RHYTHM, METER, AND MELODIC ORGANIZATION IN MEDIEVAL SONGS

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More than two thirds of a century have passed since Hugo Riemann, Pierre Aubry, and Jean Beck began to attack the problem of the rhythmic interpretation of the chansons of the troubadours and trouvères and of the minnelieder — as well as each other over it. Yet the discussion has by no means ended. Similarly much ink has been spilled over the melodic organization of these songs without arriving at a generally accepted decision. Several recent publications have once again opened up the discussion of these problems, including that of the concept of poetic meter in medieval poetry — or is it concepts? — and of poetic structure. Four works in particular will serve as points of reference here, viz. Roger Dragonetti's *La technique poétique des trouvères dans la chanson courtoise* (1), Paul Sappler's edition of the so-called *Königstein Songbook* (2), Hendrik van der Werf's *The Chansons of the Troubadours and Trouvères* (3), and Mölk and Wolfzettel's *Répertoire métrique* ... (4).

All these books are significant contributions to the literature on their respective subjects. The first is today accepted as the basic treatise on trouvère meter and rhythm; the second makes available the largest 15th-century German songbook, which, moreover, contains the earliest known musical scores for lute, pushing back our knowledge of lute tablatures by about twenty years to the early 1470's, a date that must be the earliest possible one for such tablatures or very close to it (5); the third volume reviews the historical and poetic background of the troubadours and trouvères, incidentally involving an important minnesong, and transcribes the various melodies for fifteen poems from numerous sources, discussing both their musical and poetic styles; and the fourth presents all known trouvère poems and French motet texts up to about 1350 in schematic verse and rhyme outlines, ordered by rhyme-scheme similarity (6).

The musico-poetic renditions offered in the second and third of these volumes would baffle the modern performer and give the reader a false or

(1) Bruges 1960, Rijksuniversiteit Gent.
(2) *Das Königsteiner Liederbuch* (Berlin Ms. germ qu 719 or Mgq 719). *Münchener Texte und Untersuchungen zur deutschen Literatur des Mittelalters*, vol. 20, 1970.
(3) Oosthoek, Utrecht 1972.
(4) Ulrich MÖLK and Friedrich WOLFZETTEL: *Répertoire métrique de la poésie lyrique française des origines à 1350*. Wilh. Fink, Munich 1972.
(5) *Cf.* Hans TISCHLER, « The Earliest Lute Tablature? », *Journal of the Amer. Musicological Soc.*, 27, 1974, pp. 100-103.
(6) Only previously published texts are included, of which a few have been overlooked; but this accounts for 99 % of all extant French texts.

unclear impression of the relationship between music and text, because no rhythm is conveyed by the musical notations. This is so in the four melodies contained in the *Königstein Songbook* because their transcriber was perplexed himself by scribal errors and omissions, and in van der Werf's volume, because meter is consciously rejected by the author as a regulating guide to performance of this repertory. The schematic outlines offered by Mölk and Wolfzettel, on the other hand, lack delineation of structure and insight into stress patterns (7).

This paper makes the following basic assumptions : (1) An edition of secular medieval poems and their melodies must convey to the modern performer, reader, and student the probable intent of the poets and musicians who created these works during a time when they constituted part of a living repertory. This can be achieved only through a careful, correlated study of both poems and melodies, resulting hopefully in (a) the elucidation of the syntactic forms, stress patterns, and rhyme schemes of the poems; (b) a transcription of the music into modern note symbols, based on this elucidation; (c) a satisfactory adjustment of the music to the poetry and of the poetry to the music so that they are suitable to one another. (2) A schematic presentation of the poetry should make visible the structure of both poetry and music, the rhyme scheme, and, if possible, also the stress pattern and versification. This task will be greatly helped by a clarification of what syllables are assumed to rhyme and which lines represent quotations (refrains).

In other words, it seems to this writer that the modern editor-scholar must assume the responsibility for interpreting the poetry and the music for the potential user and for guiding him, rather than merely presenting him with a modernized transliteration that will perplex him and let him, the presumably less learned performer or reader, come to his own conclusions. The scholar's advantage is, of course, that he can relate a particular work or series of works to the entire background into which it fits.

For example, the tradition of medieval German song indicates that each text syllable was usually sung to a single melody tone or figure. Exceptions occur occasionally, particularly on penultimate and final verse syllables, less often within a line, but ornaments rarely go beyond three or four tones. Although the *Königstein Songbook*, which dates from the 1470's, is a very late source of medieval songs, works which cannot be designated as minnesongs, their rhythmic approach certainly continues that of the preceding centuries; for German music was very conservative during the Middle Ages. Moreover, the anonymous repertory collected in this volume is only a generation younger than the songs of the last minnesinger, Oswald von Wolkenstein.

(7) Besides, they involve numerous errors, leaving the peruser puzzled, unenlightened, and merely wondering at the authors' industry.

Illustration 1 shows an attempt at a transcription of one of the four tunes from this book, parallel with the one in Sappler's edition, transcribed by Dr. Kurt Dorfmüller of Munich (S-D : Sappler-Dorfmüller transcription, T : Tischler's).

