

Assigning Rhythms to Troubadour Poems

by

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INTRODUCTION

In this study, I propose to consider the question of assigning rhythmic patterns to Troubadour poetry and music. Since Troubadour compositions were transcribed without rhythmical notation, several conflicting modern theories have evolved. The primary theories are based on a "modal" concept, a term borrowed from the medieval tonal system of liturgical music. It is my hypothesis that such "modal" theories of rhythm have been arbitrarily and subjectively contrived from modern concepts of musical notation. In opposition to these theories, which have been given historical credence by the anachronistic borrowings from liturgical and mensuralist terminology, my argument maintains that the rhythm of Troubadour music and poetry (which must be considered as a single entity) is an intrinsic quality of the words and structure of each poem, i.e., that the musical rhythm is dependent upon the poetic rhythm.

Anyone attempting to assign rhythms to the Troubadour poetry/music entity should first define the concept of rhythm. The fact that none of the previous critics has done this may account for the contradictions to be found within each theory. A second absolute essential to such a study is a thorough review of the rich Medieval heritage of poetry and music in general and a careful analysis of the Provençal language and related philological studies. Unfortunately, most critics are of the northern tradition and tend to impose northern ideals on Provençal works. Furthermore, many critics fall into the trap of finding modern standards and precepts in these medieval

pieces. A third essential in establishing rhythm is to recognize that music should not be given priority over the poetry, at least not in the investigation stage. Since most of the well-known theories concerning Troubadour rhythm were proposed by musicologists, their major thrust is directed towards the music. In my opinion, a balance between the prosody and music must be maintained to avoid splitting the poetic/musical entity.

The objectives of this study are, therefore, fourfold: 1) to present a systematic comparison of the four leading theories on Troubadour rhythm as proposed by Edmond De Coussemaker, Jean Beck, Pierre Aubry, and Ugo Sesini; 2) to correct the past distortions and misrepresentations about Troubadour rhythms by a critical analysis of previous theories; 3) to study the organic interrelationship between Troubadour poetry and music; and, 4) to assign rhythms that are valid for the Troubadour poetic/musical entity. It is only through the clarification of these issues that scholars can begin to appreciate the developments of the fourteenth century, when Guillaume de Machaut begins composing music and poetry as independent art forms. Why is the simultaneity of music and poetry divided into separate forms? What changes occur? Clearly, in order to become independent forms, each medium must substitute new qualities for those originally contributed by the other medium to the poetic/musical entity. Rhythm, therefore, must be formally structured into a definite metrical value system when the words of the poetry are omitted. Poetry, on the other hand, must substitute for the intrinsic sonority of music. By noting the changes that occur in the two closely related media we

can clarify the historical evolution of music and poetry, as well as increase our awareness of why poetry and music are so closely allied.

More important than these by-products of my research is the prime purpose of this study: by insisting on the primacy of the total musical/poetic entity in the determination of rhythmic patterns, I hope to assess more accurately the peculiar artistic qualities of that entity and to facilitate their reproduction. I intend to reestablish the total fusion of music and poetry and to emphasize the performance-orientation of these works as they were conceived by the Provençal bards. What most interests me is arriving at a new way to appreciate and reproduce in transcription and performance what I believe to have been the true artistic nature of the Troubadour musical/poetic entity.

Chapter One

HISTORICAL PERSPECTIVE: RHYTHM
AND THE TROUBADOURS

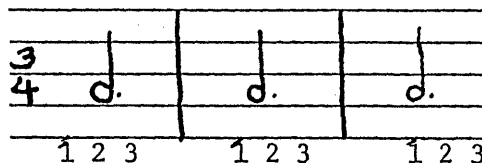
In this chapter I will probe the nature and origins of rhythm and will locate the Troubadours in their historical setting. Two questions will be discussed: 1) What is rhythm?; 2) Who were the Troubadours?

I. What is Rhythm?

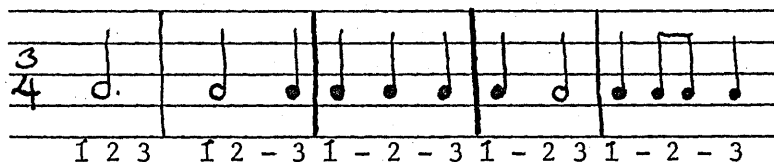
The first essential to the melody of music and to the meter of verse is rhythm; without it we have only an aimless rising and falling of sounds. Aesthetically, rhythm is the natural flow or movement of parts in relation to a whole, or from one part to another, in a more or less regular pattern.

In contemporary music, rhythm is: "(1) The recurrence of accents at equal intervals of time. (2) The repetition of a group of sounds (not necessarily melodic) at equal intervals of time."¹ The essential rhythm (for example 1 2 3) is the same for each measure and cannot be destroyed. The ideal rhythm varies with each measure as long as the basic rhythmic units in each measure are maintained according to the "time signatures" indicated.

Essential Rhythm



Ideal Rhythm



The composer may cause a sense of variety in rhythm by the use of ideal rhythm, rests, retardation, and acceleration.

In language, rhythm is the rise and fall of sounds according to syllables, vocal inflections, stresses, and pauses. The concept of essential and ideal rhythm (with all possible varieties) is applicable equally to music and poetry. Therefore, in both music and verse, the modern concept of rhythm comes from the sequencing of tones (or sounds), arranged in patterns according to their duration, stresses, or accents.

The preceding discussion reflects the extreme technical point of view seen in the works of musicologists since the end of the nineteenth century, and is important for us to consider. However, rhythm is not the private domain of the Arts, and it will be helpful, for the purposes of this study, to consider the phenomenon more generally, as it is manifested in various aspects of life.

A Philosophy of Rhythm

There are two basic ways of viewing rhythm: the natural rhythms of the universe and the aesthetic rhythms of man. The first category represents the innate rhythms of Nature and human beings. The second category represents man's ability to capture or reflect the models provided by the first category.

Man, in addition to being fascinated with "measuring" his universe (the metronome, for example, is a mechanical device for

measuring the exact durations of musical beats, invented in the nineteenth century), has long been interested in viewing his universe in rhythmic terms. The Greek theory of the "Harmony of the Spheres" explains the organization of the seven planets as to their position and movement (a manifestation of rhythm) around the Earth. Included in this theory was the concept of the diatonic musical scale still used in this day. Each planet, it was believed, revolved around the immobile Earth, thus setting up frictional-type vibrations (another manifestation of rhythm). The farther the planet was from the Earth, the faster it had to travel and the higher the pitch-level of the sound. Since vibrations are the sources for sound, each planet possessed its unique tone. And so, the Greeks modeled this stellar seven-tone scale from the rhythmic patterns of the universe as they envisioned it.

Modern-day scientists continue to explain the universe in rhythmic terms. In the last decade, astronomers have identified certain bodies in the galaxy as "pulsars" since they send out radiation by pulse-waves. Apparently the "Harmony of the Spheres" approach still exists, but in modern terms and with greater scientific justification.

Primitive man, with his beating of drums, and modern man with his computer are constantly confronting and reflecting the rhythms of the universe: the ebb and flow of tides; the rhythm of the seasons; the rhythmic patterns of alternating geological climatic changes; the pulse of the heart; breathing in and breathing out; the rhythm of night and day and of waking and sleeping.

Life is Rhythm

Rhythm is one of the more basic common denominators of all living things. Research has shown that there are rhythmic patterns of walking that can distinguish ethnic and national groups. Nature provides many models of various rhythmic patterns, as in La Fontaine's fable about the oak and the reed. The entire body of the reed sways gracefully in the breeze. The tree's movement is confined to the quiver of individual leaves and the resistive swaying of smaller branches. The rushing mountain stream carries a decidedly different rhythm from that of a languid stream; the sea's movements vary from those of a lake, which differs again from those of a pond. Not only are there distinctive rhythmic patterns between differing bodies, but within the same body.

Closely allied to natural rhythm is sound. In fact, there is such an affinity between the two that the written words "a rushing stream" or "the rustling of leaves" automatically evokes a correlation of sound and rhythm for the reader. One theory arguing for a genetic basis for speech is based on such onomatopoeic (or echoic) concepts. Noiré's "yo-he-ho" theory² states that language began when muscular activity caused emission of breath -- a combination such as is seen when a team of men rhythmically and vocally pull at the oars of their boat.

All poets, musicians, and artists of all ages have had to be particularly sensitive to nature as the primary source of rhythms. The faculty of acute sensibility to the flow of life in the universe

could easily be the quality or the gift that distinguishes an artist from the man on the street. The universe is the artist's ultimate model.

The Aesthetic Rhythms

I shall divide this category of rhythm in two ways: 1) rhythm for expression; 2) rhythm for impression. Rhythm for expression involves rhythmic interpretation for personal enjoyment. Rhythm for impression involves an artistic performance for the enjoyment of others. The latter type does not deny personal enjoyment; it is expression plus polished skills for a public. Furthermore, rhythm for impression should be subdivided again: a) impression by autonomous expression within a skeleton structure; b) impression by predetermined expression tied to an inflexible structure.

