. | PcC | 9/1.98 | a-d/c-c' |
| P-C 248.82 | R103v | Canso | PcC | 8/1.69 | a-d/c-d' |
| P-C 248.83 | R103v | Canso | OC | 8/1.92 | f-d/c-c' |
| P-C 248.85 | R106v | CansoR | PcC | 12/1.68 | c-g/c-c' |
| P-C 248.87 | R107r | Sirv. | PcC | 7/2.31 | a-g/c-d' |
| P-C 248.89 | R107r | Si-Ca | PcC | 9/2.00 | c-g/c-e' |

Jaufre Rudel

| | | | | | |
|-----------|-------|-------|-----|--------|-----------|
| P-C 262.2 | R63r | Canso | PcC | 7/2.20 | c-c/c-c' |
| P-C 262.2 | W189v | Canso | PcC | 7/2.20 | g-g/f-g' |
| P-C 262.2 | X81v | Canso | PcC | 7/2.23 | d-c/c-d' |
| P-C 262.3 | R63r | Canso | PcC | 6/1.81 | c'-c/c-d' |
| P-C 262.5 | R63v | Canso | PcC | 7/1.69 | d-d.A-a |
| P-C 262.6 | R63v | Canso | PcC | 7/1.89 | g-f/d-f' |

Jordan Bonel

| | | | | | |
|-----------|-------|-------|-----|--------|----------|
| P-C 273.1 | W201r | Canso | PcC | 9/1.54 | f-d/c-d' |
|-----------|-------|-------|-----|--------|----------|

Marcabru

| | | | | | |
|------------|-------|-------|------|--------|-----------|
| P-C 293.13 | W203v | Sirv. | OC | 8/1.72 | f-d/c-e' |
| P-C 293.18 | R5v | Sirv. | OC | 6/1.34 | f-d/c-a |
| P-C 293.30 | R5r | Pastl | PcC | 7/1.29 | c'-a/g-g' |
| P-C 293.35 | W194v | Crus. | OC/r | 9/1.60 | c'-a/d-f' |

Matfre Ermengau

| | | | | | |
|-----------|-----------------------------|-------|----|---------|---------|
| P-C 297.4 | W ¹ ₄ | Canso | OC | 11/1.53 | a-d/c-b |
| P-C 297.4 | W ² ₁ | Canso | OC | 11/1.58 | a-d/c-b |
| P-C 297.4 | Esc | Canso | OC | 11/1.55 | a-d/c-b |
| P-C 297.4 | Len ₁ | Canso | OC | 11/1.56 | a-d/c-b |

Monge de Montaudou

| | | | | | |
|------------|------|-------|------|--------|-----------|
| P-C 305.6 | R39v | Canso | PcC | 9/1.47 | d-g/B-c' |
| P-C 305.10 | R40r | Enueg | OC/r | 9/1.05 | c'-f/c-d' |

Peire d'Alvergne

| | | | | | |
|------------|-------|-------|-----|--------|-----------|
| P-C 323.4 | W190v | Tenso | OC | 7/1.59 | a-g/c-d' |
| P-C 323.15 | R6r | Canso | OC | 7/2.42 | f-c/c-f' |
| P-C 323.15 | X86 | Canso | PcC | 7/2.82 | d'-g/f-b' |

Peire Cardenal

| | | | | | |
|------------|------|-------|------|---------|----------|
| P-C 335.7 | R72v | Sirv. | OC/r | 10/1.11 | a-d/c-d' |
| P-C 335.49 | R72r | Sirv. | OC/r | 8/1.17 | a-c/c-d' |
| P-C 335.67 | R69v | Sirv. | PcC | 8/1.30 | a-d/c-d' |

Peire Raimon de Toloza

| | | | | | |
|-----------|------|-------|------|---------|-----------|
| P-C 355.5 | G52r | Canso | OC/r | 11/1.79 | d'-g/f-g' |
|-----------|------|-------|------|---------|-----------|

Peire Vidal

| | | | | | |
|------------|-------|-------|------|---------|-----------|
| P-C 364.4 | R46v | Crus. | OC/r | 8/1.24 | f-f/e-f' |
| P-C 364.4 | G41v | Crus. | OC | 8/1.34 | c-d/B-d' |
| P-C 364.4 | X85v | Crus. | OC/r | 8/1.33 | f-f/e-g' |
| P-C 364.7 | R65r | Sirv. | LT | 9/1.36 | a-f/c-d' |
| P-C 364.11 | R48r | Canso | OC | 10/1.73 | d-c/c-d' |
| P-C 364.11 | G40v | Canso | OC | 10/2.22 | e-c/G-f' |
| P-C 364.11 | X87v | Canso | OC | 10/1.96 | e-c/G-f' |
| P-C 364.24 | R64v | Sirv. | OC/r | 10/1.39 | g'-g/g-a' |
| P-C 364.30 | R64v | Sirv. | OC | 8/1.42 | f-e/c-d' |
| P-C 364.31 | R64r | Canso | OC | 8/1.45 | f-g/d-e' |
| P-C 364.36 | R64r | Canso | PcC | 8/1.38 | g-a/f-a' |
| P-C 364.37 | G42v | Canso | OC | 9/1.81 | c'-c/c-e' |
| P-C 364.39 | R63v | Si-Ca | OC | 8/1.36 | d'-c/c-e' |
| P-C 364.39 | G42r | Si-Ca | OC | 8/1.50 | a-c/B-d' |
| P-C 364.39 | W204v | Si-Ca | OC | 8/1.66 | e'-g/f-g' |
| P-C 364.40 | G41r | Canso | OC | 7/1.41 | c'-c/B-d' |
| P-C 364.42 | R64v | Canso | OC | 6/1.27 | c'-g/c-e' |
| P-C 364.49 | W197r | Canso | OC/r | 8/1.59 | c'-c/A-d' |

Peirol

| | | | | | |
|------------|------|-------|------|--------|----------|
| P-C 366.2 | R88r | Canso | OC/r | 8/1.17 | e-d/c-c' |
| P-C 366.3 | G48v | Canso | PcC | 6/1.85 | a-c/c-c' |
| P-C 366.6 | G46v | Canso | PcC | 9/1.25 | f-d/c-d' |
| P-C 366.9 | R87v | Canso | PcC | 8/1.40 | d-d/c-b |
| P-C 366.9 | G45v | Canso | PcC | 8/1.26 | d-d/c-b |
| P-C 366.11 | G44r | Canso | PcC | 8/1.19 | g-g/f-e' |
| P-C 366.12 | G49v | Canso | PcC | 7/1.28 | d-d/G-a' |
| P-C 366.12 | X88v | Canso | PcC | 7/1.38 | a-a/d-e' |

| | | | | | |
|-----------------------|-------|--------|------|----------|------------|
| P-C 366.13 | G43r | Canso | OC | 7/1.44 | g-g/b-c' |
| P-C 366.14 | G43v | Canso | PcC | 8/1.61 | d-a/d-d' |
| P-C 366.15 | G48r | Canso | PcC | 12/1.75 | c-c/B-b |
| P-C 366.19 | R47r | Canso | PcC | 8/1.07 | b-g/c-d' |
| P-C 366.20 | R88v | Canso | PcC | 8/1.39 | b-d/d-d' |
| P-C 366.21 | G45r | Canso | ABA | 7/1.66 | g-c/c-d' |
| P-C 366.22 | G49v | Canso | OC | 8/1.41 | c'-c/c-c' |
| P-C 366.26 | G46r | Canso | LT | 8/1.16 | c-d/c-c' |
| P-C 366.29 | G48v | Tenso | OC/r | 9/1.22 | a-a/d-d' |
| P-C 366.31 | G50r | Canso | ABA | 7/1.55 | f-g/f-d' |
| P-C 366.33 | G47v | Canso | OC | 8/1.43 | d-d/c-c' |
| Perdigo | | | | | |
| P-C 370.9 | G64r | Canso | OC | 9/1.61 | d-f/c-f' |
| P-C 370.13 | G65r | Canso | OC | 9/1.65 | f-d/c-d' |
| P-C 370.14 | G64v | Canso | OC | 8/2.09 | a-c/c-e' |
| P-C 370.14 | X89r | Canso | OC | 8/[1.96] | f- /c-d' |
| Pistoleta | | | | | |
| P-C 372.3 | X82r | Sirv. | PcC | 8/1.21 | d'-d'/e-g' |
| P-C 372.3 | O125 | Sirv. | PcC | 8/1.12 | d'-a/d-e' |
| Pons de Capdoill | | | | | |
| P-C 375.14 | W202v | Canso | PcC | 8/1.84 | d'-f/e-f' |
| P-C 375.16 | G78v | Canso | PcC | 8/1.39 | c'-A/A-d' |
| P-C 375.19 | G79r | Canso | OC | 8/1.55 | a-g/d-g' |
| P-C 375.27 | R55v | Canso | PcC | 9/1.35 | c'-c/B-d' |
| P-C 375.27 | X90v | Canso | PcC | 9/1.36 | f'-f/e-g' |
| Pons d'Ortafas | | | | | |
| P-C 379.2 | R30v | Canso | PcC | 8/1.41 | a-a/e-d' |
| Raimbaut d'Aurenga | | | | | |
| P-C 389.36 | X88v | Canso | OC | 8/1.47 | a-g/f-f' |
| Raimbaut de Vaqueiras | | | | | |
| P-C 392.2 | R61r | Canso | OC | 8/1.35 | f-g/c-d' |
| P-C 392.3 | R61v | Crus. | PcC | 11/1.57 | a-d/c-d' |
| P-C 392.9 | R62r | Estam. | Lai | 20/1.15 | e-c/c-c' |
| P-C 392.13 | R61v | Canso | FcC | 8/1.42 | g-b/c-d' |
| P-C 392.18 | R48v | Canso | FcC | 12/1.82 | g-d/c-f' |
| P-C 392.24 | R61v | Sirv. | LT | 12/1.41 | b-g/g-a' |
| P-C 392.28 | R61r | Canso | OC | 8/1.70 | g-g/c-f' |
| Raimon Jordan | | | | | |
| P-C 404.4 | W192v | Canso | PcC | 9/1.53 | c'-g/f-f' |
| P-C 404.11 | W194r | Canso | OC/r | 8/1.52 | a-d/c-d' |
| Raimon de Miraval | | | | | |
| P-C 406.2 | R83v | Canso | PcC | 9/1.59 | d-d/c-d' |
| P-C 406.2 | G68r | Canso | PcC | 9/1.95 | d-d/c-d' |
| P-C 406.7 | R87r | Canso | LT | 10/1.37 | g-g/f-e' |