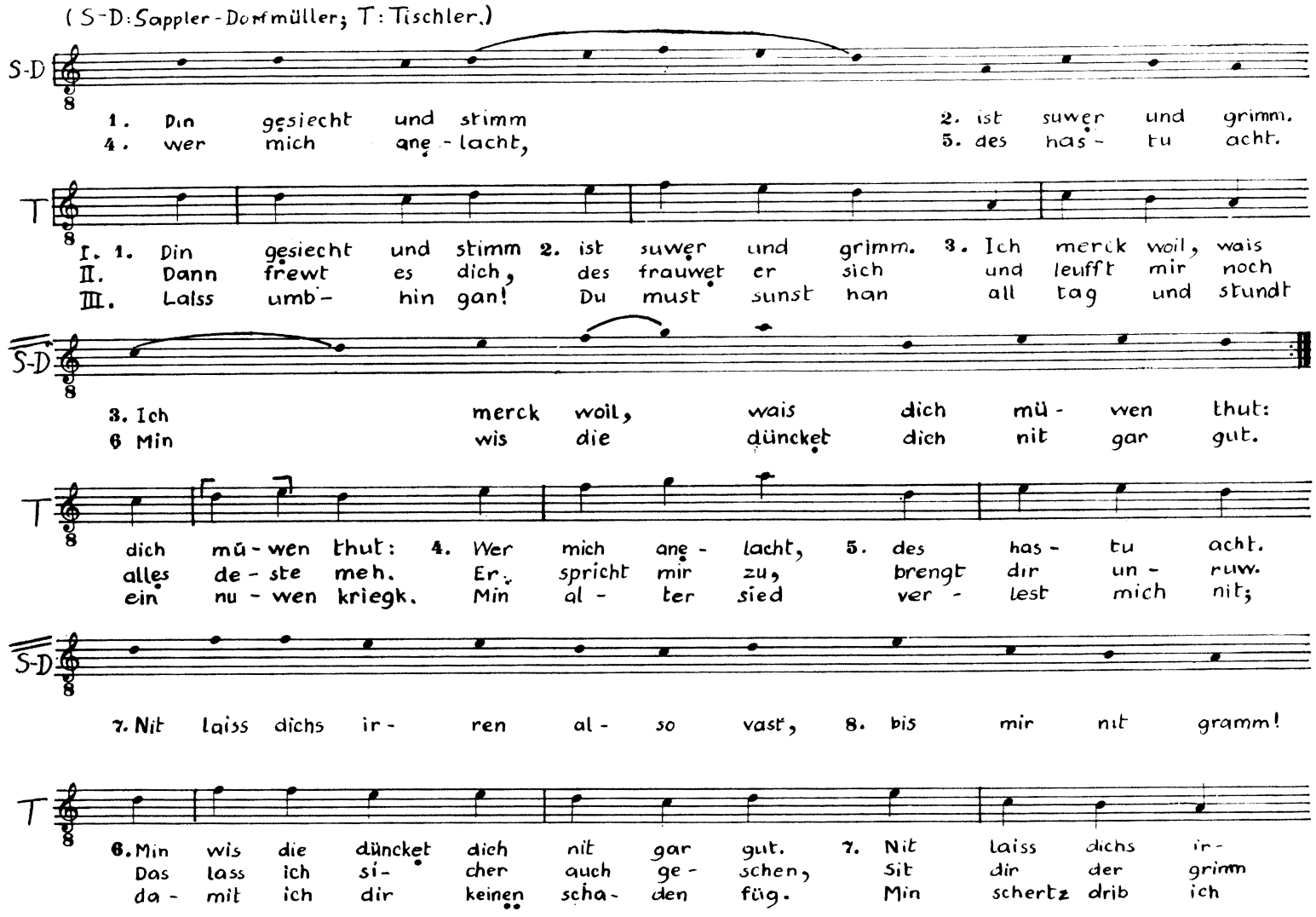
Our transcription follows the original and arrives at a thoroughly syllabic rendition, in keeping with the tradition. It requires only one small emendation, namely the repetition of a two-note group in verse 3, which the scribe of this early lute tablature may well have overlooked. This transcription further includes bar lines to convey the iambic meter of the poem, and in so doing it arrives at a well rounded tune. The barring seems particularly important for giving the song a musical shape that reflects the versification and for enabling the modern performer to approach the work intelligently.

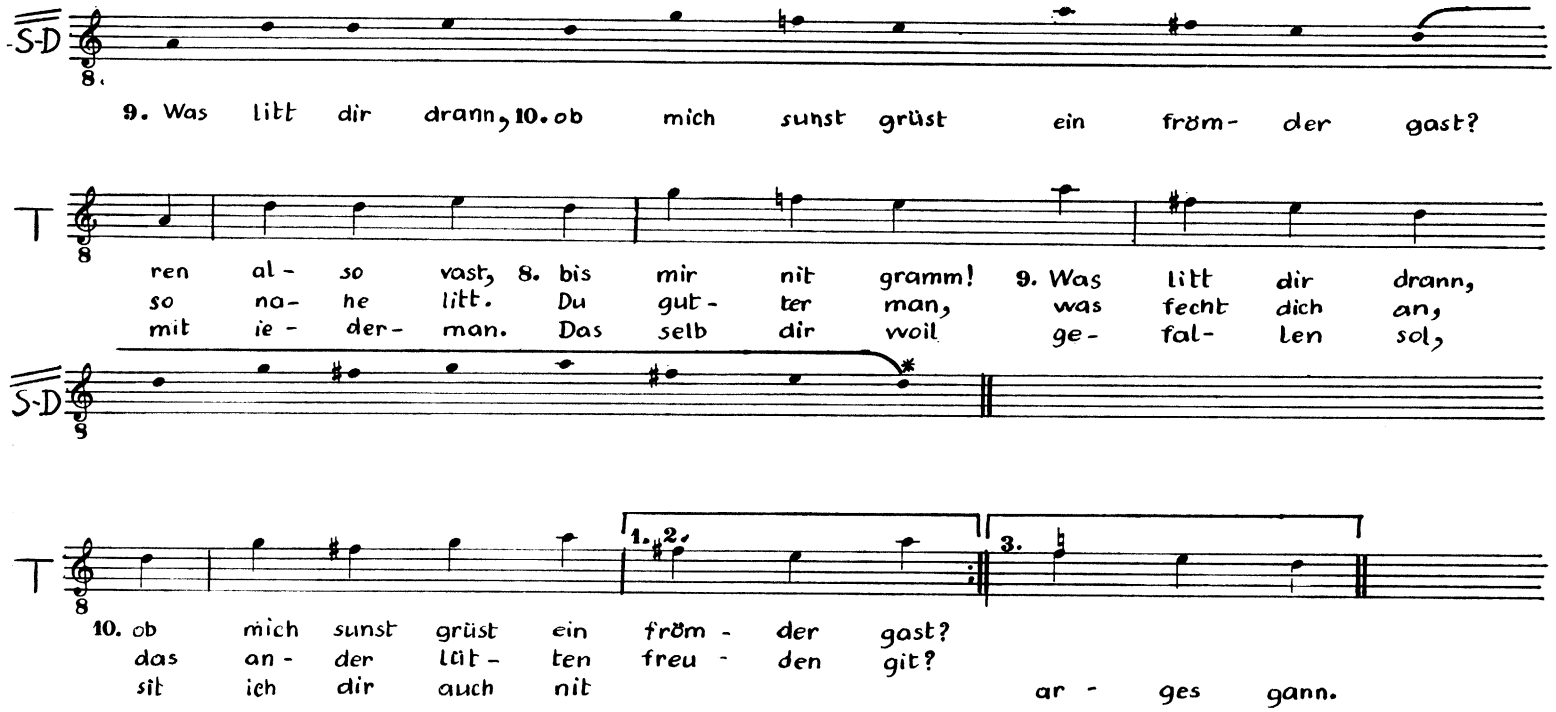
It will be seen that the transcription of the melody in Sappler's volume assumes a repetition of the first section of the tune, which, though musically and poetically possible, is neither given in the manuscript nor necessary. This assumption further leads to the interpretation of long portions of the tune as melismatic ornaments, which are alien to the style. Thirdly, this interpretation and the rhythm-less transcription give no support to the strict meter of the poem, in fact disturb it.