The field of dancing can provide an analogy with the various types of aesthetic rhythms discussed above. In ballroom dancing, the male takes the lead and the female follows the natural rhythmical patterns of her partner. A chorus of ballroom dancers would need a rigid structure to follow in order to be aesthetically pleasing. However, there is a difference between the ballroom couple that seeks individual rhythmic expression for one evening and the professional groups of couples who entertain by performing polished patterns of rhythm, structured according to their talents and aesthetic standards. The chorus of dancers will have to contend with a super-structure imposed on their talents; the form or structure takes precedence over individual talent or expression. In summary:

1. rhythm for expression -- non-professional ballroom couple
2. rhythm for impression -- professional performers
 - a. autonomous expression -- professional ballroom couple
 - b. predetermined expression -- professional chorus of dancers

Analogies can also be drawn from the world of theatre. A skit presented by a high school club would be a corollary of "rhythm for expression." In the area of "rhythm for impression" would be these two types: 1) "impression by autonomous expression within a skeleton structure" -- Commedia dell'Arte; 2) "impression by predetermined expression tied to an inflexible structure" -- Nō theatre.

The Troubadours: Rhythm for Expression or Impression?

The Troubadours of the eleventh to thirteenth century in southern France were musician/poets. Their compositions were written as poetic/musical entities; the poems were designed to be sung with an accompaniment of sustained notes on the vièle or lute. The Troubadour melodies, therefore, are monodic pieces, not polyphonic. This is an important distinction to make since monody does not require an elaborate or calculated rhythm as does polyphony. In other words, the self-accompanied single voice can be flexible in rhythmic interpretation, whereas a chorus of voices singing in parts must have some mathematic regulations in rhythm in order to avoid chaos and dissonance. Aesthetically, polyphony can be described as sums greater than the individual parts (impression by predetermined expression). By contrast, the Troubadour poet/musician had the freedom of a natural, individual expression and interpretation that monody can provide.

This does not mean that the southern poets were careless artists writing for individual pleasure alone (rhythm for expression).

The Troubadours, like the professional ballroom couple, had an acute interest in the form and structure of the poetry and music (rhythm for impression).

Since all critics agree that the Troubadours were professional artists, the core of the rhythm debate centers on whether their rhythms for impression belong to the subcategories of the autonomous or predetermined expression. The debate is complicated further by the fact that all critics essentially begin with the "impression by autonomous expression within a skeleton structure" but terminate with different categories of the "aesthetic rhythms." A few critics end by supporting "rhythm for expression," but most terminate with a "rhythm by predetermined expression tied to an inflexible structure." In other words, there is a contradiction in premise and outcome. (See Chapter Three for complete details.)

As stated earlier, rhythm in poetry and music has not always been defined in precise or modern mathematical terms. In the days of the Troubadours, rhythm tended toward the natural flow of movement in the verse but within highly structured stanzas. Apparently, not all critics of Troubadour poetry/music would agree with this statement. Since none of the extant manuscripts, called the chansonniers, include rhythmic indications, many theories have evolved on assigning rhythms to these poems. All critics agree, however grudgingly, that the rhythm at this period of time must have been of an inherent quality. Unfortunately, in explaining this "inherent" quality and in transcribing these medieval pieces for modern consumption, all theories thus far have been artificially forged out of modern concepts. For

example, problems of textual accentuation are partly explained by the position of the notes in relation to musical bars (which separate musical measures), but the use of musical bars to indicate measures was not standardized until the seventeenth century and was certainly not used for this function in medieval times.

It should be recalled that: 1) the southern Troubadours were musician/poets; 2) the question of rhythm has been studied predominantly by musicologists of the northern tradition (which means, among other things, that rhythm is studied consciously or unconsciously from a musical rather than from a poetic point of view); 3) philologists and literary scholars, predominantly of the northern tradition, have studied the language and literary structures and genres of the southern Troubadours (which means, among other things, that the poetic/musical entity has been divided for independent study); 4) the chansonniers were transcribed by late thirteenth-century northern scribe/musicians of the Ars Mensurabilis school, a period posterior to the Troubadours and the period when polyphony was developed; 5) the Troubadour songs were monodic pieces, not polyphonic. The description of the rhythm of Troubadour poetry should not be limited by anachronistic and/or universal super-structures. The rhythm of this period is a result of the professional but natural flow of an individual's freedom in expression.

The Troubadours had the same resources for rhythmic/sound models found in nature as do poets of our times. They also had a rich heritage of musical and poetic theory available to them. It is, however, misleading to approach or explain these forms from a modern viewpoint.

II. Who Were the Troubadours?

The Troubadours were the brilliant composers of music and poetry in the south of France between the eleventh and thirteenth centuries. In those days, perhaps more than today, singing was a favorite pastime for recreation, whether it was spontaneous or artistic. One carries the image of the wandering minstrel with vièle on his back and songs folded in his wallet, knocking at the gates of the great lords, ready to amuse the courtly aristocracy for a fee. When the gates were not open to him, he moved onto the village green to entertain those who would cluster around him. The Troubadour, however, was not an errant.

The Troubadour, properly presented, is the one who "finds" (troba), that is, "creates" in the musical and poetic sense and may also execute his own works. He remains attached for a period of time to a particular court of a protector who grants the Troubadour, in exchange for his artistic production and poetic praises, favors and sometimes an enviable social position (largueza). The Jongleur (joglar), in contrast, is the wandering minstrel. In the twelfth and thirteenth centuries, the Jongleurs were hired to sing the Troubadours' verses. The Jongleur performed the poetic and musical compositions, but until a later period in Troubadour history, he did not create them; he executed what another "found."

The Troubadours created a highly sophisticated lyric poetry which made the glory of the south of France live until this day. Their prosody and versification were of an unequalled richness, nourished by melodies having all the possibilities of the liturgical modes (see

Chapter Two). The Troubadours formulated a conception of love (fin'amors)³ that has dominated western concepts of chivalrous love to this day. Fin'amors was based on a humanistic ethic of the idealization of woman. The exaltation of the domna and praise of the joi inspired by love evolved into a universal system which not only influenced aesthetic creation, but also brought about the moral perfection of the lover as he imitated the vertu, or moral qualities, of the woman. All of these elements made the age of Troubadour lyricism a particularly brilliant period of poetry and thought. It is not astonishing that all poetic expression in Europe (northern France, Germany, Spain, and Italy) was modeled on the Troubadour formulas.

The Chansonniers

The works of the Troubadours have been preserved in about fifty songbooks, called the chansonniers, compiled in the thirteenth and fourteenth centuries by northern French scribes and professional musicians. Included in these manuscripts are 1700 melodies of the Trouvères (the northern French counterpart of the Troubadours). These manuscripts also preserve 342 Troubadour melodies, 83 of which are replicas; there remain, therefore, 259 different melodies. Of these Troubadour melodies, only 73 have been published and with varying interpretations.⁴ (See Appendix A for a list of the songs published.)

The Trouvère and Troubadour melodies are intermixed and arranged by authors, by genres, or by alphabetical order of the incipits. Jean Beck and Pierre Aubry, proponents of the "modal" conception of rhythm (see Chapter Three), make no distinction between Trouvère and Troubadour rhythms. The confusion is made not only

semantically but in an apparent lack of awareness of the rhythmic differences between the old French and old Provençal languages. The only chansonnier that contains Troubadour melodies exclusively is the Ambrosian manuscript G (edited by Ugo Sesini). Some of the chansonniers are elegantly illustrated; others are like the notebooks that the jongleurs would have carried in their pockets.

The music was written above the verses for the first stanza only. The jongleur would open with a ritournelle, which set the rhythm and the key, then would sing the first stanza to an accompaniment of sustained notes. The ritournelle was repeated before each successive stanza. The staff lines vary from two to eight lines, depending upon the contour of the melody. The most common form is the staff of four to five lines in red. The letter "C", for the c-scale (and sometimes "F" for the f-scale) is indicated at the head of the staff. It should be noted that only one-half of the songs have the musical notes filled in. The staff lines are present, ready for the professional musician, but were never completed. The musical notes that are present are of the quadrangular notation, well-developed by the end of the twelfth century. This type of notation indicates the change in pitch from one note to the next but gives no rhythmic value. The ♯ (virga) indicates that a higher pitch precedes it. The ▀ (puncta) indicates that a lower pitch precedes it.

The Ancient Treatises and Literary Monuments

There are some contemporary treatises that deal with the formulating principles that a Troubadour was expected to know in order to compose well. These treatises are not written by historians

or by critics; they are commentaries by poets destined to clear up textual obscurities. Nothing is said about the musical education of these poets.

The most ancient treatises are Les Razos de trobar⁵ by Raimon Vidal de Besalù and Art de compondre dictats⁶ (perhaps by Raimon Vidal). The exact dates of publication are unknown, but it is generally stated that they appear early in the thirteenth century. Le Donatz proensals,⁷ composed by Hugues Faidit around 1240 for two Italian lords, is the principal work, along with Les Razos de trobar. Both of these treatises deal primarily with morphology and rhyme.

Another Provençal document, posterior to the Troubadour poets, is the Leys d'Amors.⁸ This was composed in Toulouse around 1356 and deals especially with poetic rules concerning orthography, phonetics, grammar, and stylistics. Once again music is badly accommodated in this commentary.

The only documents which give information on the poetic/musical combination are the Vidas,⁹ the biographies of the Troubadours written late in the thirteenth century and posterior to the lives of these poets. These vidas give indications such as the following: that one Troubadour wrote graceful verse but mediocre melodies; that another Troubadour could invent elegant words and tune; and that still another poet could compose, sing, and accompany himself on the vièle. These vidas also inform us about the various social conditions of these poet/musicians; they represent the rich, the noble, the poor, the "bourgeois", and the clergy.