| | | | | | |
|------------|------|-------|------|---------|------------|
| P-C 406.7 | G69r | Canso | LT | 10/1.20 | a-c'/g-a' |
| P-C 406.8 | R87v | Canso | PcC | 8/1.87 | f-f/c-d' |
| P-C 406.9 | R84v | Canso | OC/r | 8/2.09 | e'-g/f-a' |
| P-C 406.12 | R83v | Canso | OC/r | 9/1.65 | d-d/A-b |
| P-C 406.13 | R83v | Canso | OC/r | 8/1.41 | d'-g/f-a' |
| P-C 406.13 | G67v | Canso | PcC | 8/1.47 | d'-g/f-g' |
| P-C 406.14 | R87v | Canso | PcC | 9/1.26 | f-g/e-f' |
| P-C 406.15 | R83v | Canso | OC | 8/1.42 | d-c/c-c' |
| P-C 406.18 | R84r | Canso | OC | 8/1.52 | c'-g/c-e' |
| P-C 406.20 | R84r | Canso | PcC | 8/1.24 | a-d/c-c' |
| P-C 406.20 | G68v | Canso | PcC | 8/1.44 | a-d/c-d' |
| P-C 406.21 | R87r | Canso | PcC | 8/1.24 | f-f/c-c' |
| P-C 406.22 | R86v | Canso | OC | 8/1.27 | c-d/c-c' |
| P-C 406.23 | R86r | Canso | PcC | 7/1.57 | a-a/g-a' |
| P-C 406.24 | R86r | Canso | PcC | 8/1.44 | e-f/e-c' |
| P-C 406.28 | R83r | Canso | OC | 8/1.76 | g'-c'/g-a' |
| P-C 406.31 | R87r | Canso | PcC | 8/1.61 | g-c'/f-a' |
| P-C 406.36 | R84v | Canso | OC | 8/1.81 | f-f/e-g' |
| P-C 406.39 | R87v | Canso | OC | 8/1.74 | b-g/e-e' |
| P-C 406.40 | R83v | Canso | OC/r | 8/1.78 | d-c/c-c' |
| P-C 406.42 | R84r | Canso | OC/r | 8/1.35 | e-g/c-b |
| P-C 406.44 | R84v | Canso | OC/r | 8/1.36 | f-f/c-c' |
| P-C 406.47 | R86v | Canso | PcC | 9/1.84 | f-d/c-c' |

Richard de Berbezill

| | | | | | |
|------------|-------|-------|------|---------|-----------|
| P-C 421.1 | G60v | Canso | OC | 9/1.81 | d-f/B-c' |
| P-C 421.1 | W195v | Canso | OC | 9/1.61 | a-d'/B-d' |
| P-C 421.2 | G63r | Canso | FcC | 11/1.66 | e-c/c-c' |
| P-C 421.2 | W195v | Canso | FcC | 11/1.77 | d'-g/g-g' |
| P-C 421.2 | X84r | Canso | FcC | 11/1.86 | a-c/c-c' |
| P-C 421.3 | X85r | Canso | OC | 11/1.57 | g-g/c-c' |
| P-C 421.10 | W200r | Canso | OC/r | 8/1.53 | g-c/B-d' |

Uc Brunet

| | | | | | |
|-----------|------|-------|----|--------|----------|
| P-C 450.3 | R66r | Sirv. | OC | 6/2.60 | f-d/c-d' |
|-----------|------|-------|----|--------|----------|

Uc de St. Circ

| | | | | | |
|------------|------|-------|-----|---------|-----------|
| P-C 457.3 | G84r | Canso | PcC | 10/1.56 | d'-d/B-e' |
| P-C 457.26 | G83v | Canso | PcC | 8/1.44 | d'-d/c-e' |
| P-C 457.40 | G82v | Canso | LT | 9/1.86 | a-e/c-d' |

Anonymous

| | | | | | |
|-------------|-------|--------|------|----------|------------|
| P-C 461.9 | W196r | Cobla | OC | 10/2.11 | f'-c'/f-a' |
| P-C 461.12 | X82v | Balada | Refr | 8/1.24 | b-c/B-c' |
| P-C 461.13 | W191r | Canso | PcC | 7/1.95 | A-d/A-c' |
| P-C 461.20a | W187v | Dansa | Refr | 12/1.37 | a-f/c-c' |
| P-C 461.37 | W117r | Acort | Lai | 74/1.23 | d-d/A-c' |
| P-C 461.67a | W185v | Desc. | Lai | 80/1.02 | d'-g/e-a' |
| P-C 461.92 | W1v | Dansa | Refr | 12/1.56 | a-d/c-c' |
| P-C 461.102 | W199v | Canso | OC/r | 12/1.60 | c-d/A-c' |
| P-C 461.122 | W213v | Lai | Lai | 161/1.26 | c'-g/B-d' |
| P-C 461.122 | T74r | Lai | Lai | /1.16 | g'-d'/g-a' |

| | | | | | |
|-------------|-------|-------|------|----------|--------------|
| P-C 461.124 | W212r | Lai | Lai | 202/1.09 | g'-g/g-a' |
| P-C 461.124 | T72r | Lai | Lai | /1.1 | f'-g/g-g' |
| P-C 461.146 | W199r | Si-Ca | OC | 30/1.07 | g'-f'/c'-c'' |
| P-C 461.148 | X91v | Past. | LT | 13/1.18 | f-g/f-d' |
| P-C 461.150 | W203v | Cobla | PcC | 8/[1.96] | -d/c-d' |
| P-C 461.152 | W201r | Cobla | OC | 12/1.75 | f-f e-f' |
| P-C 461.196 | W1v | Cobla | Refr | 12/1.14 | a-d/d-c' |
| P-C 461.197 | W190r | Canso | PcC | 7/1.57 | a-a/g-g' |
| P-C 461.230 | W78v | Dansa | Refr | 12/1.46 | a-d/c-d' |

KEY

CansoR = Canso Redonda

Crus. = Crusade Song

FcC = Frons with Caudae

inc. = incomplete version; also []

LT = Lai Type

OC= Oda Continua

OC/r= Oda Continua with repeated material

Past. = Pastorela

PcC= Pedes cum Cauda

Refr = Refrain form

Retroh. = Retrohencha

Sest. = Sestina

Sirv. = Sirventes

Si-Ca = Sirventes-Canso

APPENDIX B

The Satellite Repertories

The Satellite Repertories

| <u>Troubadour/Melody</u> | <u>MS</u> | <u>Genre</u> | <u>Form</u> | <u>VPS/PPS*</u> | <u>IF/AMB+</u> |
|--------------------------|----------------|--------------|-------------|-----------------|----------------|
| Anonymous | | | | | |
| P-C 461.8b | Chigi | Planh | OC | 4/1.93 | c-d/c-d' |
| P-C 461.8c | Chigi | Planh | PcC | 7/1.73 | c-e/c-g |
| P-C 461.20b | Barc | Dansa | Refr | 8/1.66 | c'-g/f-e' |
| P-C 461.24a | Barc | Dansa | Refr | 9/1.15 | g-g/g-f' |
| P-C 461.42b | Chigi | Planh | PcC | 4/2.07 | a-a/f-f' |
| P-C 461.42c | Chigi | Planh | inc. | inc | d- /d-b |
| P-C 461.46a | 1139 | Sacred | OC | 6/1.35 | c-d/c-d' |
| P-C 461.84a | Chigi | Planh | OC | 4/1.75 | g-g/f-e' |
| P-C 461.114a | MO120 | Planh | OC | 4/1.69 | g-g/f-e' |
| P-C 461.121a | Chigi | Planh | OC | 4/1.98 | g-g/f-e' |
| P-C 461.141a | Chigi | Planh | OC | 6/1.76 | a-d/c-c' |
| P-C 461.148a | MO196 | Motet | Refr | 8/1.41 | f'-f' /g-g' |
| P-C 461.148b | 25532 | Refr | Refr | 2/1.44 | c'-c' /g-f' |
| P-C 461.148b | MO196 | Motet | Refr | 8/1.38 | c'-c' /g-f' |
| P-C 461.160a | Chigi | Planh | LT | 12/1.59 | c-d/c-c' |
| P-C 461.164b | 1139 | Sacred | OC | 4/1.54 | d'-d/c-d' |
| P-C 461.165a | Chigi | Planh | Refr | 5/1.47 | d-g/d-e' |
| P-C 461.170a | CL | Motet | OC | 8/1.27 | a-d/c-d' |
| P-C 461.170a | T181 | Motet | OC | 8/1.27 | c'-d/c-f' |
| P-C 461.170a | MO196 | Motet | OC | 8/1.23 | a-d/c-d' |
| P-C 461.181a | 1139 | Sacred | Refr | 6/1.64 | d-d/c-d' |
| P-C 461.192a | V151 | Sacred | OC | 6/1.79 | a-f/c-d' |
| P-C 461.199a | Mad | Sacred | Refr | 11/1.29 | d-d/c-d' |
| P-C 461.215a | Chigi | Planh | OC | 4/1.47 | d-f/d-e' |
| P-C 461.215b | Chigi | Planh | OC/r | 5/1.66 | c-d/c-d' |
| P-C 461.215c | Chigi | Planh | PcC | 5/1.44 | a-a/f-e' |
| P-C 461.215d | Barc | Dansa | Refr | 6/1.20 | f-f/c-a |
| P-C 461.218a | Chigi | Planh | OC | 8/1.28 | d-d/c-d' |
| P-C 461.219a | Chigi | Planh | OC/r | 7/1.80 | e-d/c-d' |
| P-C 461.225a | Chigi | Planh | inc. | inc/2.71 | d- /c-e' |
| P-C 461.251b | Barc | Dansa | inc. | inc/1.6 | -g/f-c' |
| "El cor ai un'" | 2 | Motet | OC | 26/1.08 | f'-a/f-g' |
| "Molt i fetz" | X ^a | Canso | inc. | inc/2.32 | A- /A-b |

Manuscripts

MO120 = Montpellier, Bibliotheque municipale 120

MO196 = Montpellier, Bibliotheque, l'Ecole de Medicine H196

25532 = Paris, Bibliotheque Nationale f. fr. 25532

CL = Paris, Bibliotheque Nationale, nouv. acq. fr. 13521

Mad = Madrid, Biblioteca Nacional 105

W2 = Wolfenbüttel, Herzog August Bibliothek, Helmst. 1099

Xa = Milan, Biblioteca Ambrosiana 465 inf.