To return to the assumptions listed above, our transcription gives the performer reader a definite though not necessarily a definitive interpretation, one that does justice to both poem and melody and can be easily used for performance. The a-a-b, c-c-b, d-e-e'-d structure of the poem is paralleled by a well structured melody which cadences very logically and satisfactorily and displays an excellent pattern of antecedent-consequent, antecedent-consequent, antecedent-consequent-echo-like consequent within a through-composed stanza. The beat pattern reflects the obvious iambic meter of the poem, and the rhythm of equally long beats is in keeping with the conservative German tradition, though a 6/8 meter could easily replace the 4/4 here assumed. (No rhythm is indicated in this tablature.) All in all this resolution leads to a satisfactory poetic and musical rendition — as suggested, not necessarily the only possible one — which will undoubtedly gain from the usual expressive freedom employed in any good performance.

The second illustration takes us back several centuries to a poem by perhaps the most eminent minnesinger, Walther von der Vogelweide, one of the few of his that have survived with their melodies. It offers an opportunity to compare a troubadour chanson and a minnesong, since this tune is melodically related to one of Jaufre Rudel's tunes. The two songs are given in parallel transliterations as the first of fifteen transcriptions in van der Werf's volume. But before discussing the two poems and their tunes several problems must be clarified.

The discussion of, or rather dispute over, the rhythm of trouvère melodies has gone on for a long time. The approach has mostly been to decide between two all-or-nothing alternatives, viz. a rendition of all such music in either





• The MS writes A (8)

(8) The manuscript has *A* as the last note of the stanza, though *D* is the central tone of the song; see below, p. 19f.

« modal » or free rhythm. The advocates of the former apply in their transcriptions, rigidly or with few irregularities, the patterned 6/8 meters of the Parisian clausulae and motets of the late 12th and early 13th centuries. The other editors render the tunes without bar lines, stresses, or relative note values. To be sure, the melodies of a few troubadour chansons and a number of trouvère songs reappear in motets and conductus or employ music from clausulae, and some are extant in mensural notation. Thus it cannot be denied that some later chansons were, at least at times, sung in metric rhythm. It is true, however, that most troubadour songs, from the late 11th century onward, and many trouvère chansons antedate the rise of modal notation and are written in non-mensural note symbols; modal rhythm may therefore not apply to these earlier songs. It should be remembered, however, that most manuscripts containing the music of these repertories were written in the mid-13th century, a period during which also most major motet sources were written in a notation that did not indicate the rhythm of the melodies, although they were doubtless measured and metrically patterned.

Nevertheless many scholars, including van der Werf, have rejected the application of modal rhythm to any or most troubadour and trouvère tunes, because it appears to be historically unsound to assume that it served all of them (9). Once this position is taken and only the two above possibilities are admitted, one is therefore left with a free, unmetric and unmeasured interpretation that lacks any practical, stylistic, or historical guide lines for the performer and analyst as well as any relationship to the text. This concept is called, and recommended as, « declamatory » style by van der Werf. It may be observed that this approach seems to be supported by the widely held view that French — as opposed to German, English, or Latin — poetry was based on counting syllables rather than on any quantitative or qualitative stress patterns.

When weighing this approach, it is well to consider the general tendencies of the period that produced these songs — the Gothic, which is characterized in part by its emphasis on arithmetic. This emphasis is manifest in such relations as that of the circle to its inscribed and circumscribed hexagons in the columns of cathedrals, the proportions of length, width, and height in churches, the numerical relationships in literary structures such as Dante's *Commedia*, the introduction of algebra by Leonardo Fibonacci, the invention of rhythmic, measurable music and musical notation, the cultivation of scholastic-mystic numerology, the cabbalah, alchemy, and astrology, as well as the revival of the ancient verse meters and the invention of new ones such as Alexandre de Bernay's Alexandrine. That a period so occupied with numbers would not reflect this tendency in its lyric and epic poetry by metric rhythm is nearly inconceivable. It must be further added that troubadour

(9) Nevertheless van der Werf gives alternate rhythmic readings for two of his fifteen transcriptions and presents three songs exclusively in rhythmic renderings.

poetry was the product of Western Europe's contacts with the Muslim East and with Moorish Spain in particular, where since the 10th century a new vernacular poetry had risen — a poetry based on equally long lines with rhymes and on a strictly observed theory of meters, a poetry always sung to the accompaniment of instruments, most often that of the lute ([10]). Trouvère chanson and minnelied, which sprang in two consecutive steps of direct imitation from troubadour song, must be assumed to share these basic style characteristics, to which belonged rhythmic patterns.

Moreover, the above-mentioned idea that syllable counting precludes the application of metric stress is contrary to the whole context of a culture that stressed architectural rhythm by flying buttresses, produced dance music, hockets, and mensural notation, enjoyed ostinato cantus-firmus patterns, and recited rhymed poetry whose rhyme syllables with very few exceptions demonstrably fall always on metrically strong beats in the music of motets. Indeed, it is a well known fact that the ancient quantitative meters of poetry gave way to qualitative, i. e., stressed meters about the 5th century of our era, and it must be presumed that stress remained fundamental in varying degrees to most Western poetry ever since. If proof of this fact for trouvère lyrics is needed, it is easily found in the feminine verse endings, weak syllables that are not counted by scholars of old French poetry. If it were a matter of mere counting, this procedure would be unthinkable; it can be explained only by assuming that stress was involved; below there will be occasion to refer to anacruses as well. To be sure, the ubiquitous iambs, trochees, and dactyls cannot even be conceived without some kind of agogic, dynamic, or pitch stress or a combination of two or all three of these in languages such as French and English that do not recognize long and short syllables.

As mentioned above, Dragonetti's excellent work has become a standard reference with regard to the versification of trouvère songs. This is what he contributes to the present problem in the key passage in which he analyzes the rhythm and meter of their poetry ([11]) :

> If the rhythm of a line is something different from its meter, the question is to know whether that rhythm is susceptible to analysis. ... In a regular verse the rhythm is organized with the aid of a rational or proportional time value. ... All rhythm, in fact, implies meter, which is not a simple artifice added to it, but coexists with it because it is an essential condition for the perception of rhythm. ... All rhythmic structure introduces a conflict or combination of two temporal orders, namely between rhythm and a homogeneous beat leading to meter; the former cannot be reduced to equal time divisions because it is a unique creation. The rhythmic structure of a regular verse results from the encounter of these two orders; the style differs according to how the metric squareness reinforces or contradicts the rhythm. Meter thus assumes a structural function which emerges clearly from the analysis of courtly verse where the regulatory action of metric schemes plays a particularly important role.

([10]) *Cf.* Robert BRIFFAULT, *The Troubadours* (translated from the French by the author), Indiana University Press, Bloomington, IN, 1965, p. 31ff.
([11]) *Op. cit.*, pp. 500-502; this writer's translation.