The most ancient prose texts of Provençal are the charters that contain a mixture of Latin and Provençal language and appear in the ninth century. In literature, the most ancient prose texts are the Evangile de Saint Jean¹⁰ (translation of chapters XIII through XVII) and the Sermons et Préceptes Religieux.¹¹ These texts were published in the twelfth century.

The most ancient literary monuments of Provençal are: Boèce¹² and the Chanson de Sainte Foy.¹³ (It should be noted that I have used the term "document" to represent theoretical treatises, historical notes, etc.; the term "monument" refers to the artistic creations.) The Boèce poem is a 258 verse fragment of decasyllabic verses, with a caesura after the fourth syllable, grouped in laissez of unequal length. The Chanson de Sainte Foy contains 593 verses of octosyllabic, monorhymed verses, with predominantly masculine rhyme, grouped in laissez of unequal length. There are four parts to this poem; the second part is in vernacular, the other three are in Latin. The most significant feature of the Boèce and Sainte Foy poems is the use of rhyme. In old French (and in all other Romance languages at that time, as well as in the following century) poetry was written in assonance. Both of these poems appear in the tenth century, but their linguistic characteristics are derived from different parts of the Provençal domain.

Philologists have debated the primacy of the limosi dialect as the source for the Troubadour's language. Boèce demonstrates this northern dialect of the limousin area: final n (and the n in ns) is dropped; post-tonic a>e as a support vowel (langue d'oïl influence);

intervocalic d is inconsistently retained (which is the langue d'oc influence) or dropped (which is the langue d'oïl influence); l and n do not palatalize; [k] + [a] = cha [ča]. The Chanson de Sainte Foy, on the other hand, reflects the southern area (principally Narbonne): retention of the final n (and the n in ns); final a is retained as a support vowel; l and n are palatalized; [k] + [a] = ca or qa [ka]. Written at the same time as the Boèce poem, the Chanson de Sainte Foy negates the limousin theory of primacy. These two poems with their distinctive dialectal features do serve to indicate the geographic extremes of the area that saw their birth -- the ecclesiastical centers of Limoges and Narbonne, with Toulouse as the connecting link. Once the language came to be molded by the Troubadours, these peculiarities tended to be accepted as alternative forms, without reference to geographic origin. The language of the Troubadours may then be described properly as a Koiné, a language which developed as a common literary medium and was comprised of different dialectal elements.

France had known a long history of nomad musicians called histrions, mimes, and jongleurs, prior to the first Troubadour poet of the eleventh century. According to the clergy, these wandering entertainers with their profane, non-edifying songs in vulgar tongue enjoyed too much success with the public.¹⁴ The mimes had begun to penetrate the divine offices of the church and the clergy became concerned with their effect on the people's souls. It was not sufficient to forbid these subversive songs; it was necessary to replace them with edifying songs of scripture and lives of saints.

The poems of Boèce and the Chanson de Sainte Foy reflect this period in Provençal literature. After the period of censorship (6th and 9th century) when religious poetry was being translated into the vulgar tongue, and when the licentious pieces were being censored, there suddenly appeared a profane genre of poetry/music, so perfected in sophisticated techniques that the entire European world was dazzled. Critics have debated the origins of this refined poetry but no agreement has been attained. The debate centers on whether Troubadour forms and themes are of popular or of artistic sources. The following is a brief outline summary of the various origin theories:

- 1) Popular Art (folklore, spring dances -- especially those of May) -- Gaston Paris; René Nelli; A. Jeanroy.
- 2) Hispano-Arabic (artistic forms of AAAB structure; predominance of lady, etc.) -- G. M. Barbieri (16th century), Menéndez Pidal, A. R. Nykl, Robert Briffault.
- 3) Classical-Latin Theory (artistic forms and Ovid themes) -- W. Schrokter, D. Scheludko, Ugo Sesini.
- 4) Medieval Liturgy (artistic forms) -- J. Chailley, H. Spanke, Jean Beck, Pierre Aubry.
- 5) Virgin Mary Cult (content) -- Henri Davenson.
- 6) Irish-Celt (content) -- J. Marx.
- 7) Cathares Cult (content) -- Denis de Rougemont.

It appears that practically every possible theory regarding the sources for the Troubadour art has been championed by one or more scholars, and each supported with numerous examples. I would prefer to say that each of these theories depends on elements which may have had

important formative influences on the Troubadour poetry/musical entity. I do not wish to exaggerate the importance of one over the other. An eclectic view of influences and sources seems much more reasonable, since the Troubadours, like men of any century, are a product of the total environment and heritage.

The Society of the Troubadours

In the beginning of the eleventh century emerged an abrupt change in the life-style and manners of the southern nobility. The feudal concept of close relationships of superordination/subordination to God, king, and country expanded into a taste for pomp and luxury. There was no longer a thrust for accumulation of wealth and power; the new concept was to disseminate wealth (largueza) for a life-style worthy of the noble class. Out of a milieu of warlike lords whose only concern was power developed a new social stratification of the courtly class, based on heredity, leisure, refinement, literary tastes, and a desire to codify its rules of conduct. It was a new concept of cortejar (to visit, to court) where one could visit and pay homage to one's superior or to one's equal. And so, the battlefield epic is replaced by the courtly lyric.

The sources for this new life-style can be found in the enlargement of economic and commercial exchanges and in the dazzling Byzantine culture seen during the Crusades. After the feudal drives had been satisfied, lands and wealth having been duly conquered and divided, it was natural for the energies of feudality to turn inward. The gains won had to be stabilized into a productive economy and exchange within and among the feudal baronages. As was natural,

specialization occurred; specialists emerged as falconers, groomsmen, dog valets, barbers, tailors, cooks, butchers, millers, couriers, etc. The outcome was the growth of a strong middle class of artisans and tradespeople and a flourishing economy. This commercial expansion provided the continued means for a leisure class.

Having solidified the lands and material wealth at home, the powerful nobility began to search elsewhere for lands and wealth to conquer. The Crusades to the Orient provided this outlet while the brilliant and luxurious Byzantine culture furnished the model for the new leisured class. What resulted was a public animated with a new-found taste for luxury, refinement, and literature. The Troubadours, a class of professionals that fulfilled the new intellectual requirements, could search for their fame in the brilliant southern courts of Poitiers, Toulouse, Aquitaine, Limousin, Narbonne, Montpellier, and Provence. For two centuries, a life of brilliance and courtly lyric thrived, until the power of the great southern lords was destroyed by the Albigensian Crusade.

The Language of the Troubadours

The language of the Troubadours was called various things in the Middle Ages. It was first called lenga romana, which appeared in administrative texts to designate the vulgar tongue in contrast with Classical Latin. Another nomenclature that appeared at the beginning of the thirteenth century was that of lemosi (limousin), coined by the Catalan poet, Raimon Vidal in opposition to parladura francesca; the Catalan poets to this day refer to the southern language as lemosi. The next designation, used also in the thirteenth

century, was the word proensal or proensales (provençal). This term, promoted especially by the Italian authors, was based on the ancient division of Gaul. The southern geographic area remained the Provincia romana whose speakers were the Provinciales, as opposed to the northern Francigenae.

The term langue d'oc was first applied as a geographic expression for those countries in latin Occitania (formed perhaps on the word Aquitania). It was Dante (1265-1321) who first applied it (lingua d'oco) as a language, based on the manner of saying "yes" as opposed to the French oïl for affirmation.¹⁵ The most recent appellation, and the one preferred by southern scholars, is Occitan. This term avoids the confusion that the word Provençal promotes (poetic language of the Troubadours in general or the dialect of Provence specifically). I shall employ the term "Provençal" as the literary language of the eleventh to the thirteenth-century Troubadour poets; "Occitan" will be reserved for southern speakers of all times.

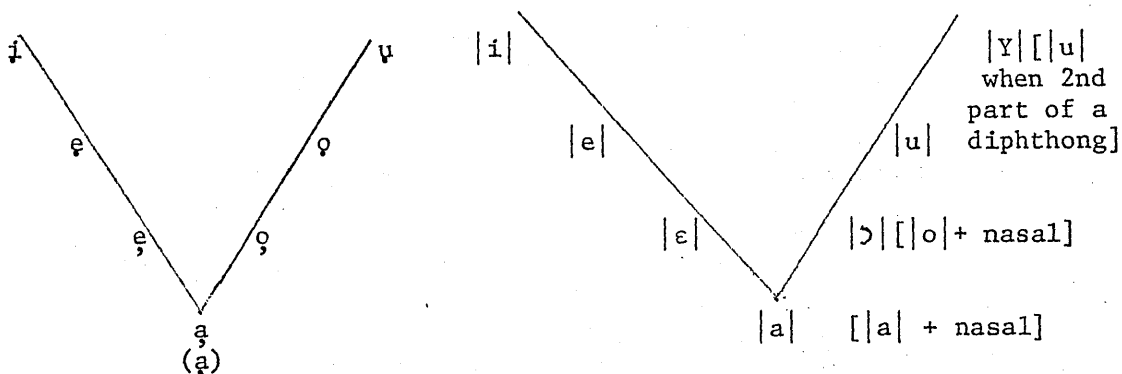
Occitan was not only the language par excellence of poetry; it was also the language of judicial and administrative charters in the eleventh to thirteenth centuries. In fact, the Occitan language continued to be the administrative language of the south, long after the Albigensian Crusade, until the Edict of Villers-Cotterets (1539) imposed French as the administrative language of the south. However, the patois of Occitan has continued through the ages, as is demonstrated by the fact that the University of Toulouse currently has 1,000 "majors" in the Occitan language.