APPENDIX C

Summary of Troubadour Repertory

Summary of Troubadour Repertory

| | Canso | Sirv-Ca | Sirv.iEn. | Tenso | Alba | Past'la | Planh | Cru/Sac | Dani/Est | Des/Lai | Retroh. | Coblas | Motet | TOTAL |
|---------------------|--------|---------|-----------|-------|-------|---------|--------|---------|----------|---------|---------|--------|-------|--------|
| CORE REPTORY | | | | | | | | | | | | | | |
| MS R | 112 | 5 | 22 | 1 | 2 | 1 | 1 | 11 | 1 | 1 | 3 | | | 160 |
| MS G | 77 | | 1 | 1 | | | 1 | 1 | | | | | | 81 |
| MS M | 33 | 2 | 2 | 1 | | | 1 | 1 | 4 | 5 | | | 4 | 53 |
| MS I | 18 | | 1 | | | 1 | 1 | 1 | 1 | 1 | | | | 23 |
| TOTALS | 240 | 7 | 26 | 3 | 2 | 2 | 4 | 14 | 6 | 6 | 3 | 4 | | 317 |
| PERCENT | 75.71% | 2.21% | 8.20% | 0.95% | 0.63% | 0.63% | 1.26% | 4.42% | 1.89% | 1.89% | 0.95% | 1.26% | | |
| MS R | 70.00% | 3.13% | 13.75% | 0.63% | 1.25% | 0.63% | 0.63% | 6.88% | 0.63% | 0.63% | 1.88% | 0.00% | | |
| MS G | 95.06% | 0.00% | 1.23% | 1.23% | 0.00% | 0.00% | 1.23% | 1.23% | 0.00% | 0.00% | 0.00% | 0.00% | | |
| MS M | 62.26% | 3.77% | 3.77% | 1.89% | 0.00% | 0.00% | 1.89% | 1.89% | 7.55% | 9.43% | 0.00% | 7.55% | | |
| MS I | 78.26% | 0.00% | 4.35% | 0.00% | 0.00% | 4.35% | 4.35% | 4.35% | 4.35% | 0.00% | 0.00% | 0.00% | | |
| AVERAGE | 76.40% | 1.72% | 5.78% | 0.94% | 0.31% | 1.24% | 2.02% | 3.59% | 3.13% | 2.51% | 0.47% | 1.89% | | |
| STD | 12.17% | 1.74% | 4.75% | 0.70% | 0.54% | 1.81% | 1.41% | 2.23% | 3.04% | 4.00% | 0.81% | 3.27% | | |
| MS K(trv) | | | 1 | | | | | | | | | | | 1 |
| MS n(trv) | | | | | | | 1 | | | | | | | 1 |
| MS O(trv) | | | 1 | | | | | | | | | | | 1 |
| MS T(trv) | | | | | | | | | | 2 | | | | 2 |
| ESC | 1 | | | | | | | | | | | | | 1 |
| LEN | 1 | | | | | | | | | | | | | 1 |
| WIEN 2563 | 1 | | | | | | | | | | | | | 1 |
| WIEN 2583 | 1 | | | | | | | | | | | | | 1 |
| SUBTOTALS | 4 | | 2 | 0 | 0 | 0 | 1 | 0 | 0 | 2 | 0 | 0 | | 9 |
| TOTALS | 244 | 7 | 28 | 3 | 2 | 2 | 5 | 14 | 6 | 8 | 3 | 4 | | 324 |
| TOT/PRCNTG | 74.85% | 2.15% | 8.59% | 0.92% | 0.61% | 0.61% | 1.53% | 4.29% | 1.84% | 2.45% | 0.92% | 1.23% | | |
| SATELLITE | | | | | | | | | | | | | | |
| CHIGI | | | | | | | 15 | | | | | | | 15 |
| BARC | | | | | | | | | 4 | | | | | 4 |
| BW 1139 | | | | | | | | 3 | | | | | | 3 |
| MS V(trv) | | | | | | | | 1 | | | | | | 1 |
| BW 25532 | | | | | | | | | 1 | | | | | 1 |
| ND H196 | | | | | | | | | | | | | 3 | 3 |
| MS T(trv) | | | | | | | | | | | | | 1 | 1 |
| MS W2 | | | | | | | | | | | | | 1 | 1 |
| MAD 105 | | | | | | | | 1 | | | | | | 1 |
| ND BM120 | | | | | | | 1 | | | | | | | 1 |
| NIL D465 | 1 | | | | | | | | | | | | | 1 |
| CLAYETTE | | | | | | | | | | | | | 1 | 1 |
| SUBTOTS | 1 | 0 | 0 | 0 | 0 | 0 | 16 | 5 | 5 | 0 | 0 | 0 | 0 | 33 |
| SAT.SUBTOTS | 3.03% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 48.48% | 15.15% | 15.15% | 0.00% | 0.00% | 0.00% | 0.00% | 18.18% |
| TOTALS | 245 | 7 | 28 | 3 | 2 | 2 | 21 | 19 | 11 | 8 | 3 | 4 | 6 | 359 |
| TOTS/PRCNTG | 68.25% | 1.95% | 7.80% | 0.84% | 0.56% | 0.56% | 5.85% | 5.29% | 3.06% | 2.23% | 0.84% | 1.11% | 1.67% | |
| RIGUIER | | | | | | | | | | | | | | |
| RIGUIER | 21 | 3 | 11 | | | 1 | 9 | | | | 3 | | | 48 |
| PERCENT | 43.75% | 6.25% | 22.92% | 0.00% | 0.00% | 0.00% | 2.08% | 18.75% | 0.00% | 0.00% | 6.25% | 0.00% | 0.00% | |
| MS R-RIG | 91 | 2 | 11 | 1 | 2 | 1 | 0 | 2 | 1 | 1 | 0 | 0 | 0 | 112 |
| MS R/PRCNT | 81.25% | 1.79% | 9.82% | 0.89% | 1.79% | 0.89% | 0.00% | 1.79% | 0.89% | 0.89% | 0.00% | 0.00% | 0.00% | |
| CORE-RIG | 223 | 4 | 17 | 3 | 2 | 2 | 4 | 5 | 6 | 8 | 0 | 4 | 0 | 278 |
| CORE PRCNT | 90.22% | 1.44% | 6.12% | 1.08% | 0.72% | 0.72% | 1.44% | 1.80% | 2.16% | 2.88% | 0.00% | 1.44% | 0.00% | |
| TOT-RIG | 224 | 4 | 17 | 3 | 2 | 2 | 20 | 10 | 11 | 8 | 0 | 4 | 6 | 311 |
| TOT-PRCNT | 72.03% | 1.29% | 5.47% | 0.96% | 0.64% | 0.64% | 6.43% | 3.22% | 3.54% | 2.57% | 0.00% | 1.29% | 1.93% | |

BIBLIOGRAPHY

BIBLIOGRAPHY

Aarburg, Ursula. "Probleme um die Melodien des Minnesangs." *Deutschunterricht* 19 (1967): 98-118.

Alia musica. Edited by Jacques Chailley. Paris: Publications de Musicologie de l'Université de Paris, 1965.

Allaire, Gaston. *The Theory of Hexachords, Solmization and the Modal System: A Practical Application*. Musicological Studies and Documents, vol. 24. American Institute of Musicology, 1972.

Anderson, Gordon. "The Rhythm of the Monophonic Conductus in the Florence Manuscript as Indicated in Parallel Sources in Mensural Notation." *JAMS* 31 (1978): 480-489.

_____. *Conductus Transmitted in Fascicule X of the Florence Manuscript*. Notre-Dame and Related Conductus: Opera Omnia, vol. 6. Brooklyn: Institute of Mediaeval Music, 1978.

Anglade, Joseph. *Las Leys d'Amors, MS de l'academie des Jeux Floraux*. Toulouse, 1919.

Anglés, Higiní. *La musica a catalunya fins al segle XIII*. Biblioteca Catalunya, vol. 10. Barcelona: Institut d'estudis catalans, 1935.

_____. "Der Rhythmus in der Melodik mittelalterlicher Lyrik." *Report of the Eighth Congress New York 1961*, edited by Jan LaRue, vol. 1, 3-11. New York: Bärenreiter, 1961.

_____. "Die volkstümlichen Melodien bei den Trouveres." *In Festgabe für Joseph Müller-Blattau*, 11-18. *Annales Universitatis Saraviensis, Philosophie*, vol. 9. Saarbrücken, 1962.

_____. *Scripta Musicologica*. Storia e Letteratura Raccolta di Studi e Testi, vol. 131. Roma: Editioni di Storia e Letteratura, 1975.

Anonymous IV. Translated and edited by Luther Dittmer. *Musical Theorists in Translation*, vol. 1. New York: Institute of Mediaeval Music, 1959.

Antiphonale sacrosanctae Romanae ecclesiae. Edited by the Benedictines of Solesmes. Tournai: Desclee & Co.,

Appel, Carl. *Die Singweisen Bernarts von Ventadorn.* Beihefte zur Zeitschrift für romanische Philologie, Bd. 81. Halle: Max Niemeyer Verlag, 1934.