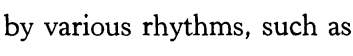
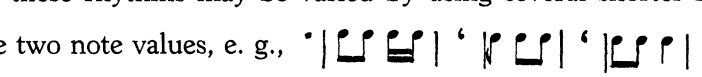
True, later in the volume Dragonetti sharply criticizes and rejects the application of modal rhythm to courtly poetry; but has criticism is really directed against the rigid application of modal patterning, practiced by such early scholars as Aubry and Beck, without considering more imaginative possibilities. An interesting argument, illustrated by a dozen examples, is the transcription, by Beck and Aubry respectively, of songs in different modal versions. A dual possibility of interpretation hardly speaks against the application of the rhythmic modes to trouvère poems, of course; indeed, it nicely illustrates a point worth remembering, viz. that the medieval musician might easily perform a piece differently at various times — different in rhythm, in musica ficta (accidentals), in ornamentation, played on an instrument or sung or both, with a different melody to the same poem or with a different text to the same melody. This point is most clearly documented by another song cited by Dragonetti ([12]) which is actually notated by the medieval scribes of two different manuscripts in two different modes, namely in the third mode in the *Chansonnier Cangé* and in the upbeat first mode in the *Chansonnier du Roi* ([13]). And this is a song by Robert de Castel d'Arras who, according to Dragonetti, was active during the third quarter of the 13th century, i.e., during the very time the two manuscripts were copied.

Incidentally, this twofold rhythmic interpretation results, of course, in several metric stresses falling on normally unaccented syllables, a thing that Dragonetti elsewhere calls « massacring the verse. » Apparently, however, the medieval poets felt no great compunction about this crime of giving some naturally weak syllables metric stress and leaving some normally strong ones unstressed; for poetic and prose scanning do not necessarily coincide in any language, whether French, English, or German, not to speak of Latin from which this procedure derives. The ambivalence of stress stands out clearly in 13th-century French motets, all definitely sung in measured rhythm with a strong metric pulse. As is well known, these motets include hundreds of quotations, so-called refrains, from trouvère poetry and *romans*, and all of these confirm not only the appropriate consideration given to feminine endings and anacruses by their metric placement but also the metric treatment of the body of these quoted lines. This source of very pertinent information has been totally neglected hitherto in all discussions of trouvère rhythm.

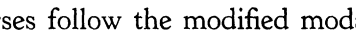
In general, considering the possibilities of different interpretation and of ambivalent stress or floating accent, it is often difficult to decide which meter was intended. Even the medieval performer had such difficulties, as has just been shown. The problem becomes compounded when the various stanzas of a poem do not exhibit the same stress pattern. In such instances two approaches are helpful for finding the best possible solution: (1) scanning all the stanzas and determining the meter in which the fewest „wrong" stresses occur; (2) giving primary evidential weight to the first stanza as the probably most

([12]) *Op. cit.*, p. 526.
([13]) Respectively Paris, Bibl. nat. fr. 846 and 844.

carefully considered one, from which the other stanzas may well deviate here and there.

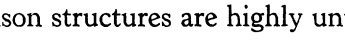
Once the meter, i.e. musically the barring, has been established, the rhythm is the next problem. To be sure, the problem is complex and must be solved individually for each poem. Certainly a trochee, e. g., can be equally well represented by various rhythms, such as  , and each of these rhythms may be varied by using several shorter notes for either of the two note values, e. g., 

Which of these rhythms may be best applied is a musical question, and it may well be surmised that medieval performers might apply different rhythms to a certain poem at various renderings. Whereas barring, i.e., a basic regularity of stressed and unstressed syllables, seems absolutely necessary for the performer of metric poetry, the choice of rhythm is secondary. It will largely depend on the distribution of the ornaments in the melody, another clue which van der Werf rejects. The reason given is that ornaments do not consistently occur in the same position in various versions of a tune. Here the contemporary motet once more furnishes clear evidence that this circumstance in no way nullifies metric pulse. Indeed, many ornaments were sung on short, unstressed syllables, a fact that van der Werf holds to be contradictory to metric rhythm; and in the multiple versions of many motets the ornaments also freely migrate among strong and weak beats. Yet with the clue to the rhythm furnished in many instances by the patterned tenor (cantus firmus), the overwhelming evidence points to the longer note values of the modal patterns as the carriers of the majority of ornaments. Since this evidence involves many quotations from trouvère songs, its application to the contemporary monophonic repertory in general can be readily accepted.

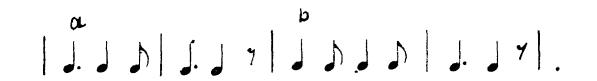
Although, as has been mentioned, it has hitherto been held that the rhythmic interpretation of trouvère chansons admitted of only two alternatives : either modal rhythm of free declamation, a third possibility does exist. Over twenty years ago Heinrich Husmann showed that at least four trouvère songs share their music with polyphonic conductus (14). These chansons must therefore be presumed to have been amenable to the same rhythm as the related conductus, and Husmann demonstrated that in both some hexasyllabic verses follow the modified modal rhythm  (15)

One of the four chansons is by the late-12th-century trouvère Blondel de Nesle, and all four seem to have antedated the related conductus, as their typical chanson structures are highly unusual for conductus. This observation

(14) *Cf.* « *Zur Rhythmik des Trouvèregesanges* », *Die Musikforschung* 5, 1952, pp. 110-113.

(15) Derived from the second mode: 

pushes metric interpretation back into the last decades of the 12th century. There seems to be evidence, however, that polyphonic music of the early 12th century, the so-called St. Martial or Aquitanian repertory, was also sung in measured rhythm ([16]). This may have been a rhythm akin to modal rhythm or perhaps one frequently found in early conductus, viz. one in which all or most syllables have a equal duration, as in the Königstein song cited earlier. Latest research would extend rhythmic interpretation even further back. In a recent paper John Boe showed that a trope of the mid-11th century, which thus antedates William of Aquitain's earliest songs, is notated and was sung in what appears to be a 6/8 meter similar to the first rhythmic mode, expressing the rhythm of an *a-b, a-b, a-b, a* stanza as follows ([17]) :



In the light of what has been said above about Moorish-Spanish poetry this is, indeed, quite possible.

To sum up : The basic fact is that courtly poetry does possess metric structure, and metric structure can be reflected in modern musical notation only by means of bar lines and an intelligible note-value system. Otherwise the meter, which, as Dragonetti firmly states, is an essential structural element of this poetry, is lost in the modern edition. The free rhythm proposed by many scholars in fact mistakes poetry for prose. With some flexibility and some musical sense, metric-rhythmic transcriptions that parallel and support the meter and versification of the troubadour, trouvère, and minnesinger poems can and must be produced, if these are to be brought back to life. A single, pervasive modal approach has to be rejected in favor of at least two possible approaches, viz. either modal solutions with frequent so-called « irregularities » and modal mixtures, such as were taught by Franco of Cologne, or transcriptions in which syllables receive equal length except where lengthy melismas occur; but both types must be barred. The initial time signature, however, may well change in the course of a song, a procedure frequently necessary also in motets.