What is unusual about Provençal is the uniformity in the language since its earliest poetic manifestations. The poets, from the beginning, adopted the koiné regardless of the dialectal province from which they came. This adoption was based upon cultural factors, not the political predominance of one province over the other. The choice was made from the language of the first Troubadours who used lemosi and the dialect around Toulouse. One will find a few graphical variations, such as (chantar/cantar) -- chantar being the spelling of limousin -- but the pronunciation remained essentially the same. These graphic variations appear to be the choice of the scribes and sometimes, of the Troubadour.

Although the graphics of Provençal varied somewhat from region to region, the pronunciation appears to have been relatively stable. Since the Troubadour poetry was destined for performance, a few remarks about the pronunciation of Provençal will be helpful to the reader.

In general, Provençal is a metered language. It is neither as "bombastic" as German or English, nor as non-metered as French. The consonants are retained in pronunciation (more similar to Spanish in this respect than to French) and the pure quality of open and closed vowels is maintained.

The vowel keeps its open and closed quality whether in initial, tonic, final, free, or checked position; this, again, is in opposition to French. The following vowel-triangle charts are a summary of how Provençal vowels should be read:



In reading the verses, the diphthongs and triphthongs are counted and pronounced as one syllable; they are sounded in the approximate manner:¹⁷

- 1) au lauzeta [làuzéta]
- 2) ai ray [ráĩ]
- 3) ei vei [véĩ]
- 4) eu qu'eu [kéu]
- 5) oi joi [djóĩ]
- 6) iei glieiza [gliéĩa]
- 7) ieu rieu [ríeu]
- 8) uou buou [byú]
- 9) uei nueit [nyéĩt]

On the other hand, groups of vowels in hiatus are pronounced and counted separately. When the text is notated with music, the distinction between vowels in hiatus and diphthong is simple: each syllable of text receives one musical note or ligature. (See Appendix B for comparative evolution of vowels from C.L. to Spanish, Italian, old French, and Provençal.)

The following remarks should be helpful to the pronunciation of consonants:

- 1) Initial c + front vowel (i, e) is pronounced [ts].
- 2) Initial c (or Limousin spelling variant ch) + back vowels (a, o, u) is pronounced [k] and [ç] respectively.
- 3) Initial g (or north-Occitan spelling variant j) + all vowels is pronounced [j].
- 4) Intervocalic d is pronounced [z].
- 5) Intervocalic z (with spelling variant -s-) is pronounced [z].
- 6) Final z is pronounced [ts].
- 7) -s + final consonant is pronounced [s].
- 8) -s + final vowel is pronounced [z].
- 9) Final ih (or spelling variant -ig) is pronounced [iç].
- 10) The palatals [ɟ] and [ɲ] will appear in various spellings of nh, gn, or il, ih, ill, ge.

As a general rule, the spelling of Provençal consonants is indicative of the true pronunciation. (For accentuation patterns, see Chapter Two.)

The Three Waves of Troubadour Activity

The following selective list of Troubadours is intended to demonstrate the three basic waves of Troubadour poetry and its evolution. The first wave from the eleventh to the middle of the twelfth century includes Guillaume IX, Elbo II (whose works have been lost), Alégré and Bernart Marti (no trace of the melodies left), Jaufré Rudel de Blaye, Cercamon, Marcabrun, with Bernart de Ventadour as the poet in transition to the next generation of poets. This was the formative period of the Troubadour material when a leisured class was codifying its rules of conduct within a rigidly-established class structure

and the period when a growth of a professional class of Troubadours appeared. The nobility defines an ideal world of refinement, reminiscent of the "salon" activity of the seventeenth century. This first wave was a period of creativity in original melodies and themes, stylistically presented in trobar plan and leu. The "amour lointain" (distant, unrequited love) unleashes the mechanism of love and is represented by physical separation, usually due to the Crusades.

The second wave of Troubadours, during the last half of the twelfth century, includes Bertran de Born, Arnaut Daniel, Guiraut de Borneilh, Peire d'Auvergne, Raimbaut d'Aurenga, Peire Vidal, Peirol. This generation brought about a codification and refinement in the rules of poetic art; this is the period of the introduction of the trobar ric style mixed with the trobar leu. To the cansos repertory are added the more polemic genres of sirventés and tensons. The barrier of distant, unrequited love (amour lointain) is represented by a social distance of status; social mobility is achieved via art. In this generation, the poets become more concerned with the refinement and criticism of the "real world."

The third wave of Troubadour poets of the thirteenth century includes Sordello, Guilhelm de Montanhagol, Peire Cardenal, and Guiraut Riquier. This is the period of the Albigensian Crusade when poets are forced to become more and more obscure (trobar clus) and when men of the cloth have entered the Troubadour ranks to introduce religious characteristics to the poetry. The creative activity is centered in the hermetic qualities; this is the period when melodies are borrowed rather than being original creations.

After Guiraut Riquier, there was a sharp decline in Troubadour activity in the south. As stated previously, the clergy were concerned with the success of the profane, non-edifying songs and the resulting infiltration of secular songs into the church offices. Therefore, many of the works were destroyed and burned as heretical. But the inspiration of the Troubadour exquisite style, forms, and themes have lived on through the centuries, thanks to the group of late thirteenth and early fourteenth-century scribes in the north who attempted to reconstruct and preserve these masterpieces in the collections of chansonniers.

Notes. Chapter One

¹H. A. Clarke Hugh, Pronouncing Dictionary of Musical Terms. (Philadelphia: Theodore Presser Co., 1896), pp. 78-79.

²Giles Wilkeson Gray and Claude Merton Wise, The Bases of Speech. (New York: Harper, 1959), pp. 462-463.

³I use the term fin'amors as opposed to amour courtois, following the distinction made by Moshé Lazar: Amour courtois et Fin'amors dans la littérature du XIII^e siècle. (Paris: Librairie C. Klincksieck, 1964).

⁴Ugo Sesini, Le melodie trobadoriche nel Canzonere provenzale della Biblioteca Ambrosiana, in "Studi medievali," N.S., XII, 1939, p. 9.

⁵Carl Apel, Provenzalische Chrestomathie. (Leipzig: O. R. Reisland, 1912), pp. 193-197.

⁶Art de compondre has been published by Paul Meyer in volume VI of Romania, 1877, pp. 353-358.

⁷J. H. Marshall, ed., The Donatz Proensals of Uc Faidit. (London, New York: Oxford University Press, 1969).

⁸M. Gatién-Arnoult, Monuments de la littérature romane, 3 vols., Toulouse, 1841-1843. See also: Apel, pp. 197-201; Karl Bartsch, Chrestomathie Provençale. (Berlin: Wiegandt and Schotte, 1892), pp. 375-379.

⁹"Les biographies des Troubadours" has been published by C. Chabaneau, in volume X of the Histoire générale du Languedoc, Toulouse, 1885. See also: J. Goutière and A. H. Schutz, Les Biographies des troubadours, Ed. refondue, Paris, 1964.

¹⁰Karl Bartsch, Chrestomathie Provençale. (Berlin: Wiegandt and Schotte, 1892), pp. 10-18.

¹¹C. Chabaneau, Sermons et Préceptes religieux en langue d'Oc du XII^e siècle, Montpellier, 1885. See also: F. Armitage, Sermons du XII^e siècle en vieux provençal, Heilbronn, 1884; Bartsch, pp. 26-27.

¹²Bartsch, pp. 1-7.

¹³E. Hoepffner and P. Alfaric, La Chanson de Sainte Foi, 2 vols., Strassbourg-Paris, 1926.

¹⁴Jean Beck, La Musique des Troubadours. (Paris: Librairie Renouard, 1928), pp. 11-13.

¹⁵See Chapter VIII of De Vulgari Eloquentia I (A. Marigo, De Vulgari Eloquentia, ridotto a miglior lezione, commentato e tradotto, vol. VI, 2nd ed., Florence, 1948).

¹⁶J. Anglade, Grammaire de l'ancien Provençal, Paris, 1921, pp. 20-21.

¹⁷Alan R. Press, ed., Anthology of Troubadour Lyric Poetry. (Austin: University of Texas Press, 1971), p. 7, fn. 6-7.

¹⁸Little is known to us about the lives of the Medieval Troubadours. What knowledge we do have was written by chroniclers of the late thirteenth century in documents called vidas. Some brief sketches of these poets are included in Appendix C. (For more details, see: J. Goutière and A. H. Schutz, Les Biographies des troubadours, Ed. refondue, Paris, 1964.

Chapter Two

ELEMENTS OF THEORY IN HISTORICAL PERSPECTIVE

In the fourteenth century, music and poetry became independent of one another. The separation of these two arts was due to the great contribution of Guillaume de Machaut (1300-1377), Canon of Reims. For the first time, music was freed from poetry; poetry was freed from music. What allowed this phenomenon to develop is a subject for future study. The answer may be found in the period from the 11th to 13th century when there was total fusion of the two arts. What was music adding to poetry? Was it simply deepening the sense or intensifying the emotion of the poetry? Was it simply adding to a highly specific form? How can one read the poetry where the musical notation is not available? What is lacking in the poems that today have no music? What is the inherent interdependence between poetry and music? These are some of the questions with which this thesis is concerned. Of initial importance to this study is a description of what music is, as we know it today.