_____. "Zur Formenlehre des provenzalischen Minnesangs." *Zeitschrift für romanische Philologie* 53 (1933): 151-171.

Artis, Ann-Marie Josephe. "The Chansons of Thibaut, Count of Champagne, King of Navarre." Ph. D. diss., Ohio State University, 1975.

Aubrey, Elizabeth. "Investigating the Sources of Troubadour Music: Notation, Concordances, and Paths of Transmission." Paper presented at the annual meeting of the American Musicological Society Meeting at Louisville, KY, 1983.

_____. "A Study of the Origins, History, and Notation of the Troubadour Chansonnier Paris, Bibliothèque Nationale, f.fr. 22543." Ph. D. diss., University of Maryland, 1982.

Aurelian of Réomé. *Musica disciplina.* Edited by Lawrence Gushee. *Corpus Scriptorum de Musica*, vol. 21. Rome: American Institute of Musicology, 1975.

Bailey, Terence. *Commemoratio brevis de tonis et psalmis modulandis.* *Etudes Médiévales de l'Université d'Ottawa*, vol. 4. Ottawa: University of Ottawa Press, 1979.

_____. "Modes and Myth." *Studies in Music* 1 (1976): 43-54.

_____. *The Intonation Formulas of Western Chant.* Pontifical Institute of Mediaeval Studies: Studies and Texts, vol. 24. Toronto: Pontifical Institute of Mediaeval Studies, 1974.

Beck, Jean Baptiste. *Le Manuscrit du Roi. Fonds français no. 844 de la Bibliothèque Nationale de Paris.* 2 Vols. *Corpus Cantilenarum Medii Aevi*, vol. 1, ser. 2. Philadelphia: University of Pennsylvania Press, 1938.

- _____. *Le Chansonnier Cangé, Manuscrit français no. 846 de la Bibliothèque Nationale de Paris*. 2 Vols. Corpus Cantilenarum Medii Aevi, vol. 1, ser. 1. Philadelphia: University of Pennsylvania Press, 1927. Reprint. New York: Broude Brothers, 1964.
- _____. *Die Melodien der Troubadours*. Strassburg: Verlag von Karl J. Trübner, 1908. Reprint. New York: AMS Press, 1976.
- Bedier, Joseph and Pierre Aubry, *Les chansons de croisade*. Paris, 1909.
- Bent, Ian. *The New Grove*, s. v. "Analysis, III."
- Bezzola, Reto. *La tradition de la fin de l'antiquité au XIe siècle*. Vol. 1, *Les origines et la formation de la littérature courtoise en occident, 500-1200*. Bibliothèque de l'ecole des hautes études, fasc. 286. Paris, 1944.
- Bittenger, Werner. *Studien zur Musikalischen Textkritik des mittelalterlichen Liedes*. Literarhistorisch-musikwissenschaftliche Abhandlungen, Band 11, edited by Friedrich Genrich. Würzburg: Konrad Triltsch Verlag, 1953.
- Bogin, Meg. *The Women Troubadours*. New York: W.W. Norton & Co., Inc., 1980.
- Bond, Gerald. "The Last Unpublished Troubadour Songs," *Speculum* 60, no. 4 (1985): 827-849.
- _____. *The Poetry of William VII, Count of Poitiers, IX Duke of Aquitaine*. Garland Library of Medieval Literature, vol. 4, series A. New York: Garland Press, 1982.
- Bondanella, Peter E. "The Theory of the Gothic Lyric and The Case of Bernart de Ventadorn." *Neuphilologische Mitteilungen* 74 (1973): 369-381.
- Bonner, Anthony, ed. and trans. *Songs of the Troubadours*. New York: Schocken Books, 1972.
- Brunner, Horst, Ulrich Müller, and F.V. Spechtler. *Walther von der Vogelweide: Die gesamt Überlieferung der Texte und Melodien*. Göttingen: Kummerle, 1977.
- Bukofzer, Manfred. *Studies in Medieval and Renaissance Music*. New York: W.W. Norton & Co., Inc., 1950.

- Buschinger, D. & A. Crepin. *Musique, littérature et société au moyen âge. Actes du colloque 24-29 mars 1980.* Centre d'études médiévales, université de picardie. Paris: Librairie Honore Champion, 1980.
- Caldwell, John. *Medieval Music.* Bloomington: Indiana University Press, 1978.
- Las Cançons dels Trobadors, Opera Omnia.* Melodies published by Ismael Fernandez de la Cuesta, texts by Robert Lafont; edited by Rodrigo de Zayas. Toulouse: Institut d'Estudis Occitans, 1979.
- Cardine, Dom Eugene. *Gregorian Semiology.* Translated by Robert Fowels. Solesmes: Abbaye Saint-Pierre de Solesmes, 1982.
- Cattin, Giulio. *Music of the Middle Ages I.* Translated by Steven Botterill. Cambridge: Cambridge University Press, 1984.
- Chailley, Jacques. *L'École musicale de Saint Martial de Limoges jusqu'à la fin du XIe siècle.* Paris: Les Livres Essentiels, 1960.
- _____. "Études musicales sur la chanson de geste et ses origines." *Revue de Musicologie* 17 (1948): 1-27.
- _____. "Musique postgrégorienne." In *Histoire de la Musique*, vol. 1, edited by Roland Manuel. Paris, 1960.
- _____. "Notes sur les Troubadours, les Versus et la question arabe." In *Mélanges de Linguistique et de Littérature Romanes a la mémoire d'Istvan Frank*, 118-128. *Annales Universitatis Saraviensis*, vol. 6. University of Saarland, 1957.
- _____. "Les premiers Troubadour et les Versus de l'École d'Aquitaine." *Romania* 76 (1955): 212-239.
- _____. "Une nouvelle méthode d'approche pour l'analyse modale du chant grégorien." In *Speculum Musicae Artis: Festgabe für Heinrich Husmann*, ed. Heinz Becker and Reinhard Gerlach, 85-92. Munich: Wilhelm Fink Verlag, 1970.
- Chambers, Frank. "Imitation of Form in the Old Provençal Lyric." *Romance Philology* 6, no. 2 (1952): 104-120.
- _____. *An Introduction to Old Provençal Versification.* Philadelphia: American Philosophical Society, 1985.

- _____. "Some Deviations from Rhyme Patterns in Troubadour Verse." *Modern Philology* 80, no. 4 (May 1983): 343-55.
- Le chansonnier français de Saint-Germain-des-Prés (Bibl. Nat. fr. 20050)*. Transcribed by P. Meyer and G. Raynaud. *Société des anciens Textes français*, vol. 31. Paris: Librairie de Firmin Didot et Cie, 1892. Reprint. New York: Johnson Reprint Corporation, 1968
- Comberiati, Carmelo and Matthew Steel, eds. *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeck*. Musicology: A Book Series, vol. 7, edited by F. Joseph Smith. New York: Gordon and Breach Science Publishers, 1988.
- Corrigan, Vincent. "The Style of the Notre-Dame Conductus." Ph. D. diss., Indiana University, 1980.
- Crocker, Richard. *A History of Musical Style*. New York: McGraw-Hill, 1966.
- _____. "The Troping Hypothesis." *MQ* 52 (1966): 183-203.
- _____. *The New Grove*, s. v. "Versus."
- Curtius, Ernst Robert. *European Literature and the Latin Middle Ages*. Translated by Willard Trask. Bollingen Series, vol. 36. Princeton: Princeton University Press, 1953.
- Dante. *De Vulgari Eloquetia*. Introduction and critical edition by Pier Vincenzo Mengaldo. *Vulgares Eloquentes* 3, vol. 1. Padova: Editrice Antenore, 1968.
- Dante. *Paradiso*. Vol. 3 of *The Divine Comedy of Dante Alighieri*. Translation and commentary by John D. Sinclair. New York: Oxford University Press, 1975.
- Dante. *Literature in the Vernacular*. Translated by Sally Purcell. Manchester: Carcanet New Press Limited, 1981.
- Dronke, Peter. *Medieval Latin and the Rise of European The Love-Lyric*. 2nd ed. 2 vols. Oxford: Oxford University Press, 1968.
- _____. *The Medieval Lyric*. 2nd ed. Cambridge: Cambridge University Press, 1977.
- Egan, Margarita, trans. *The Vidas of The Troubadours*. Garland Library of Medieval Literature, vol. 6, series B. New York: Garland Publishing, Inc., 1984.

- Evans, Paul. "The Early Trope Repertory of Saint-Martial de Limoges." Ph. D. Diss., Princeton University, 1964.
- _____. *The Early Trope Repertory of Saint Martial de Limoges*. Princeton Studies in Music, vol. 2. Princeton: Princeton University Press, 1970.
- Falck, Robert. *The New Grove*, s. v. "Folquet de Marseille."
- _____. *The Notre-Dame Conductus: a Study of the Repertory*. Musicological Studies, vol. 33. Henryville: Institute of Mediaeval Music, Ltd., 1981.
- Falvy, Zoltán. *Mediterranean Culture and Troubadour Music*. Studies in Central and Eastern European Music, vol. 1. Budapest: Akademiai Kiado, 1986.
- Fassler, Margot E. "The Role of the Parisian Sequence in the Evolution of Notre-Dame Polyphony." *Speculum* 62, no. 2 (1987): 345-374.
- Fernandez, Marie-Henriette. "Une réminiscence hébraïque dans la musique du troubadour Guillaume IX." In *The Troubadours*. Vol. 1 of *Studia Occitanica*, 81-86.
- Fernandez de al Cuesta, Ismael. "Les cantigas de amigo de Martin Codax." *CCM* 25 (1982), 180-185.
- Ferrante, Joan. "Ab joi mou lo vers e'l comens." In *The Interpretation of Medieval Lyric Poetry*, edited by W.T.H. Jackson, 113-141. New York: Columbia University Press, 1980.
- Ferretti, Paolo. *Estetica Gregoriana*. Rome: Pontificio Istituto di Musica Sacra, 1934.
- Floros, Constantin. *Einführung in die Neumenkunde*. Taschenbücher zur Musikwissenschaft, 60, ed. Richard Schaal. Wilhelmshaven: Heinrichshofen's Verlag, 1980.
- Frank, Istvan. *Répertoire Métrique de la Poésie des Troubadours*. Bibliothèque de l'École des Hautes Études, vols. 303 & 308. Paris, 1953 & 1957.
- Frenzel, Peter. "Minnesang: Sung Performance and Strophic Order." In *Studies in Medieval Culture*, vols. 6 and 7, edited by J. Sommerfeldt and E. Elder, 83-94. Kalamazoo: The Medieval Institute, Western Michigan University, 1976.
- Fuller, Sarah. "Hidden Polyphony--A Reappraisal." *JAMS* 24 (1971): 169-192.