It should be added that the motets of the last decades of the 13th century prove that meter then declined in poetry, and metric stress disappeared, together with regular line length, as an organizing factor. The poetry of these later motets proceeds in free verse, in lines of greatly differing length, held together by rhymes only, but rhymes without pattern. Considerations of stress, let alone regular stress, are completely absent from that poetry, which is contemporary with the demise of troubadour and trouvère poetry.

([16]) *Cf.* Theodore C. KARP's forthcoming book on the music of St. Martial; also, among others, T. C. KARP, « St. Martial and Santiago de Compostela; an Analytical Speculation, » *Acta musicologica* 39, 1967, pp. 144-160; Bruno STABLEIN, « *Modale Rhythmen im Saint-Martial-Repertoire?* », *Festschrift Friedrich Blume*, Bärenreiter-Verlag, Kassel 1963, pp. 340-362.

([17]) *Cf.* « Rhythmical Notation in the Beneventan Gloria Trope *Aureas arces,* » *Musica disciplina* 29 (1975), pp. 5-42.

As stated above, Illustration 2 uses one of the transcriptions offered in van der Werf's book. It connects a chanson by Jaufre Rudel with the famous *Palestine Song* by Walther von der Vogelweide, two tunes that are very similar and partially identical, chiefly in the first half of the melody. But if it is true that Walther adapted Jaufre's melody to his poem, as is claimed by van der Werf, Walther made important changes in it.

With respect to the rhythm of these two songs van der Werf writes as follows ([18]) :

> Scholarly opinion on the meter of the songs ... has varied considerably, so much so that (one scholar gave) a synoptic chart of ten different metrizations ... of the melody preserved with Walther's poem ([19]) ... there are no indications ... of fixed meter in Jaufre Rudel's chanson; ... the way in which the melody is distributed over the text suggest(s) a performance in declamatory rhythm ... This conclusion is in no way contradicted by the fact that Jaufre's melody ... was also used for a German poem. Even though the meter of German lyric poetry of the period ... was based upon a predetermined number of stressed (mark: stressed!) syllables per line, there is no evidence that this poetry was ... performed to a melody in fixed meter.

Not only is this statement contradictory, but the fact is that poetry in Provençal was just as metrically conceived as poetry in German or Latin, i. e., it followed several traditional meters. And the change of meter between the Provençal poem by Jaufre and Walther's German one is highly important here. The former clearly runs in iambic dimeters, as follows :

Lanquan li jorn son lonc en may
m'es belhs dous chans d'auzelhs de lonh,
e quan mi suy partitz de lay
remambra'm d'un' amor de lonh: (etc.)

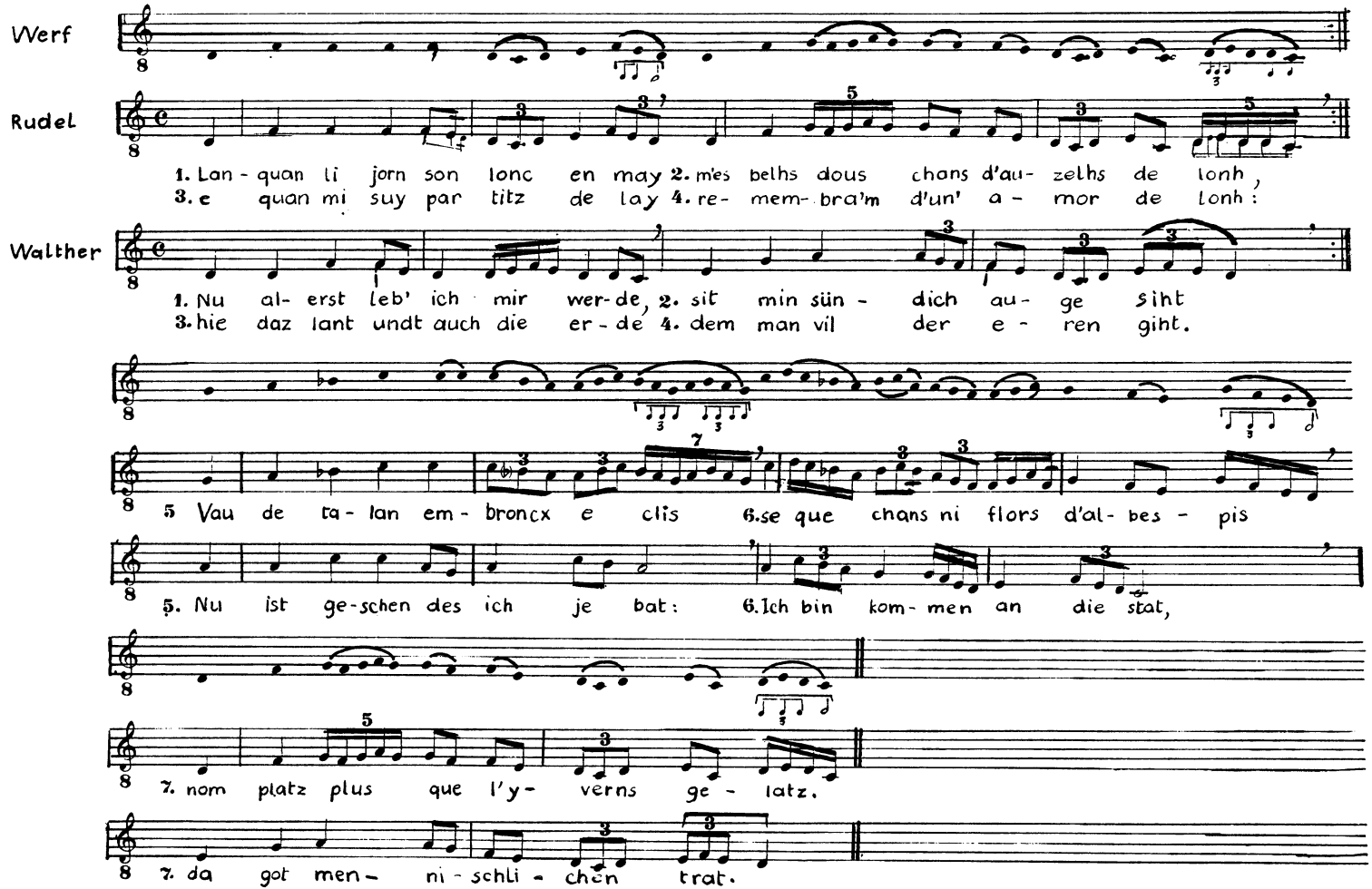
Walther's poem, on the other hand, proceeds in trochaic dimeters, viz. :

Nu alerst leb' ich mir werde,
sit min sündich auge siht
hie daz lant undt auch die erde
dem man vil der eren giht. (etc.)