I. The Musical Heritage

It is difficult to imagine a world without noise: the sounds of snoring, hammering, sawing, babbling brooks, rustling leaves. Whereas insects, storms, trains, and a sunrise have very little in common, it is easier to express in music the first three sounds than

a sunrise. Poetry is much more effective in creating an abstract impression of a sunrise by the use of rhyme, meters, and figures of speech. A painter can use color, line, and form; but the technique of a composer is to "see" with the ears. His tools become: 1) Dynamics, degree of loudness; 2) Pitch, degree of highness or lowness; 3) Rhythm, flow of music in time; 4) Tempo, rate of speed; 5) Articulation, manner in which tones are attacked and released (such as legato, smooth and connected and staccato, detached tones); 6) Orchestration, the art of the effective use of instruments. Program Music may describe a person, place, thing, nature scene or a mood; it is inspired by an "extra-musical" idea. Absolute Music is concerned only with a "musical" idea and its developments: form, structure, key, instrumentation, etc. Music has a value of its own; it does not have to tell a story or paint a picture.

Both music and poetry are concerned with such things as form, meter, themes, tone color, etc. To provide the necessary background for comparisons to be made later, the following is a brief description of modern musical concepts:

Beat: the underlying pulsation which sometimes may not be heard, only felt (as at the end of a song when the last syllable of the verse is held = $\underset{\substack{| \\ 1 \ 2 \ 3}}{d. \quad } \quad)$).

Meter: the organization of beats into groups (duple meter = 2 beats, triple meter = 3 beats, quadruple meter = 4 beats).

- Melody: the rhythmic succession of single tones.
- Cadences: the "resting place" in the melody; cadences divide the melody into phrases (like clauses of a sentence); a complete cadence = tonal center or tonic which also names the key.
- Harmony: tones that blend, thus creating variety and movement (see Chords).
- Chords: three or more different tones sounded simultaneously; a "restless" chord = a dissonant chord; a "restful" chord = a consonant chord; a dissonant chord resolves to a consonant chord.
- Form: the balance of like (i.e. repetition) and unlike (i.e. contrast) elements; too much repetition = monotony; too much contrast = disorder and confusion; ABA = musical ideas in the work, like the archways of the Notre Dame Church.
- Tone Color or
Timbre: differs according to instruments; the result of overtones; the color (timbre) of a musical tone is determined by the prominence of overtones; e.g. the oboe is rich in overtones, whereas the flute is comparatively weaker.

Themes (Melodies)

with Variations: A = melody; A¹ = 1st variation of melody;

A² = 2nd variation of melody; variations can be the result of change of instrumentation;

↑↑ = bridge passage.

Subject: 1st musical theme.

Countersubject: 2nd theme; usually, not as rhythmically interesting as the main musical theme (called the subject).

Episode: a new musical statement, created for variety, in which the main subject does not appear.

Coda: a fragment of the theme plus a final statement; it is characterized by an accelerando (equivalent to the Tornada in Provençal poetry).

Motive: a brief musical idea or musical generator, capable of expansion (e.g. - Grieg's In the Hall of the Mountain King).

Fragment: a piece of the musical motive.

Sequence: repetition of the melodic pattern at a different pitch level.

Counterpoint: two different melodies moving simultaneously and seeming to belong together (e.g. a "round").

Texture: the relationship of vertical and horizontal elements:

- 1) monophonic texture - a single, unaccompanied melodic line

- 2) polyphonic texture - the simultaneous sounding of two or more melodies (counterpoint)
- 3) homophonic texture - harmony or an "oom-pah-pah" supporting structure

Syncopation: the upsetting of the regular rhythmic flow of music; the placing of the accent on a normally unaccented portion of the musical bar measure.

Augmentation: any lengthening of note values in a melody that gives the impression of slowing the tempo.

Ornamentation: any melodic embellishment (rhythmic or chromatic alterations).





These are some of the modern developments in music; they have not always existed but have been the result of centuries of theoretical evolution. When poetry and music were divided in the fourteenth century, each entity had to replace the features that had been provided formerly by the other. Since the function of the words was to express the abstract idea, music had to develop more technical means to convey a message, such as adding polyphonic texture, melodic variations, etc. The words until the fourteenth century also provided the meter or rhythm to the musical/poetic entity; once divided, music had to add the mathematical concepts of "Time" and measures separated by musical bars. Music had previously added the sonority and incantation quality for the emotion expressed by the words. When words and music were separated, the poets not only had the rhymes to consider, they had to concentrate on the sound systems within the verse. This does not suggest that medievalists were lacking in a rich repertory of

musical and poetic theories; it does suggest, however, that the perspectives are different. In music, for example, the Troubadours inherited an intricate system of notation and tonal theories; rhythm was not indicated, but the sound system developed was extremely rich.

Medieval Musical Notation

The traditional musical notation in medieval manuscripts employs a system of symbols called neumes. This term is derived from the Greek word "neuma" which means "a nod" or "a sign." Neumes note an up-and-down motion of the melody, and as such, indicate a melodic significance but lack an indication of rhythmic values. Different note-values probably existed but were not explicitly indicated in the notation, as is demonstrated by the fact that modern scholars are still debating the "rhythm" issue in Gregorian Chant, Troubadour and Trouvère music.



The origin of the neumatic symbols is generally accepted as having been derived from the grammatical accents of Greek and Latin literature. The three accents are the accentus acutus (high pitch), accentus gravis (low pitch), and accentus circumflexus (a combination of both, with the pitch moving from high to low). Latin grammarians also mention the accentus anticircumflexus, which would be the inverse of the circumflexus. In early manuscripts, before the addition of staff lines, neumes were indicated by these kinds of symbols:

<u>Grammatical Accents</u>	<u>Neumes</u>	<u>Modern Equivalent</u>
acutus /	virga /	
gravis \	punctum . or —	
circumflexus ^	clivis / \	
anticircumflexus v	podatus / \	

The earliest musical notation is usually dated from the early ninth-century manuscripts although sparse evidence can be found in some late eighth-century fragments. The neumes are staffless and indicate a general contour of the melody without noting specific pitch intervals. "Such neumes are called staffless, oratorical, cheironomic (Greek for hand sign), or in campo aperto (in the open field, i.e., without clear orientation)."¹ The choir director probably indicated a high pitch level by raising his hand and a lower pitch level by dropping his hand. Shortly before 1000, a more visual interpretation of pitch intervals was presented by adding a two-line staff in manuscripts to show higher and lower pitches. The staffed neumatic system of notation is called diastematic. Guido d'Arezzo (died c. 1050) invented the four-line staff system with each line indicating an interval of a third. Pitch was indicated through colored lines: red for the f key and yellow or green ink for c. Later, pitch was indicated by using the letters f and c. at the head of the staff.



Thanks to a group of Italian and southern French scholars, a standardized system of neumatic notation evolved during the twelfth century. According to Willi Apel, the neumatic signs can be divided into three groups: the basic neumes, the liquescent neumes, and the repercussive neumes.²

Basic Neumes

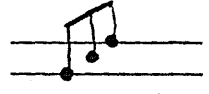
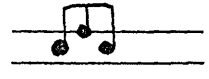

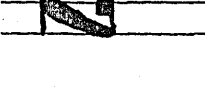
	<u>Neumatic Notation</u>	<u>Modern Equivalent</u>
one note:	virga	
	punctum	

Neumatic NotationModern Equivalent

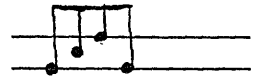
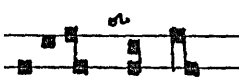

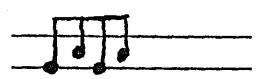
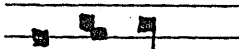
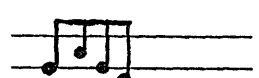

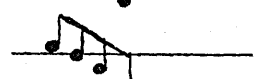
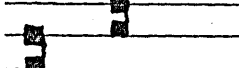
two notes:

podatus (pes) clivis (flexa) 

three notes:

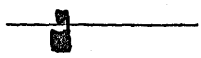

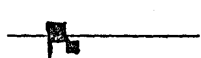
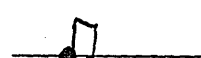

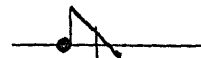
scandicus climacus torculus
(pes flexus) porrectus
(flexa
resupina) 


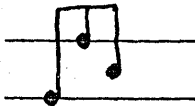

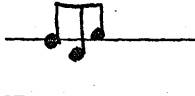

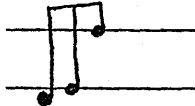
four notes:

scandicus flexus porrectus flexus climacus resupinus torculus resupinus pes subbipunctis virga
subtripunctis virga
praetripunctis 

The basic neumes indicate a general melodic contour, either in ascending or descending motion. For example, the scandicus ("climb") consists of three ascending notes in a straight line. The climacus ("ladder") indicates motion in a descending three-note scale. (Note that in square notation, the second and third notes of the climacus are diamond-shaped). A three-note neume which indicates motion other than in a straight line is the torculus ("twist"), which moves upward and then downward since it is the combination of a podatus and the clivis. The first two notes of the porrectus are indicated by a slanting line rather than separate squares. It should be noted that all complex neumes are a combination of the single notes virga and punctum. The virga, meaning 'rod' or 'line,' serves to indicate an upward pitch; whereas the punctum, meaning 'point,' serves to indicate a downward pitch. The distinction between a virga and a punctum was particularly useful before neumes were located on a staff line. With the introduction of the diastematic system of notation, the distinction became less important and the virga tended to disappear.