Gennrich, Friedrich. *Die Musik in Geschichte und Gegenwart*, ed. by Friedrich Blume. 14 vols., s. v. "Folquet de Marseille." Kassel u. Basel: Bärenreiter Verlag, 1955.

_____, ed. *Der Musikalische Nachlass der Troubadours*. 2 Vols. "Summa Musicae Medii Aevi, vols. 3-4. Darmstadt, 1960.

Gérard-Zai, Marie-Claire. "Édition d'une romance parodique occitane: 'L'altrier cuidai aber druda.'" In *The Narrative-Philology*. Vol 2 of *Studia Occitanica*, 53-64.

Gerbert, Martin, ed. *Scriptores ecclesiastici de musica sacra potissimum*, vol. 1. St. Blasien, 1784. Reprint. Hildesheim, 1963.

Gerson-Kiwi, Edith and Andrew Hughes. *The New Grove*, s. v. "Solmization."

Goldin, Frederick (trans. & intros.). *Lyrics of the Troubadours and Trouvères: An Anthology and a History*. New York: Anchor Books, 1973.

Gonfroy, Gerard. "Le reflet de la canso dans le De Vulgari Eloquentia et dans les Leys d'Amors." *CCM* 25 (1982): 187-196.

Graduale sacrosanctae Romanae ecclesiae. Edited by the Benedictines of Solesmes. Tournai: Desclee & Co.,

G. Raynauds *Bibliographie des altfranzösischen Lieder, neu bearbeitet und ergänzt von Hans Spanke, erster Teil*. Leiden, 1955.

Grier, James. "The Stemma of the Aquitanian Versaria." *JAMS* 41 (Summer 1988): 250-288.

Grocheo, Johannes de. *Concerning Music (De musica)*. 2nd edition. Translated by Albert Seay. Colorado College Music Press Translations, vol. 1. Colorado Springs: Colorado College Music Press, 1967.

Guidonis Aretini *Micrologus*. Edited by Joseph Smits van Waesberghe. *Corpus Scriptorum de Musica*, vol. 4. American Institute of Musicology, 1955.

Halperin, David. "Distributional Structure in Troubadour Music." *Orbis musicae* 7 (1980): 15-26.

- Harrán, Don. *Word-Tone Relations in Musical Thought from Antiquity to the Seventeenth Century*. Musicological Studies and Documents, gen. ed. Armen Carpetian, vol. 40. Neuhausen-Stuttgart: Hänssler Verlag American Institute of Musicology, 1986.
- Henderson, Isobel. "Ancient Greek Music." In *Ancient and Oriental Music*, ed. by Egon Wellesz, 336-403. Vol. 1 of *The New Oxford History of Music*. London: Oxford University Press, 1957.
- Herlinger, Jan W. *The Lucidarium of Marchetto of Padua: A Critical Edition, Translation, and Commentary*. Chicago: University of Chicago Press, 1985.
- Höppfner, Ernest. "Les intermedes musicaux dans le jeu provençal de Sainte Agnes." In *Mélanges d'histoire du théâtre du moyen âge et de la Renaissance offerts a Gustave Cohen*, 97-104. Paris, 1950.
- Hiley, David. *The New Grove*, s. v. "Notation, III, 1-2."
- Hill, Raymond Thompson and Thomas Bergin. *Anthology of the Provençal Troubadours: Texts, Notes, and Vocabulary*. Yale Romanic Studies, vol. 17. New Haven: Yale University Press, 1941.
- Homan, F. "Final and Internal Cadential Patterns in Gregorian Chant." *JAMS* 17, no. 1 (Spring 1964): 66-77.
- Hoppin, Richard. *Medieval Music*. New York: W.W. Norton & Co., Inc., 1978.
- Hucbald, Guido, and John on Music: *Three Medieval Treatises*. Translated by Warren Babb. Music Theory Translation Series, vol. 3, ed. by Claude Palisca. New Haven: Yale University Press, 1978.
- Hucke, Helmut. "Toward a New Historical View of Gregorian Chant." *JAMS* 33, no. 3 (Fall 1980): 437-467.
- Hughes, Andrew. *Medieval Manuscripts for Mass and Office: A guide to their organization and terminology*. Toronto: University of Toronto Press, 1982.
- Hughes, Dom Anselm. "Music in Fixed Rhythm." *Early Medieval Music up to 1300*, ed. Dom Anselm Hughes, 311-352. Vol. 2 of *New Oxford History of Music*. London: Oxford University Press, 1955.
- Huglo, Michel. "La chanson d'amour en latin a l'époque des troubadours et des trouvères." *CCM* 25 (1982): 197-203.

- Huseby, Gerardo. "The Cantigas de Santa Maria and the Medieval Theory of Mode." Ph. D. diss., Stanford University, 1983.
- Husmann, Heinrich. "Die musikalische Behandlung der Versarten im Troubadourgesang der Notre-Dame-Zeit." *Acta Musicologica* 25, Fasc. 1-11 (1953): 1-19.
- _____. "Les époques de la musique provençale au moyen-âge." In *Actes et Mémoires du 1er Congrès International de Langue et Littérature du Midi de la France*, 197-201. Institute Méditerranéen du Palais du Roure, vol. 3. 1957.
- _____. "Das Princip der Silbenzählung im Lied des Zentralen Mittelalters." *Die Musikforschung* 6 (1953): 8-23.
- Jammers, Ewald. *Ausgewählte Melodien des Minnegesangs*. Tübingen: Max Niemeyer Verlag, 1963.
- Jeanroy, Alfred, ed. *Le Jeu de Sainte Agnes*. Classiques française du Moyen-Age, fasc. 68. Paris: Champion, 1931.
- _____. *Joies du Gai Savoir: Recueil de Poésies couronnées par la consistoire de la Gaie Science (1324-1484)*. Toulouse: Imprimerie et Libraire Edouard Privat, 1914.
- Johannes Afflighemensis: De musica cum tonario*. Edited by Joseph Smits van Waesberghe. *Corpus Scriptorum de Musica*, vol. 1. Rome: American Institute of Musicology, 1950.
- Jonsson, Ritva & Leo Treitler. "Medieval Music and Language: A Reconsideration of the Relationship." In *Music and Language*, 1-23. Vol. 1 of *Studies in the History of Music*. New York: Broude Bros. Ltd., 1983.
- Karp, Theodore. "Interrelationships between Poetic and Musical Form in Trouvère Song." In *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. by Edward Clinkscale and Barry Brooks, 137-162. New York: Pendragon Press, 1977.
- _____. "Modal Variants in Medieval Secular Monophony." In *The Commonwealth of Music, in Honor of Curt Sachs*, ed. Gustave Reese and Rose Brandel, 118-129. New York: The Free Press, 1965.
- _____. *The New Grove*, s. v. "Troubadours, trouvères, III."
- _____. *The New Grove*, s. v. "Vidal, Peire."

Kohler, Erich. "Zum verhältnis von vers und canso bei den trobadors." In *Études de Philologie Romance et d'Histoire Littéraire offertes à Jules Horrent*, 205-211. Liege, 1980.

LeJeune, Rita. "Le Troubadour Rigaut de Barbezieux." In *Mélanges de Linguistique et de Littérature Romanes a la mémoire d'Istvan Frank*, 269-295. *Annales Universitatis Saraviensis*, vol. 6. University of Saarland, 1957.

Le Vot, Gerard. "Notation, mesure et rythme dans la "canso" troubadouresque." *CCM* 25 (1982): 205-217.

_____. "Sur l'interpretation musicale de la chanson des troubadours pour une musicologie appliquée." In *Musique, Littérature et Société au Moyen Âge*, 99-122.

Le Vot, Gerard, Pierre Lusson, & Jacques Roubaud. "La sextine d'arnaut daniel-essai de lecture rythmique." In *Musique, Littérature et Société au Moyen Âge*, 123-158.

The Liber Usualis. Edited by the Benedictines of Solesmes. Tournai: Desclée & Co., 1950.

Maillard, Jean. "Approche musicologique du trobar." *Revue internationale de musique française* 2 (June 1980): 257-270.

_____. "A propos de deux mélodies de Raimon Jordan." In *The Troubadours*. Vol. 1 of *Studia Occitanica*, 121-130.

_____. "Descort, que me veux-tu?..." *CCM* 25 (1982): 219-223.

_____. "Problemes musicaux et littéraires du Descort." In *Mélanges de Linguistique et de Littérature Romanes a la mémoire d'Istvan Frank*, 388-409. *Annales Universitatis Saraviensis*, 6. University of Saarland, 1957.

_____. "Variantes melodiques dans les chansons de trouvères." In *Musique, Litterature et Societe au Moyen Age*, 159-170.

Marshall, J. H. (ed.). *The "Donatz Proensals" of Uc Faidit*. London: Oxford University Press, 1969.