That both poems are completely metric cannot be denied. That such poetry can hardly be considered to have been sung or read without reference to the meter is equally certain. And the music fits this assumption very well.

As the above presentation has tried to show, the mere pitch transcription of the melodies is musically and poetically unsatisfactory. Any line of the Rudel

([18]) *Op. cit.*, p. 86.
([19]) *Cf.* Burkhard KIPPENBERG, *Der Rhythmus im Minnesang*. C. H. Beck, Munich 1962, p. 226f.



chanson bears this out. Would it be right, e. g., to give each note approximately the same length? This would render verse 2 much longer than verse 1, although both are octosyllabic. On the other hand, should every syllable receive about the same time value? In order to do so one would have to slow up everything inordinately to accommodate the lengthy ornaments that occur at the ends of lines; moreover, the final syllables of most lines would end breathlessly and without a stop, on the last of three, four, five, or even seven notes. This was hardly the composer's intent; a singer has to breathe at line ends, and a pause there seems essential to a good performance. Should this fact not be conveyed to the modern performer by the editor, as it is, e. g., suggested by the small notes added above the verse endings in Illustration 2? Cadential halts at the ends of lines are needed elsewhere as well, e.g., in hymns and chorales, to keep the rhythm from limping and the singer from getting out of breath. They are something like fermatas which inject some not unwelcome rhythmic irregularities.

Any transcription presents problems, to be sure. But just as in editing a medieval poem emendations and added punctuation are taken for granted to render the text intelligible, the musical transcription must be rendered so as to make musical sense to a performer or reader. In both songs it is probably best to give equal length to all syllables except to some at the ends of lines, but the songs must be barred differently. Immediately both assume pleasing musical forms. As conceived by this writer, the bar lines here carry the same psychological implications as in conventional music; the amount of dynamic and agogic emphasis given by the performer to primary and secondary beats is, of course, a matter of taste and training.

Once more returning to the basic assumptions put forward at the beginning of this paper, our interpretation (a) indicates in both songs the poetic and musical stress patterns through the barring, (b) reflects the poetic structure in the musical phrasing, and (c) gives adequate rhythmic expression to the rhymes.

The rhythmic interpretation of medieval monophonic songs greatly influences the interpretation of their melodic organization as well. With regard to this problem the controversy has been as to whether Gregorian modes apply to these repertories or whether other, non-Gregorian modes may be appealed to. Van der Werf adduces two possible non-Gregorian principles, namely those derived from Curt Sachs's analysis of the folksongs of many cultures and formulated in his last, posthumous work, *The Wellsprings of Music* ([20]). According to these ideas the chansons are divided into those organized around two focal pitches, usually an interval of a second or third apart, and those that unfold along a so-called structural chain of two to four thirds or two thirds and a fourth.

([20]) Jaap KUNST, ed., Martinus Nijhoff, The Hague 1962.

To this writer it seems rather unwarranted to apply an analysis of folk-songs to the sophisticated court art of the troubadours and trouvères. After all, the medieval poet-musicians were principally acquainted with Church music, some of it of recent polyphonic workmanship, and with a long tradition of art song enjoyed by courtiers, Churchmen, and students since the times of Charlemagne and the establishment of the Omayyad caliphate in mid-10th-century Spain. Their social standing as feudal lords or guild artisans would effectively prevent them from mingling with the lower classes and singing their songs. Indeed, one of van der Werf's astute remarks points to a kinship between many first lines of trouvère melodies and psalmodic formulas. As a matter of fact, each of the fifteen transcriptions offered by him is clearly organized in one of the Church modes, whereas structural chains of thirds and two-tone schemes can be adduced only with great difficulties and with many exceptions. The latter methods were similarly applied several years ago to the analysis of the melodies of 13th-century motets by Finn Matthiassen ([21]) and rejected for that repertory as non-productive by the present writer ([22]).

It is clear that all melodic analyses that do not consider metric stress run into a great obstacle, viz. how to determine the chief pitches. A most striking example of the inherent difficulties of this approach is provided by Illustration 2 above. These are some of the things van der Werf says about the two songs in the introduction to their transcription ([23]) :

> In its entirery the melody of Jaufre's chanson has a rather ambiguous structure: most lines have *F* and one line has high *C* as the most important structural tones; ... although the low *C* is not very pronounced as structural tone, it serves ... as ending tone of both pedes and of the entire chanson. Thus ... it is difficult to determine whether this melody is a centric one, moving around *F*, or a standing one with *C* or perhaps *D* as basic tone.
>
> It is interesting to compare this rather loose organization with the strong tertial structure in the melody preserved with Walther's poem. The melody ... is based upon the chain *D-F-A-C* with perhaps *C-E-G* as a contrasting or secondary chain ... Especially noteworthy are the differences in ending tones ...

Thus the author is at a loss to find the central tones of these two songs, although he recognizes important differences between them. The fact is that Walther reinterpreted the mode of the melody, and this reinterpretation emerges clearly only when the inherent change in metric stress is observed and notationally carried out. Rudel's melody is organized in a clear sixth Gregorian

([21]) *Cf. The Style of the Early Motet.* Dan Fog, Copenhagen 1966.
([22]) *Cf.* the review of Finn MATTHIASSEN's *The Style of the Early Motet, Journal of the Amer. Musicological Soc.* 20, 1967, pp. 489-492.
([23]) *Op. cit.*, p. 85.

mode, based on the central *F* with the cofinalis *C*, whereas Walther changed to the first mode with *D* as both central tone and finalis ([24]).

These facts are evident from the first stressed tone in line 1 to the final cadence. In the seven lines of Jaufre's bar form the cadence tones are *D-C*, *D-C*, *G-D-C*, and in Walther's, *C-D*, *C-D*, *A-C-D*. The respective twenty-eight metric stresses are distributed as follows :

in Rudel's chanson: $10F - 9D - 5C - 2A - 2G$; and

in Walther's song: $9D - 7A - 5F - 4E - 2C - 1G$.