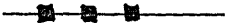




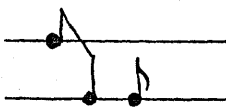

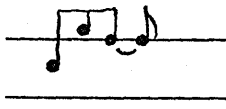


The Liquescent Neumes

	<u>Liquescent Square Notation</u>	<u>Modern Equivalent</u>
<u>epiphonus</u> (liquescent <u>podatus</u>)		
<u>cephalicus</u> (liquescent <u>flexa</u>)		
<u>ancus</u> (liquescent <u>climacus</u>)		

	<u>Liquescent Square Notation</u>	<u>Modern Equivalent</u>
<u>pinna</u> (liquescent <u>torculus</u>)		
<u>porrectus</u> <u>liquescent</u>		
<u>scandicus</u> <u>liquescent</u>		

The liquescent neumes are to be considered as variants of the basic neumes, symbolized by the smaller square for the last note. "The liquescent neumes are also called semivocales, and both terms suggest that a special kind of voice production is involved, with the last note sung in a 'fluid' or 'half-voiced' manner, somewhat like a grace note that is only lightly touched upon."³ The liquescents appear in syllables where there is a double consonant or two vowels forming a diphthong. As a phonetic phenomena, they were used to force correct pronunciation of the diphthong and to facilitate pronunciation of consonant clusters difficult to sustain (such as f, l, m, n, r, s, t, d followed by another consonant) by the insertion of a mute e between the double consonant. The insertion of the mute e between consonants is an exception to the rule that a neume may never fall on more than one syllable. It is interesting to note that mss using the same melody vary as to whether the liquescent is used or not.⁴

The Repercussive Neumes

	<u>Repercussive Square Neumes</u>	<u>Modern Equivalent</u>
<u>bistropha</u> (<u>distropha</u>)		
<u>tristropha</u>		
<u>apostropha</u>		
<u>flexa strophica</u>		
<u>torculus strophicus</u>		
<u>bivirga</u>		

The repercussive neumes indicate the rapid reiteration or repeat of a pitch, placed on one syllable, and comparable to the modern tremolo. The most common repercussives are the bistropha and tristropha neumes. Most of the repercussive neumes were later replaced by the basic neumes; the bistropha replaced by a podatus and the tristropha by a porrectus.

In addition to the regular basic, liquescent and repercussive neumes were some subsidiary signs added to clarify melodic motion or rhythmic details:⁵

Melodic Letters

- a altius (raise the voice)
- l levare (lift the neume)

Melodic Letters (continuation)

s	sursum (upward)
d	deprimatur (depressed)
i	inferius (below)
e	equalitur (unison)

Rhythmic Letters

t	trahere (to drag)
x	expectare (to retard)
m	mediocriter (moderation)
c	celeriter (fast)

The melodic letters do not give specific pitch intervals, only a general direction of movement. Therefore, equaliter proves to be the most instructive melodic sign. The rhythmic letters, on the other hand, have served as guidelines for the debates on the problem of Gregorian rhythm and, therefore, medieval musical rhythm is general.⁶

Evolution of Medieval Notation

In the eleventh century, there were several systems used for musical notation with the result that a singer who knew how to read his own manuscript might not be able to decipher another. Slowly, notation became more exact and uniform, particularly with the advent of polyphonic textures in music.

An eleventh-century monk of Reichnau, Hermann dit le Contrait from the school of Saint-Gall, imagined a system according to letters. The pitch intervals of the scale were determined by the initial letters of their names: t = tonus (a whole step which is a major 2nd); s = semitonium (a half step); ts = a tonus and a semitonium (a minor

third); tt = two tonus (a major third). This system did not gain consistent favor. Some eleventh-century musicians placed letters of the notes rather than the neumes: c d e f g a b c; this was not a popular system either.

Most of the musicians from the ninth to the eleventh centuries favored the diastematic system, one red-line staff. The notes were placed around this single line and indicated a relative pitch level to which eventually a yellow line was added. An intermediary line was

added next and the lines were then lettered:

c (do)	_____
a (la)	_____
f (fa)	_____

Guido d'Arezzo, as stated earlier, is credited with the four-line staff addition in the first half of the eleventh century. The keys C or F were placed at the head of the staff in a position where the notes would not exceed the lines.

Gui l'Arétin of Saint-Yrieix invented the square (or quadrangular) system of notation in the twelfth century. With the invention of counterpoint or discantus and the expanded interest in polyphony, it became necessary to have more accurate pitch indications. At first, the neumes were merely thickened: the virga (■) indicated that the preceding pitch was higher and the punctum (■) indicated a preceding lower pitch. The graphics of these neumes varied with the epochs, regions, and copyists. (See Appendix D.) The system used in the chansonniers was that of quadrangular (or square) notation which had no more precise indications of duration of notes or of measures than did the diastematic system; it was, however, more precise in pitch level.

After the middle of the thirteenth century, the virga and punctum were used to indicate time value. This was the beginning of the mensural principles of notation as a result of the development of the polyphony in motets. The virga (⏏) represented the long; the punctum (■) indicated the short (breve). At first, single longs and breves were not distinguished in appearance; they were used to designate relative time values within a conventional arrangement of ligatures. The long had a time relationship to the breve of either two-to-one (called imperfect) or three-to-one (called perfect). The following combinations were possible:⁷

L + B (⏏■) = imperfect (mode one ρ ρ)

L + L (⏏⏏) = perfect (mode five ρ . ρ .)











L + BB (⏏■■) = perfect (mode three ρ . ρ ρ)
 Note: the second breve was called the brevis altera which indicated the time-value of two brevis or of an imperfect long.

L + BBB (⏏■■■) = perfect (mode five ρ . ρ ρ ρ)

The Ars mensurabilis rules stated that the flow of music consisted of a series of "perfections" with each "perfection" comprising a total value of three brevis (ternary division of time-value). However, the concept of perfectiones and imperfectiones at this time was not expressed by the appearance of the long or short but by the position in the melodic line (i.e. by the value of the note or notes that preceded or followed it).

During this early period of mensural notation (the middle of the thirteenth century and prior to Franco de Cologne's treatise), the ligatures were used to replace the time-value of a single note (either



the long or the short). The ligatures appearing on single-text syllables were frequently used to break up the succession of longs and shorts. The following table of equivalences was based on ligatures of two notes (binary division) or of three notes (ternary division) -- the podatus, clivis, scandicus, or climacus:










<u>Ligature Shapes</u>	<u>Modes</u>	<u>Modifications</u>	<u>Result</u>
Podatus and Clivis 	One and Two	Replaces the Imperfect L (ρ)	
	One and Two	Replaces the B (ρ)	
	Three	Replaces a Perfect L (ρ)	
	Three	Replaces the Altered B (ρ)	
Scandicus and Climacus 	One and Two	Replaces the Imperfect L (ρ)	
	One and Two	Replaces the B (ρ)	
	Three	Replaces the Perfect L (ρ)	
	Three	Replaces the Altered B (ρ)	

The medieval treatises before Franco de Cologne state that the last note of the ligature is long.

By the end of the thirteenth century, notes carried their own significance rather than being determined by their relative position in note groups. This is the Franconian notation system developed in the treatise by Franco de Cologne around 1260, Ars Cantus Mensurabilis.⁸









However, the notes and ligatures were still subject to the principles of perfections and imperfections with the following alterations:

L + B () could be made perfect with the addition of the punctus perfectiones or dot of perfection (); the punctus perfectiones could also be used to separate successive semibreve groups; L + L (or the equivalents) could be made imperfect by the addition of a preceding breve, or by a group of more than three breves.

The semibreve which, in the earlier mensural period had been a binary division of the breve (, ) was defined by Franco as ternary: S is to B as B is to L (, ). The semibreve was widely used in groups of two or three notes; it did not acquire independence as a single note until early in the fourteenth century. In Franconian notation, the semibreve could be expressed in these ways: by diamond shapes () or by a plica (a tail-like figure) added to the breve. If the plica was added onto the first note of the ligature, the first two notes became semibreve even in binary ligatures. The diamond-shape semibreve was the most popular form used; the plica was far less frequently used in Franconian notation than in the earlier mensural period. It did come to have four standard forms:   = an ascending or descending long;   = an ascending or descending breve. If the long was perfect, the plica was given one-third its value. If the long was imperfect, the plica received one-half its value. The plica added to the breve indicated that the following notes were semibreve.

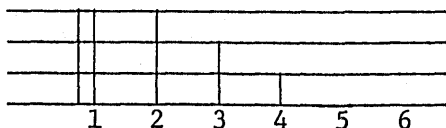
Most important in Franco's treatise was his precision about ligatures, which persisted as long as ligatures were written. It was based on two forms of binary ligatures of square notation (the podatus

and the clivis). By making graphic changes of one or both notes, all possible combinations could occur (B - L > L - L, B - B or L - B). In ligature groupings of more than two notes, the inner note or notes are breves except when a plica was added to the breve resulting in all inner notes becoming semibreve. When the initial note of the ligature was a breve, the group was said to have propriety. When the last note of a ligature was a long, the ligature was designated as having perfection. The following table of equivalences was based on ligatures of two notes (the podatus and clivis) which are now viewed as ternary meter (three beats):

<u>Podatus</u>	<u>Clivis</u>	<u>Modifications</u>	<u>Result</u>
		None	B - L (pp) with <u>propriety</u> and <u>perfection</u>
		First note only	L - L (p.p) without <u>propriety</u> with <u>perfection</u>
		Last note only	B - B (pp or pp, depending on the context) with <u>propriety</u> without <u>perfection</u>
		Both notes modified	L - B (pp) without <u>propriety</u> without <u>perfection</u>

Note: Ligatures of more than two notes were a combination of the podatus or clivis plus a single note.