_____. "Imitation of Metrical Form in Peire Cardenal." *Romance Philology* 32, no. 1 (August 1978): 18-48.

_____, ed. *The 'Razos de trobar' of Raimon Vidal and Associated Texts*. Oxford: Oxford University Press, 1972.

- _____. "Le vers au XIIe siècle: genre poétique?" In *Actes et Mémoires du IIIe Congrès International de langue et littérature d'Oc*, 55-63. Bordeaux: LA Faculté des lettres et des sciences humaines, 1965.
- Marshall, Judith. "Hidden Polyphony in a Manuscript from St. Martial de Limoges." *JAMS* 15 (1962): 131-144.
- Mayer-Martin, Donna J. "Melodic Materials in Trouvère Music: A Comparative Analysis of the Chansons of Chatelain de Coucy, Gace Brulé, Thibaut de Champagne, and Gillebert de Berneville." Ph.D. diss., University of Cincinnati, 1981.
- _____. "The Troubadour Manuscript Tradition: A Source Study." Paper presented at the 18th International Congress on Medieval Studies. Kalamazoo, 1983.
- McPeck, Gwynn. "*Kalenda Maia*: A Study in Form." In *Medieval Studies in Honor of Robert White Linker*, 141-154. Valence, 1973.
- _____. "Medieval Monophonic Song: *Kalenda Maia* by Raimbaut de Vaqueiras (c1155-1205)." In *Notations and Editions: A Book in Honor of Louise Cuyler*, ed. Edith Borroff. Dubuque, Iowa: Wm. C. Brown Company, 1974.
- Miscelánea en homenaje a monseñor Higinio Anglés*. 2 vols. Barcelona: Consejo superior de investigaciones científicas, 1958-61.
- Mölk, Ulrich and Friedrich Wolfzettel. *Répertoire métrique de la poésie lyrique française des origines à 1350*. Munich, 1972.
- Nattiez, Jean-Jacques. *Fondements d'une semiologie de la musique*. Série Esthétique. Paris: Union Générale d'Éditions, 1975.
- Nykl, A.R. *Hispano-Arabic Poetry and its Relations with the Old Provençal Troubadours*. Baltimore: J.H. Furst Co., 1946.
- O'Donoghue, Bernard. *The Courtly Tradition*. Totowa, NJ: Barnes & Noble Books, 1982.
- Paganuzzi, Enrico. "L'Autore della Melodia della Altercatio cordis et oculi' di Philippe le Chancelier." In *Collectanea Historiae Musicae*, vol. 2, 339-343. Florence: Leo Olschki, 1956.

- Page, Christopher. *Voices and Instruments of the Middle Ages: Instrumental practice and songs in France 1100-1300*. Berkeley: University of California Press, 1986.
- Paris Bibliothèque Nationale, Fonds Latin 1139, prepared by Bryan Gillingham. *Publications of Mediaeval Musical Manuscripts*, no. 14. Ottawa: The Institute of Mediaeval Music, 1987.
- Parker, Ian R. "A propos de la tradition manuscrite des chansons de trouveres." *Revue de Musicologie* 54, no. 2 (1978): 181-202.
- _____. "Form and Melodic Structure in Troubadour and Trouvère song." Ph. D. diss., University of Oxford, 1975.
- _____. "Notes on the Chansonnier Saint-Germaine-des-Prés." *Music and Letters* 60 (1979): 261-280.
- _____. "The Performance of Troubadour and Trouvère Songs." *Early Music* 5, no. 2 (April 1977): 184-207.
- _____. "Troubadour and Trouvère Song: Problems in Modal Analysis." *Revue Belge* 31 (1977): 20-37.
- Parrish, Carl. *The Notation of Medieval Music*. New York: W.W. Norton & Co., Inc., 1959.
- Paterson, Linda. "Great Court Festivals in the South of France and Catalonia in the Twelfth and Thirteenth Centuries." *Medium Aevum* 51, no. 2 (1982): 213-24.
- _____. *Troubadours and Eloquence*. Oxford: The Clarendon Press, 1975.
- Pearce, Alastair. "Troubadours and Transposition: A Computer Aided Study." *Computers and the Humanities* 16 (1982): 11-18.
- Perkuhn, Eva Ruth. *Die Theorien zum arabischen Einfluss auf die europäische Musik des Mittelalters*. Walldorf-Hessen: Verlag für Orientkunde Dr. H. Vorndran, 1976.
- Perrin, Robert H. "Descant and Troubadour Melodies: A Problem in Terms." *JAMS* 16 (1963): 313-324.
- _____. "Some Notes on the Troubadour Melodic Types." *JAMS* 9 (1956): 12-18.

- Pillet, Alfred and Henry Carstens. *Bibliographie der Troubadours*. Schriften der Königsberger Gelehrten Gesellschaft, Sonderreihe 111. Halle, 1933. Reprint. New York: Burt Franklin, 1968.
- Planchart, Alejandro Enrique. "On the Nature of Transmission and Change in Trope Repertories." *JAMS* 41, no. 2 (Summer 1988), 215-249.
- Poe, Elizabeth. "The Three Modalities of the Old Provençal Dawn Song." *Romance Philology* 37 (1984): 259-272.
- Pope, Isabel. "Mediaeval Latin Background of the Thirteenth-Century Galician Lyric." *Speculum* 9 (1934): 3-25.
- Power, Harold S. "Language Models and Musical Analysis." *Ethnomusicology* 24 (January 1980): 1-59.
- _____. *The New Grove*, s. v. "Mode, II, 2-4."
- Rahn, Jay. "Marchetto's Theory of Commixture and Interruptions." *Music Theory Spectrum* 9 (1987): 117-135.
- Räkel, Hans-Herbert. *Die musikalische Erscheinungsform der Trouverepoesie*. Publikationen der schweizerischen musikforschenden Gesellschaft, vol. 27, ser. 2. Bern: Paul Haupt, 1977.
- Raupach, Manfred and Margret Raupach. *Französisierte Trobadorlyrik: zur Überlieferung provenzalischer Lieder in französischen Handschriften*. Beihefte zur Zeitschrift für romanische Philologie, Bd. 171. Tübingen: Max Niemeyer Verlag, 1979.
- Reese, Gustave. *Music in the Middle Ages*. New York: W.W. Norton & Co., Inc., 1940.
- Regino of Prüm. *Epistola de harmonica institutione and Tonarius*. Edited by Edward Coussemer. *Scriptores de musica medii aevi nova series*, vol. 1-2. Paris: 1864.
- Ribera y Tarrago, Julian. *La musica de las Cantigas: Estudio sobre su origen y naturaleza con reproducciones fotograficas del texto y transcripcion moderna*. Madrid: Real Academia Espanola, 1922.
- Robertson, Alec and Denis Stevens. *Ancient Forms to Polyphony*. Vol. 1 of *The Pelican History of Music*. Baltimore: Penguin Books, 1960.

- Robertson, Anne Walters. "Benedicamus Domino: The Unwritten Tradition." *JAMS* 41 (1988): 1-62.
- Rohloff, Ernst. *Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio*. Leipzig: VEB Deutscher Verlag für Musik, 1967.
- Rosenberg, Samuel & Hans Tischler, eds. *Chanter M'estuet: Songs of the Trouvères*. Bloomington: Indiana University Press, 1981.
- Ruwet, Nicolas. "Methodes d'analyse en musicologie." *Revue belge de musicologie* 20 (1966): 65-90.
- _____. "Methods of Analysis in Musicology translated and introduced by Mark Everist." *Music Analysis* 6, nos. 1-2 (1987), 3-36.
- Sachs, Curt. "On the Road to Major." *MQ* 29 (1943), 381-404.
- _____. *The Rise of Music in the Ancient World: East and West*. New York: W. W. Norton & Co., Inc., 1943.
- _____. *The Wellsprings of Music*. Edited by Jaap Kunst. New York: Da Capo Press, Inc., 1962.
- Saïd, Marie-Bernard and Grace Perigo (trans.). *Magnificat: Homilies in Praise of the Blessed Virgin Mary by Bernard of Clairvaux and Amadeus of Lausanne*. Kalamazoo: Cistercian Publications, 1979.
- Scheludko, D. "Ovid und die Trobadors." *Zeitschrift für Romanische Philologie* 54 (1934): 129-173.
- _____. "Religiöse Elemente im weltlichen Liebenlied der Trobadors: Zu Form und Inhalt der Kanzone." *Zeitschrift für französische Sprache und Literatur* 59 (1935): 402-421.
- Scherner-Van Ortmessen, Gisela. *Die Text-Melodiestructur in den Lieder des Bernart de Ventadorn*. Forschungen zur Romanische Philologie, ed. by Heinrich Lausberg, Heft 21. Münster: Aschendorffsche verlagsbuchhandlung, 1973.
- Schueller, Herbert. *The Idea of Music: An Introduction to Musical Aesthetics in Antiquity and the Middle Ages*. Early Drama, Art and Music Monograph Series, 9. Kalamazoo: Medieval Institute Publications, 1988.
- Seay, Albert. *Music in the Medieval World*. 2nd ed. Englewood Cliffs: Prentice-Hall, Inc., 1975.

- Sesini, Ugo. "Le melodie trobadoriche nel Canzoniere provenzale della Biblioteca Ambrosiana (R. 71 sup.)." *Studi Medievali* 12 (1939): 1-102; 13 (1940): 1-108.
- Sigal, Gale. "Aurora's Ascent: Conflict and Desire in the Medieval Dawn-Song." Ph. D. diss., Graduate School, CUNY, 1985.
- Spanke, Hans. "Der Chansonnier du Roi." *Romanische Forschungen* 57 (1943): 38-104.
- _____. "Zur Geschichte der latienischen nichtliturgischen Sequenz." *Speculum* 7 (1932): 367-382.
- Smith, Nathaniel B. and Thomas G. Bergin. *An Old Provençal Primer*. New York: Garland Publishing, Inc., 1984.
- Stäblein, Bruno. "Eine hymnusmelodie als vorlage einer provenzalischen alba." In *Miscelánea en Homenaje a Monseñor Higini Anglés*, vol. 2, 889-894.
- _____. *Hymnen I: Die mittelalterlichen Hymnenmelodien des Abendlandes*. Monumenta Monodica Medii Aevi, vol. 1. Kassel: Bärenreiter-Verlag, 1956.
- _____. *Die Musik in Geschichte und Gegenwart*. Edited by Friedrich Blume. 14 vols., s. v. "Saint-Martial."
- _____. *Schriftbild der einstimmigen Musik: Musik des Mittelalters und der Renaissance*. Musikgeschichte in Bildern, vol. 3, Lfg. 4. Leipzig, 1975.
- _____. "Zur Stilistik der Troubadour-Melodien," *Acta Musicologica* 38 (1966): 27-46.
- Stefanović, Dimitrije. *The New Grove*, s. v. "Troparion."
- Steel, Matthew. "A Case for the Predominance of Melody over Text in Troubadour Lyric: Bernart de Ventadorn's 'Can vei la lauzeta mover'." *Michigan Academician* 14, no. 3 (Winter 1982): 259-72.
- _____. "A Reappraisal of the Role of Music in Adam de la Halle's *Jeu de Robin et de Marion*." In *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeck*, 40-55. See above.
- Steiner, Ruth. "Some Monophonic Latin Songs Composed Around 1200." *MQ* 52 (1966): 56-70.
- _____. *The New Grove*, s. v. "Trope."