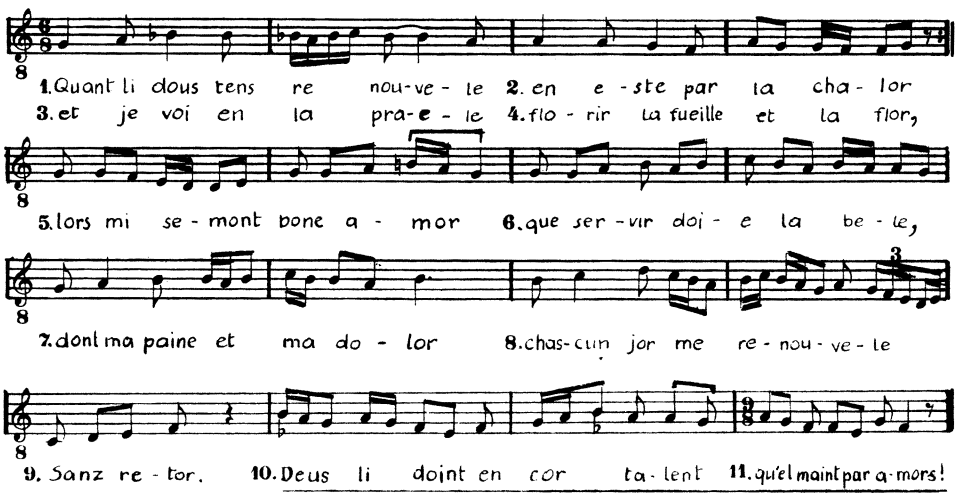
Thus there are 15 *F*'s and *C*'s as against 11 *D*'s and *A*'s in Jaufre's tune and 16 *D*'s and *A*'s as against 7 *F*'s and *C*'s in Walther's. Moreover, only Rudel's song uses the B_b. Thus these tunes can be easily related to Gregorian modes, whereas their tertial-chain structures are most unclear — in Jaufre's chanson non-existent, in Walther's inconsistent or forced in application.

The analysis of the song given in Illustration 1 has a similarly clear result. Six lines of the poem end on *D*, two on *A*, and two on *E*, and the range of the tune is one octave, a-a^1. The melody therefore employs the second mode, and it is somewhat unexpected to find that the single stanza of music given in the manuscript ends on a^1. The transcription in Sappler's edition changes the *A* to a *D*; but when the three stanzas of the poem are scanned, the *A* appears to be quite appropriate in stanzas 1 and 2, both as reflecting the questions at the ends of these stanzas and as introducing the next stanza. The last stanza, however, does demand a *D* for its conclusion and perhaps an *F* natural as the antepenultimate note to reestablish the prevailing mode. Thus the syntactic meaning here seems to lead to a better emendation of the final note.

Just like the musicologist who does not give the poetic clues their due in the interpretation of the tunes and obtains erroneous or at best ambiguous results, so the linguist fails who neglects the study of the tunes and their notation. The recent comprehensive analysis of the trouvère and early motet-text repertories by Mölk and Wolfzettel is a case in point. In trouvère poems the structure is usually quite clear. Nevertheless there are a good many poems in which the intention of the poet becomes evident only when also the music is considered; the phrasing, indicated by rests, bars at the ends of verses, and the repetitions of melodic segments often give well defined information about the line arrangement, without which wrong conclusions may be drawn.

([24]) Here the Gregorian modes are taken in their later meaning, the one particularly applying to the later hymns and sequences which are contemporary with the secular repertories here concerned — viz. as modal scales organized around two pitches. This concept contrasts with the earlier involvement of traditional melodic formulas in each mode, which applies, e. g., to the psalm tones and the Eastern chants.

A simple example is the anonymous « *Quant li dous tens renouvele:* » ([25])



This chanson appears in Mölk's outline as follows :

a b a b b a b a c c;
7' 7 7' 7 7 7' 7 7' 4 12

but the music shows that (a) there is an inaccuracy in the syllable count of the penultimate line and (b), in fact the last two lines are actually three lines, the last one being sung to a melodic variant of lines 2 and 4. Recalling our basic assumptions, the poetic meter here points to that of the music, whereas the pattern of ornaments suggests the changes of rhythm in the tune in lines 5 and 9; the second change seems to imply the presence of a refrain (quotation) at the end, which, as is characteristic of many refrains, includes an unrhymed line.

As was proposed at the beginning of this paper, a schematic outline should convey to the eye all structural details. To this writer the following way of outlining, using the above poem as an illustration, would seem to be best suited to clarify the poetic and musical structures — syntactical, rhyme-wise, metric-rhythmic, and sectional :

$$\underset{1}{a(7_4-)} + \underset{2}{b(7)} \qquad \underset{1}{b(7)} — a(7-)$$

$$\underset{1}{a(7-)} + \underset{2}{b(7)} \qquad \underset{1}{b(7)} — a(7-) + b(3)$$

$$\underline{\underset{2^1}{x(7) — b(5)}}$$

([25]) *Cf.* Hans Spanke, *G. Raynauds Bibliographie des altfranzösischen Liedes* I, E. J. Brill, Leiden 1955, nº 615. The chanson is extant in Mss. Paris, Bibl. nat. fr. 847, fol. 144-144v, and Paris, Bibl. nat. nouv. acq. fr. 1050, fol. 212v.

Here the letters symbolize the rhymes; the figures in parentheses the numbers of syllables from first to last stress; the subscript figures, the number of stresses (whose pattern is assumed to remain constant unless otherwise indicated, here trochaic); the dashes, feminine endings (or also, ahead of figures, anacruses); the plus sign, the continuous rhythm connecting two lines; the underscoring, a refrain; the figures below letters, recurrent musical phrases (with modifications indicated by subscript or superscript numbers); the lines are arranged in syntactical groups, and a wide space after lines 3-4 or the two-column arrangement of the symbols shows that the poem falls into two stanza-like sections. Whereas (–3) can only mean an iambic dipody, a (4) normally indicates a dactylic line : / ∪ ∪ / ; and either line may well conclude with a feminine ending (–3–) or (4–). But (7) may stand for either a trochaic dimeter or a dactylic trimeter : / ∪ / ∪ / ∪ / or / ∪ ∪ / ∪ ∪ / ; the added subscripts here help to differentiate the two possibilities : (7_4) and (7_3), and unless otherwise indicated, the particular meter will continue in the poem. To be sure, there are many lines that employ irregular stress patterns, such as / ∪ / ∪ ∪ / ∪ / or / ∪ / ∪ / ∪ ∪ / (the ancient Glyconic verses), both of which would appear as (8_4); but ∪ / ∪ ∪ / ∪ ∪ / would be symbolized by (-7_3).