Franco de Cologne also recommended six different rests in musical notation, one of the most significant refinements of the thirteenth century:



1 = finis punctorum, which he stated as immeasurable

2 = perfect long

3 = imperfect long

4 = breve

5 = major semibreve (2/3 value of a breve)

6 = minor semibreve (1/3 value of a breve)

Franco de Cologne's Ars Mensurabilis (ca. 1260), mentioned above, is the most informative treatise about the mensural school of notation. There are, however, these other thirteenth-century documents: the Discantus positio vulgaris⁹ (author unknown) which gives the earliest account of the mensural theories; Regens Parisius,¹⁰ a treatise by Jean de Grocheo (ca. 1240); and Magister Amerus,¹¹ a treatise written by an English priest. As has been stated, the mensural period in musical development resulted from the growth of interest in polyphony. A brief statement about these composition forms is needed, since many of the modern critics mention and base some of their theoretical defenses on these polyphonic pieces.

From the end of the twelfth century to early fourteenth century, northern musicians began to fix polyphonic composition forms -- the three principal forms being the organum, the conductus, and the motet. The organum consisted of counterpoint being set to a plain song (usually at an interval of a fourth or a fifth). The canto fermo was the melodic theme borrowed from the liturgical

repertory. The organum duplum was the musician's melodic development of the borrowed theme. The organum triplum was a form in which another part was added above the canto fermo; the organum quadruplum consisted of three parts superimposed. The organum (and evolutionary forms) was used in connection with liturgical music, but was viewed with suspicion by the clergy because of secular attachment, and it finally fell to disuse.

More important to the literary/musical historical development were the conductus and motet since these forms were always accompanied by a poetic text, either in Latin or in the vernacular. The conductus was a composition of one to four voices set over the text of a poem. The music had to be original; it could not be borrowed from the ecclesiastical repertory and could be repeated or changed with each verse. The motet, like the organum, consisted of one to three independent melodies superimposed over the main theme, called the tenor. The tenor part was played on an instrument (vièle, giga, or rebec) but each of the additional parts, unlike the organum, had words. Often each part had different words, and sometimes there was a mixture of Latin and vernacular.

All contemporary "modal" theories (Beck, Aubry, Parrish) of Troubadour rhythm are grounded on the Ars Mensurabilis polyphonic musical concepts which were posterior to the Troubadour monodic period in musical history. These anachronistic borrowings are then superimposed on the church "modes" of an even earlier period of liturgical music in order to give historical credence to the theories. It is therefore necessary to summarize the tonal systems of the church "modes,"

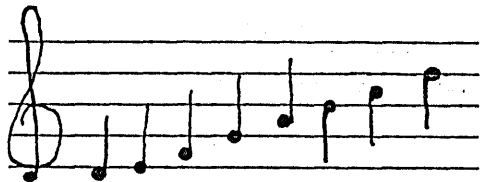
not only to understand the modern "modalists," but to complete the background study of the rich musical heritage of the Troubadours.

Liturgical Tonal System

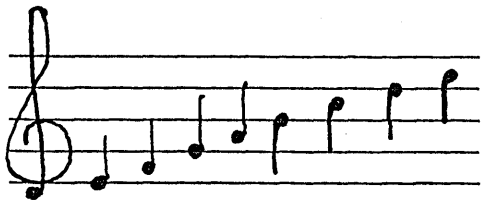
Medieval music owes its heritage to the development of liturgical music. Central to the understanding of medieval music, then, is a basic comprehension of the church tonal system. The tonality of medieval liturgical music is based on the notes of the C major diatonic scale:



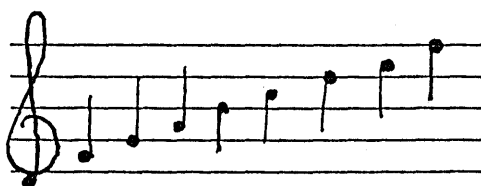
The central tone (tonic) of each melody must be d, e, f, or g. Every melody should close, therefore, on one of these key-notes, called the finales. Each finalis has its own octave segment, called the ambitus. The finales also have a subdominant scale (modern term for the fourth note in the diatonic scale). The subdominants begin a fourth below the final with the octave range extending to the fifth above the finalis. Both the tonic and subdominant scales use the notes of the C major diatonic scale and differ, basically, in their ambitus:

TONIC SCALE1. d finalisd - d' ambitus

d e f g a b c' d'

3. e finalise - e' ambitus

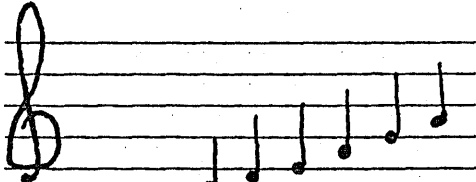
e f g a b c' d' e'

5. f finalisf - f' ambitus

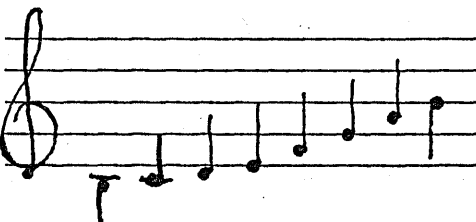
f g a b c' d' e' f'

7. g finalisg - g' ambitus

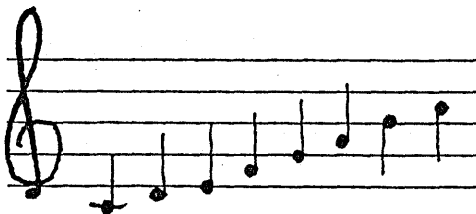
g a b c' d' e' f' g'

SUBDOMINANT SCALE2. d finalisA - a ambitus

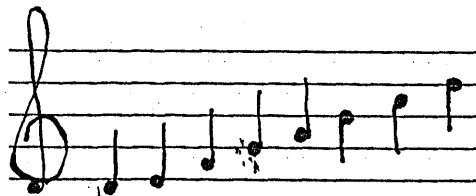
A B c d e f g a

4. e finalisB - b ambitus

B c d e f g a b

6. f finalisc - c' ambitus

c d e f g a b c'

8. g finalisd - d' ambitus

d e f g a b c' d'

The classification systems of these eight scales differ in terminology. The older terminology uses the Latinized Greek terms of protus (d finalis), deuturus (e finalis), tritrus (f finalis), tetrardus (g finalis), and adds authenticus to distinguish the tonic from the plagius (subdominant). The most common terminology from the tenth century to the present day is based on the Latin word, modus (mode, manner, measure, mood) and simply labels the eight scales from modes 1 to 8. In the thirteenth century, some theorists of musica ficta labeled the four finales as the four maneriae: protus, deuterus, tritrus, and tetrardus without adding the distinction between authenticus and plagius. In a few early medieval treatises, the Greek terminology Dorian, Lydian, Phrygian, Mixolydian is used for the authentic (tonic) scales with the plagal (subdominant) scales distinguished by the Greek prefix hypo (= under). In Greek theory, the Dorian, Lydian, Phrygian, and Mixolydian names were applied to the keys of e, d, c, and B; in church modes the nomenclature refers to the finales d, e, f, and g. (In a tenth-century German treatise attributed to Notker, these Greek terms describe the scales of c, d, e, and f).

The influence of Greek theory upon medieval church music has been researched by various musicologists without a high degree of agreement among scholars. However, interest in classifying the existing church melodies began in the eighth century under Charlemagne when Byzantine influence was possible, particularly in the domain of the Greek organizational system of classification. But it suffices for this study to note that by the tenth century, a complex system of

musical theory had been categorized and was a legacy for the Troubadours.

Each mode has characteristic properties other than finalis and ambitus (see chart below for specifics). In general, the distinguishable features are:

- 1) the position of semi-tones in relation to the finalis.
- 2) the addition of subtonium modi (tone added below the finalis) in the authentic scales.
- 3) the addition of subtonium modi as well as a tone added above the ambitus in the plagal modes.
- 4) a secondary pitch of emphasis or tonal center -- called the dominant in modern times -- also called the tenor or reciting pitch:
 - a) authentic, 5th above finalis
 - b) plagal, 3rd above finalis
- 5) the exploitation of the full octave range in authentic melodies.
- 6) the exploitation of a limited range (i.e. the upper fifth of the ambitus) in plagal melodies.