Stevens, John. *The New Grove*, s. v. "Troubadours, trouvères, I-II."

_____. *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350*. Cambridge Studies in Music, ed. by Stevens and Peter Le Huray. Cambridge: Cambridge University Press, 1986.

Stronski, Stanislaw. *Le Troubadour Folquet de Marseille*. Cracow: Academie des Sciences, 1910.

Strunk, Oliver. "Tropus and Troparion." In *Speculum musicae artis: Festgabe für Heinrich Husmann*, ed. Heinz Becker and Reinhard Gerlach, 305-311. Munich: Wilhelm Fink Verlag, 1970.

_____. "On the Date of Marchetto da Padova." *Rassegna musicale* 20 (1950): 312-315.

Studia Occitanica: in Memoriam Paul Remy. 2 volumes. Edited by Hans-Erich Keller in collaboration with Jean-Marie d'Heur, Guy Mermier, and Marc Vuijsteke. Kalamazoo: Medieval Institute Publications, 1986.

Switten, Margaret. *The Cansos of Raimon de Miraval: A Study of Poems and Melodies*. Cambridge, Mass.: The Medieval Academy of America, 1985.

_____. "Metrical and Musical Structure in the Songs of Peirol." *Romanic Review* 51 (1960): 241-55.

_____. "Text and Melody in Peirol's Cansos." *Proceedings of the Modern Language Association* 76 (1961): 320-325.

Taylor, Robert A. "'L'autrier cuidai aber druda' (P-C 461,146): Edition and Study of a Hybrid-Language Parody Lyric." In *The Narrative-Philology*. Vol. 2 of *Studia Occitanica*, 189-202.

_____. *La littérature occitane du moyen âge: Bibliographie selective et critique*. Toronto Medieval Bibliographies, vol. 7. Toronto: University of Toronto Press, 1977.

Thibault, G. "L'Ornementation dans la musique profane au Moyen-Age." *Report of the Eighth Congress, New York 1961*, vol. 1. Edited by Jan LaRue. New York: Bärenreiter, 450-463.

Tischler, Hans. "Ligatures, Plicae, and Vertical Bars in Premensural Notation." *Revue belge de musicologie* 11 (1957): 83-92.

_____. Review of *Die musikalische Erscheinungsform der Trouverepoesie*, by Hans-Herbert R"kel, and *Monumenta monodica medii aevi XI: Trouvere-Melodien I*, by Hendrik van der Werf. *JAMS* 32 (Summer 1979): 335-339.

_____. "Rhythm, Meter, and Melodic Organization in Medieval Songs." *Revue Belge* 28 (1974): 5-23.

_____. "Trouvère Songs: The Evolution of their Poetic and Musical Styles." *MQ* 72, no. 3 (1987): 329-340.

Topsfield, L.T. *Troubadours and Love*. Cambridge: Cambridge University Press, 1975.

Treitler, Leo. "The aquitanian repertories of sacred monody in the eleventh and twelfth centuries." Ph. D. diss., Princeton University, 1967.

_____. "Observations on the Transmission of some Aquitanian Tropes." In *Aktuelle Fragen der musikbezogenen Mittelalterforschung: Texte zu einem Basler Kolloquium des Jahres 1975*. *Forum Musicologicum* vol. 3, ed. Wulf Arlt and Hans Oesch, 11-60. Winterthur, 1982.

_____. "Oral, Written, and Literate Process in the Transmission of Medieval Music." *Speculum* 56, no. 3 (1981): 471-491.

_____. "The Polyphony of St. Martial." *JAMS* 17 (1964): 29-42.

_____. "Reading and Singing: On the Genesis of Occidental Music-Writing." *Studies in Medieval and Early Modern Music*, ed. by Iain Fenlon. Vol. 4 of *Early Music History*. Cambridge: Cambridge University Press, 1984, 135-208.

Ultan, Lloyd. *Music Theory: Problems and Practices in the Middle Ages and Renaissance*. Minneapolis: University of Minnesota Press, 1977.

Van der Werf, Hendrik. *The chansons of the troubadours and trouvères*. Utrecht: A. Oosthoek's Uitgeversmaatschappij, 1972.

_____. *The Emergence of Gregorian Chant: A Comparative Study of Ambrosian, Roman, and Gregorian Chant*. 2 vols. Rochester, NY: Author, 1983.

- _____. *The Extant Troubadour Melodies: Transcriptions and Essays for performers and scholars.* Rochester: Author, 1984.
- _____. "The Trouvère Chansons As Creations of a Notationless Music Culture." *Current Musicology* 1 (1965): 61-68.
- Vesperale Romanum.* Edited by the Benedictines of Solesmes. Tournai: Desclee & Co., 1924.
- Werner, Eric. *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium.* London, 1959. Reprint. New York: Da Capo Press, 1979.
- Westrup, J. A. "Medieval Song." In *Early Medieval Music up to 1300*, ed. Dom Anselm Hughes, 220-269. Vol. 2 of *New Oxford History of Music.* London: Oxford University Press, 1954.
- Winn, James. *Unsuspected Eloquence: A History of the Relations between Poetry and Music.* New Haven: Yale University Press, 1981.
- Wiora, Walter. "Elementare Melodietypen als Abschnitte mittelalterlicher Liedweisen." *Miscelanea en Homenaje a Monsenor Higini Angles*, vol. 2, 993-1010.
- Wolf, George & Roy Rosenstien, eds. *The Poetry of Cercamon and Jaufre Rudel.* Garland Library of Medieval Literature, vol. 5, ser. A. New York: Garland Publishing, Inc., 1983.
- Zaslaw, Neal. "Music in Provence in the 14th Century." *Current Musicology* 25 (1978): 99-120.
- Zingerle, Hans. *Tonalität und Melodieführung in den Klauseln der Troubadours- und Trouvereslieder.* München, 1958.
- Zink, Michel. "Musique et subjectivité": Le passage de la chanson d'amour a la poésie personnelle au XIIIe siècle." *CCM* 25 (1982): 225-232.

INDEX

INDEX

Troubadours, Songs, and Theorists

- Aimeric de Peguillan (2),
(7), (254)
- P-C 10.12 (108)
P-C 10.34 (308)
P-C 10.44 (306), (310)
P-C 10.45 (2), (30),
(31), (117)
- Albertet de Sestaro (151),
(157), (254)
- P-C 16.5a (151)
P-C 16.14 (156)
- Anonymous (2)
- P-C 461.8c (165)
P-C 461.12 (31-32), (121)
P-C 461.13 (119)
P-C 461.20a (31), (117)
P-C 461.20b (32)
P-C 461.24a (32)
P-C 461.37 (30), (119)
P-C 461.42a (253)
P-C 461.42b (122)
P-C 461.46a (216)
P-C 461.51a (31), (117)
P-C 461.67a (2)
P-C 461.87 (117)
P-C 461.92 (31), (117)
P-C 461.102 (119), (195),
(199), (209), (211),
(213-214)
P-C 461.122 (30), (117)
P-C 461.124 (30), (117)
P-C 461.141a (122), (253)
P-C 461.146 (32), (34),
(119), (331), (332)
P-C 461.148 (32), (35)
P-C 461.148a (32), (35)
P-C 461.164b (219)
- P-C 461.170a (32), (35),
(253)
P-C 461.181a (220)
P-C 461.192a (25), (253)
P-C 461.196 (31)
P-C 461.197 (266-267),
(269), (324)
P-C 461.199a (32)
P-C 461.215 (32)
P-C 461.215a (122)
P-C 461.215b (28)
P-C 461.215c (122),
(253), (294)
P-C 461.218a (29)
P-C 461.219a (122)
P-C 461.225a (122)
P-C 461.230 (31), (117)
P-C 461.251b (165)
P-C 461.240a (32)
P-C 461.251b (32)
- Arnaut Daniel (237)
- P-C 29.6 (253)
- Arnaut de Maroill (103)
- P-C 30.16 (253)
P-C 30.17 (103)
- Aurelian of Re'ome (134)
- Beatritz de Dia
- P-C 46.2 (253)
- Berenguier de Palazol (103)
- P-C 47.1 (106)
P-C 47.3 (253)
P-C 47.4 (253)
P-C 47.5 (106)