When it comes to the far more irregularly built texts of motets, the correlated study of music and text becomes even more important (26). A short piece may serve as illustration 4 (27) :

This is how this poem is presented in Mölk's analysis :

a b a b a a a a a c a.
7 4 7 4 7 7 7 3 3 9' 3

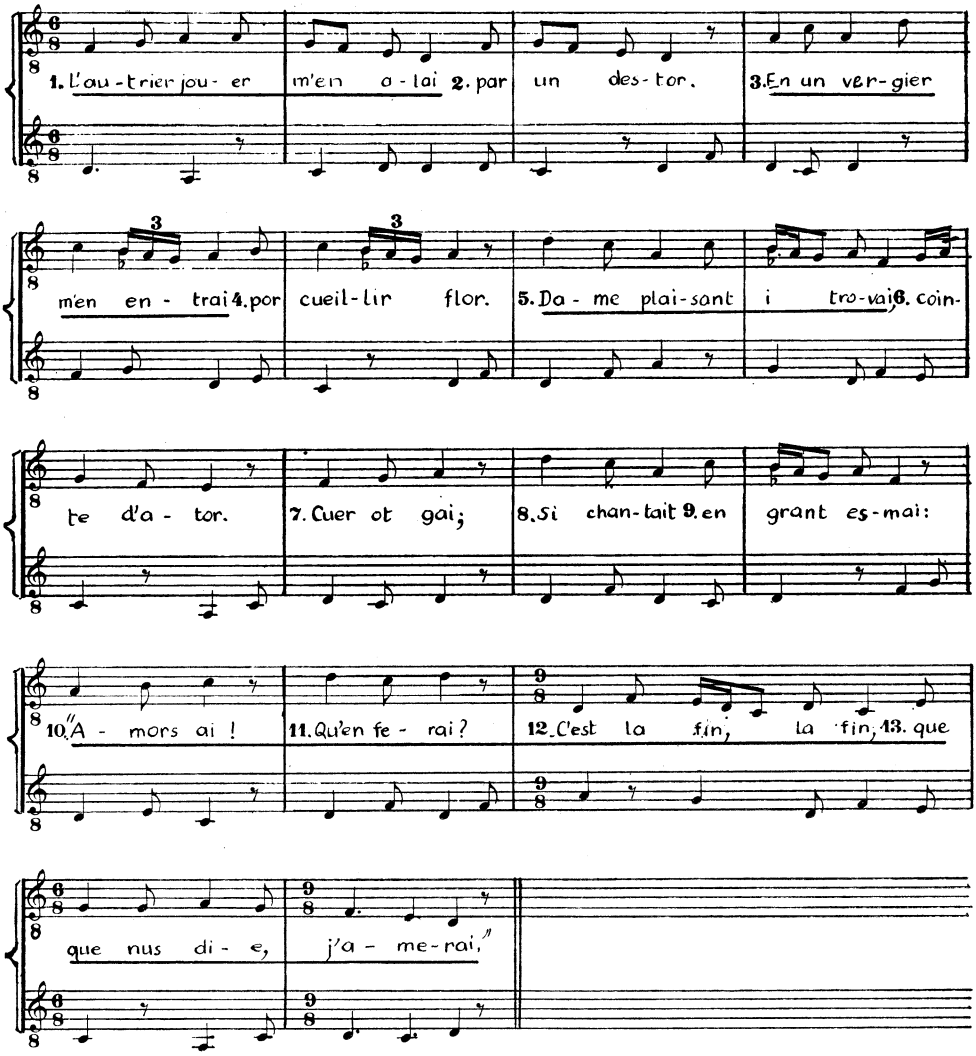
The structure and the versification are quite different, viz. :

$\underline{a(7_4)} + b(-3)$	$a(3) — \underset{1}{a(3)} + \underset{2}{a(3-)}$
$\underline{a(7)} + b(-3)$	$\underline{a(3) — a(3)}$
$\underline{\underset{1-2}{a(7)}} + b(-3)$	$\underline{x(5) + a(-7)}$

The division of Mölk's lines 6 and 7, which actually from lines 6-9, is borne out (1) by the structure of the poem, the first section of which thereby gains consistency of formulation; and (2) by the music, which makes no break

(26) In fact, over 40 % of Mölk's motet-text analyses include serious errors, and many more show mistakes in syllable count — because the related melody was not studied — and other minor flaws.

(27) The example is here given as it appears in the Ms. Montpellier, Fac. de Méd. H 196, as No 121 (*cf.* the author's new transcription of this manuscript, forthcoming at A-R Editions, Madison, WI.); with the same text this melody also appears in six other manuscripts, and with other texts in six additional ones, as well as once without text in a three-part clausula (*cf.* the author's forthcoming *Complete Edition of the Earliest Motets*, forthcoming at Yale University Press, nº 65).



before line 6, but does make one within it. The new division of the last two lines is proved by the fact that (1) this is a refrain whose last line also recurs elsewhere by itself; and (2) this last line parallels the words « *benedicamus Domino* » in the Latin text that is set to the same music in other manuscripts ([28]). The « x » stands for an unrhymed line, such unrhymed lines being very frequent in refrains. The dashes in front of syllable counts accomplish a task which theorists of old French verse seem never to consider : just as feminine endings do not change the essential character and length of a line, which depends on the number of stresses rather than that of syllables, i. e.,

([28]) Among others in Ms. Florence, Bibl. Med. Laur. pl. 29, 1, fol. 409v-410.

on the number of metric, musical units, so the character and essential length of a line is not changed by an anacrusis. As numerous examples in motets prove, both anacruses and feminine endings may be carried by either short or long note values.

To conclude : The basic assumptions proposed at the beginning of this paper aimed at creating transcriptions of medieval songs that are meaningful to performers and schematic outlines that convey all important analytical information. They have led to fundamental considerations of rhythm and meter of both poetry and music, of mode and accidentals in the music, and of the interdependence of poetry and music. This interdependence and the necessity for a correlated approach cannot be stressed enough. The phrasing of the music often clarifies the versification; the meter of the poetry determines that of the music; the distribution of the ornaments is often a guide to the rhythm; the syntactic meaning of the poetry and the repetition of musical phrases both contribute to the overall structuring of a song and therefore to its performance; the phrasing and the cadence points indicate the melodic mode, have implications for the use of accidentals, and suggest pauses or halts. Above all, neither the poetry nor the music of these repertories can be imagined to have been conceived without meter and metric stress guiding the performance.

This paper is an attempt at encouraging a comprehensive fresh look at the entire repertory of the troubadours, trouvères, minnesingers, and other medieval monophonic songs, leading to editions that would aid in the revival of this charming poetry and music — editions combining linguistic and musicological carefulness with a broad sense of humanistic values, on the one hand, and on the other with a musicianly and poetic approach that would shoulder rather than avoid the responsibility of guiding the generally less learned performer and reader in matters of rhythm, meter, mode, form, and actual pitch, perhaps even of general tempo and dynamics. Such editions would yield insights that are historically and structurally more justifiable than vague appeals to chains of thirds and declamatory rhythm, and would finally render the repertory more widely accessible.