- P-C 47.6 (106)
P-C 47.11 (103)
P-C 47.12 (106)
- Bernart Marti (68)
- P-C 63.6 (68), (308)
P-C 63.7 (70)
- Bernart de Ventadorn (19),
(28), (99), (115), (122),
(168), (176), (251),
(255-256), (267-269),
(277), (285)
- P-C 70.1 (94), (102),
(150), (157), (229),
(236), (239)
P-C 70.4 (105), (238-
239), (242)
P-C 70.6 (238-239),
(247)
P-C 70.7 (52), (239),
(241-242)
P-C 70.8 (239), (245)
P-C 70.12 (19), (101),
(102), (150), (236),
(238-239)
P-C 70.16 (150), (238),
(239), (247)
P-C 70.17 (238)
P-C 70.19 (157), (239),
(245)
P-C 70.23 (157), (238),
(239)
P-C 70.24 (239)
P-C 70.25 (236), (239)
P-C 70.31 (108), (238),
(239)
P-C 70.36 (150), (236),
(238), (247)
P-C 70.39 (236), (239),
(240)
P-C 70.41 (53), (236),
(238-239), (248)
P-C 70.42 (236),
(238-240)
P-C 70.43 (29), (52),
(60), (101-102),
(123), (171), (184),
(238-239), (259),
(280), (283), (286),
(323), (334-335)
- Bertran de Born (16)
- P-C 80.37 (16), (324)
- Boethius (133), (141), (144)
(158)
- Cadenet (106)
- P-C 106.14 (106), (295-
296)
- Cercamon (212), (230)
- P-C 112.3a (212)
- Cerveri de Girona (310),
(311), (315)
- P-C 434.5 (310)
- Dante (42), (68-69) (86),
(88), (249)
- Daude de Pradas (271)
- P-C 124.5 (271)
- Elias Cairel (77)
- Folquet de Marseilla (15),
(42), (98), (168-169),
(177), (231), (256-257)
(267), (269), (275-276)
- P-C 155.1 (150), (152),
(169), (174), (249),
(251-253), (335)
P-C 155.3 (109), (171),
(250-251), (281)
P-C 155.5 (172), (249)
P-C 155.7 (248)
P-C 155.8 (109), (176),
(249-253)
P-C 155.10 (15), (109),
(151), (174), (249),
(250-251) (253)
P-C 155.11 (109), (176),
(251), (253)
P-C 155.14 (174), (249),

(251), (253)
 P-C 155.15 (248)
 P-C 155.16 (151), (175),
 (251), (253)
 P-C 155.18 (24), (109),
 (175), (250), (253)
 P-C 155.21 (109), (175),
 (253)
 P-C 155.22 (34), (175),
 (250-251), (253)
 P-C 155.23 (151),
 (249-251)
 P-C 155.27 (151), (176),
 (249-250)

Folquet de Romans (313)

P-C 156.14 (313)

Gaucelm Faidit (7), (28),
 (267), (269), (275-276)

P-C 167.4 (254-257),
 (259), (262-263)

P-C 167.15 (253-255),
 (257-259)

P-C 167.17 (254-257),
 (262)

P-C 167.22 (63), (119),
 (121), (151), (164),
 (253-259), (263)

P-C 167.27 (255-258)

P-C 167.30 (229),
 (254-258), (329)

P-C 167.32 (255-257)

P-C 167.34 (255), (257-
 258)

P-C 167.37 (154), (229),
 (254-258)

P-C 167.43 (166), (229),
 (255), (256-258), (264),
 (265)

P-C 167.47 (256)

P-C 167.52 (255-257),
 (259), (281)

P-C 167.53 (229), (254-
 255), (257), (263)

P-C 167.56 (255), (257-
 258)

P-C 167.59 (254-255),
 (257)

Guido (27), (49), (80),
 (83), (88), (90), (92),
 (95), (103), (142-150),
 (153)

Gui d'Uisel (253)

P-C 194.6 (253)

P-C 194.8 (253)

Guillem Ademar (253)

P-C 202.8 (253)

Guillem Augier Novella (117)

P-C 205.5 (30), (117)

Guillem Magret (119)

P-C 223.1 (119)

P-C 223.3 (119)

Guiraut de Borneill (14),
 (16), (29), (31), (237),
 (293)

P-C 242.45 (94)

P-C 242.51 (16), (320-
 321)

P-C 242.64 (29), (31),
 (106), (293-294)

P-C 242.69 (105)

Guiraut Riquier (2), (3),
 (28), (39), (48), (51),
 (188), (193), (231),
 (238), (283)

P-C 248.1 (230), (313),
 (314)

P-C 248.5 (25), (228-
 229), (317)

P-C 248.6 (228-229)

P-C 248.7 (225), (230),
 (316)

P-C 248.8 (225)

P-C 248.10 (228)

P-C 248.13 (228)

P-C 248.18 (225), (230)

P-C 248.19 (253), (314),
 (316)

P-C 248.21 (228), (230)
 P-C 248.23 (317)
 P-C 248.24 (253)
 P-C 248.26 (229)
 P-C 248.27 (25), (316)
 P-C 248.29 (230), (317)
 P-C 248.30 (52), (230),
 (313)
 P-C 248.31 (25), (228),
 (314), (316)
 P-C 248.33 (314)
 P-C 248.44 (25), (314)
 P-C 248.45 (49), (230),
 (313)
 P-C 248.46 (25), (52),
 (229), (314), (318)
 P-C 248.48 (228), (230),
 (315), (318)
 P-C 248.52 (230)
 P-C 248.53 (225), (315)
 P-C 248.55 (25), (230)
 P-C 248.56 (74), (230),
 (253), (283)
 P-C 248.57 (74), (106),
 (230), (253), (283)
 P-C 248.58 (225-226),
 (228), (230), (283)
 P-C 248.60 (225-226),
 (283), (315)
 P-C 248.61 (25), (230),
 (253), (283), (318)
 P-C 248.62 (253), (314)
 P-C 248.63 (230), (253),
 (315)
 P-C 248.65 (106)
 P-C 248.66 (228), (230)
 P-C 248.67 (230), (316)
 P-C 248.68 (228), (315)
 P-C 248.69 (25), (74),
 (253), (318)
 P-C 248.71 (230), (253),
 (315)
 P-C 248.78 (106)
 P-C 248.79 (230), (315)
 P-C 248.80 (315-316)
 P-C 248.82 (74), (253),
 (283)
 P-C 248.87 (314)
 P-C 248.89 (225-226),
 (228), (283)

Hermanus Contractus (134)

Hucbald (133)

Jaufre Rudel (45), (53),
 (70), (98), (188), (224-
 225), (230), (234-235),
 (251), (277), (305)

P-C 262.2 (102), (121),
 (126), (150-151), (198),
 (201), (203), (211),
 (215), (223), (304)

P-C 262.3 (45), (198),
 (203), (211) (215)

P-C 262.5 (105), (198),
 (201), (203), (211),
 (215)

P-C 262.6 (198), (203),
 (211), (215)

Johannes de Garlandia (249)

Johannes de Grocheo (73),
 (82-83), (85-86), (88),
 (95), (139), (142), (157-
 163), (179-180), (283),
 (287-289), (307)

John Afflighemensis (59),
 (80), (84), (88), (90),
 (95)

Marcabru (3), (230), (237)

P-C 293.9 (211)

P-C 293.13 (46-48),
 (196), (199), (211),
 (213-214), (316)

P-C 293.15 (69)

P-C 293.18 (31), (43-
 44), (47), (48), (94),
 (196), (198), (201),
 (211), (213), (214),
 (219), (311), (316)

P-C 293.30 (94), (196),
 (199), (211), (213),
 (219)

P-C 293.35 (43-44), (157)
 (47), (48), (69), (197),
 (201), (211), (213),
 (215), (232), (311)

- Marchettus (73), (142),
 (164), (165), (167),
 (168), (171), (177),
 (190), (196), (226)
- Matfre Ermengaud (3)
 P-C 297.4 (98)
- Monge de Montaudó (16)
 P-C 305.10 (16), (324)
- Peire d'Alvergne (52), (79),
 (237)
 P-C 323.4 (52)
 P-C 323.11 (235)
 P-C 323.15 (152)
- Peire Cardenal (16), (320)
 P-C 335.7 (16), (321)
 P-C 335.49 (16), (253),
 (322)
 P-C 335.67 (253), (322)
- Peire Vidal (7), (99),
 (166), (276)
 P-C 364.4 (121), (266),
 (269)
 P-C 364.7 (253), (266),
 (268-269)
 P-C 364.11 (116), (121),
 (166), (266-268)
 P-C 364.24 (266), (267),
 (269)
 P-C 364.30 (266)
 P-C 364.31 (266), (268),
 (269)
 P-C 364.36 (266), (269)
 P-C 364.37 (266), (269),
 (273)
 P-C 364.39 (63), (109),
 (150), (266-268)
 P-C 364.40 (266), (269),
 (271), (273)
 P-C 364.42 (266), (268),
 (269)
 P-C 364.49 (119), (266),
 (269), (270)
- Peirol (28), (254)
 P-C 366.3 (74), (253),
 (312)
 P-C 366.6 (312), (315),
 P-C 366.9 (94), (312)
 P-C 366.12 (116), (312)
 P-C 366.13 (152), (312)
 P-C 366.14 (312)
 P-C 366.19 (312)
 P-C 366.20 (308)
 P-C 366.21 (108), (312)
 P-C 366.26 (108), (110),
 (312)
 P-C 366.29 (253), (315)
 P-C 366.31 (312)
- Perdigo (109), (254)
 P-C 370.9 (281)
 P-C 370.13 (109)
 P-C 370.14 (109), (253)
- Pons de Capdoill (105)
 P-C 375.27 (105), (329)
- Raimbaut d'Aurenga (237)
- Raimbaut de Vaqueiras (17),
 (28), (254)
 P-C 392.3 (253)
 P-C 392.9 (17), (30)
 P-C 392.18 (103)
- Raimon Jordan (16), (321)
 P-C 404.4 (323)
 P-C 404.11 (16), (253)
- Raimon de Miraval (51),
 (231), (238)
 P-C 406.8 (155)
 P-C 406.9 (106)
 P-C 406.12 (105)
 P-C 406.13 (106)
 P-C 406.20 (253)
 P-C 406.23 (106)
 P-C 406.28 (106)

P-C 406.31 (106)

Regino of Pru"m (134)

Richart I [Richard Coeur de
Lion] (21)

P-C 420.2 (21), (32)

Richart de Berbezill (98),
(195), (213), (234-235),
(251)

P-C 421.1 (198), (203),
(211)

P-C 421.2 (150), (153),
(199), (203), (211),
(214)

P-C 421.3 (199), (207),
(211)

P-C 421.10 (119), (199),
(209), (211), (214)

Uc de Saint Circ (152)

P-C 457.3 (152)

P-C 457.40 (253)

William IX (2), (27-29),
(67), (230), (285)

P-C 183.10 (27), (123),
(183-184), (196)