	MODE	FINALIS	AMBITUS	SUBTONIUM MODI AMBITUS		SEMI-TONES	RECITING PITCH	EXPLOITED AMBITUS
<u>Protus authenticus</u> (Dorian)	1	d	d - d'	c - d' (ninth)	(e - f) (b - c')	2nd 6th	a	d - d'
<u>Protus plagius</u> (Hypodorian)	2	d	A - a	G - b (tenth)	(b - c) (e - f)	2nd 5th	c	d - a
<u>Deuterus auth.</u> (Lydian)	3	e	e - e'	d - e' (ninth)	(e - f) (b - c)	1st 5th	b	e - e'
<u>Deuterus plag.</u> (Hypolydian)	4	e	B - b	A - c' (tenth)	(B - c) (e - f)	1st 4th	d	e - b
<u>Tritus auth.</u> (Phrygian)	5	f	f - f'	e - f' (ninth)	(b - c) (e - f)	4th 7th	c'	f - f'
<u>Tritus plag.</u> (Hypophrygian)	6	f	c - c'	c - d' (ninth)	(e - f) (b - c)	3rd 7th	e	f - c'
<u>Tetrardus auth.</u> (Mixolydian)	7	g	g - g'	f - a' (tenth)	(b - c) (e - f)	3rd 6th	d'	g - g'
<u>Tetrardus plag.</u> (Hypomixolydian)	8	g	d - d'	c - e' (tenth)	(e - f) (b - c')	2nd 6th	f	g - d'

This has been a summary accounting of the Troubadour musical heritage; I have by no means exhausted the subject. This discussion nevertheless should suffice to demonstrate the sophistication in musical theories that prevailed at the time of the Troubadours. The theories certainly had enough depth to enable the musicians to include rhythmic notations in the music if they had thought it necessary. This, however, was the property of prosody which was no less sophisticated in technique than that of the musical heritage.

II. The Poetic Heritage

The Troubadours, as we have just seen, inherited a rich body of musical theory and tonality which was, however, void of specific metrical requirements. It is my firm belief that metrics was the original property of the poetic entity. When polyphony was created, and when the musical/poetic entity was divided in the late thirteenth and early fourteenth centuries, music had to borrow the concept of meter from poetry. We have already seen how the origin of neumatic symbols was derived from the grammatical accent signs of Greek and Latin literature. The evolution of rhythmical accents is still being debated since, as has also been previously stated, different note-values were not clearly defined until the treatises of the mensuralists in the thirteenth century.

The fact that the debate on assigning rhythm to Troubadour works (as well as to Gregorian chant) has been championed by musicologists has, in my opinion, caused serious distortions of the musical/poetic entity. Musicians (and the musicologists discussed in Chapter Three are no exceptions) insist that rhythm (i.e., metered rhythm)

is never more evident nor more pronounced than it is in music. (I would agree with this statement regarding modern concepts of music but not for the music in Gregorian chant nor in the Troubadour works.) It is in this modern frame of reference that musicologists build a theory of Troubadour rhythm in which, ultimately, the words become totally subjugated to the musical rhythm, rather than the inverse. The error is further compounded when the theory is given historical credence by quoting the mensuralist treatises of the thirteenth century, a period posterior to that of the Troubadours and a period which is more suitable to modern tastes. Furthermore, the Troubadour rhythm is never treated by these musicologists in the larger sense of flow and movement. Instead, rhythm is treated in the narrow sense and used synonymously with meter (but this again in modern day terms). According to Webster's Dictionary, meter is, ". . . rhythm in verse; measured, patterned arrangement of syllables, primarily according to stress and length; . . . rhythm in music; especially, the division into measures, or bars, having a uniform number of beats; pattern of strong and weak beats in a measure. . . ."12 I would argue that:

- 1) A distinction between rhythm, meter, and metrics should be clearly defined.
- 2) All meter is rhythm.
- 3) All rhythm involves flow and movement; however, rhythm is not always metered (see Chapter One).
- 4) Meter, in the modern sense, involves a regular pattern of poetic stresses and/or musical beats.

- 5) Meter, in the Troubadour times, involved textual accents arranged in irregular patterns.
- 6) Metrics is the total system of meter, rhyme, and structure in a work.

My theory of assigning rhythm to Troubadour works, presented in Chapter Four, is based on the meter of textual accents arranged in irregular patterns and on the general metrics of the rhyme schemes and stanza structures of the individual poems. For this reason, I have included discussions on the textual accent and on the metrics of the Troubadour language and poems.

The theories of the musicologists, discussed in Chapter Three, are based on a meter of textual accents arranged in regular patterns so as to fit the strong and weak beats of the musical measure (a modern concept); the irregular textual accents are emended as required by the musical formula. For this reason, I shall begin with a discussion of the modern concept of musical and textual accents. Since the textual accents are often explained by the musicologists in classical terms (dactyl, anapest, etc.), I shall follow the discussion on the modern accentual concepts with a study on the evolution of accentuation from Classical Latin to the Occitan development.

Both music and poetry are concerned with the concept of accentuation. However, I would like to stress once again these two statements: 1) the Occitan language is a cadenced language, innately concerned with textual accent; 2) the musical accent originally grew out of the textual accent. Literary specialists, especially

those of the northern French tradition, do not normally think in terms of textual accents and concede to musicologists the right-of-way on rhythmic debates. However, for the Troubadour works, it is more appropriate to approach the rhythmic from a literary and philological point of view. One thing is certain, the historical alliance between poetry and music cannot be denied, as the following discussion on the modern concept of musical and textual accents will prove.

The Modern Concept of Musical and Textual Accents

In contemporary music, accent is described as

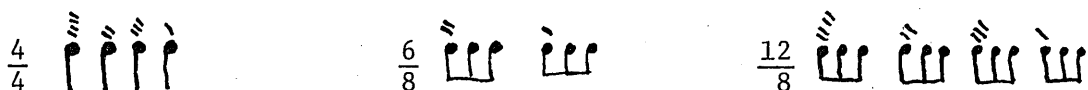
the stress which recurs at regular intervals of time. Its position is indicated by upright strokes called bars. The first note inside a bar is always accented. When the bars contain more than one group of notes, which happens in compound time, other accents of lesser force occur on the first note of each group; these are called secondary or subordinate accents, whilst that just inside the bar is termed the primary or principal accent. Other accents can be produced at any point by the use of the sign > or ff. The throwing of the accent on a normally unaccented portion of the bar is called syncopation. A proper grouping of accents will produce rhythm. It is considered a fault if an accented musical note falls on a short syllable.¹³

The division of music into portions marked by the regular return of an accent is called time. All varieties of time are founded on just two units -- the Binary = $\dot{1} 2$, and the Ternary = $\dot{1} 2 3$.

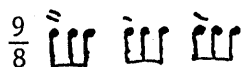
Time signatures for the most part are formed from figures written like fractions, the upper figure giving the rhythmic units and the number of times the value of the note indicated by the lower figure occurs in the measure. Time is called Simple Binary when the upper figure is 2; Simple Ternary, when the upper figure is 3. Compound times are formed by adding two or more of the time units.

Compound Common time results from an even number of accents

$\frac{6}{2}$ $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{4}$ $\frac{12}{8}$ $\frac{12}{16}$, etc. Compound Triple time results from an odd number of accents: $\frac{9}{4}$ $\frac{9}{8}$ $\frac{9}{16}$. Simple Duple time $\frac{2}{(2)}$ is indicated by the sign C , and always means the value of a whole note (O) in the measure. The first compound of Duple time $\frac{4}{(4)}$ is called common time and is often marked C. Formerly, this was the sign for Imperfect time (since it was a broken circle) and meant two beats in the measure. Three beats was called Perfect time; the sign was O. With the exception of $\frac{4}{4}$ time, all compound times are multiples of the ternary unit. The accents in compound times are determined by the number of units in the measure. In Compound Common time, the first unit is the strongest; the third unit is the next strongest; the second unit is weak; the fourth unit is the weakest:



In Compound Triple time, the second and third units are both weak:



In prosody, the textual accent can be produced in three ways:

1) Dynamic; 2) Sustaining; 3) Tonic. The dynamic accent, also called an accent of stress, is one of greater loudness. The sustaining accent, called also an accent of quantity or metric accent, is one of longer duration. The sustaining accent is produced by either,

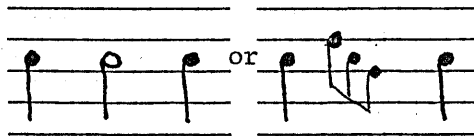
a) a prolongation of a single pitch (doubled or tripled values),
 or by, b) the use of longer groups of notes on one syllable (melisma).
 The tonic accent is one of higher pitch. These three textual accents
 can be converted into the following musical terms:

Dynamic Accent



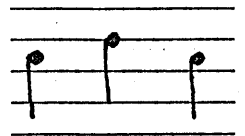
re- mēm- ber

Sustaining Accent



re- mēm- ber re- mēm- ber

Tonic Accent



re- mēm- ber

The Classical Latin Accent

All types of textual accent played a role in the Latin prosody,
 but in different degrees during the various periods of its development.
 There is a great deal of debate about which textual accent was
 preferred at a particular period of time. However, most Latin scholars
 define four periods of Latin prosody and the following preferences
 regarding textual accent:¹⁴

- 1) Archaic period (prior to second century B.C.) -- no agreement on type of textual accent.
- 2) Classical period (second century B.C. to fourth century A.D.) -- essentially Sustaining, but also Tonic accentuation.
- 3) Post-classical (fifth century A.D. to sixth century A.D.) -- Tonic and Dynamic accentuation.
- 4) Romance period (seventh century A.D. to eighth century A.D.) -- predominantly Dynamic, but also Sustaining accentuation.

The classical era (Virgil, Ovid, Horace) of Latin poetry has influenced the hymnal repertory of Gregorian chant. Ugo Sesini, an Italian musicologist, sees a direct line from classical Latin prosody to Gregorian hymnals to the Troubadour tradition.¹⁵ Most important to the Gregorian repertory is the post-classical era, since this is the period in which the Gregorian chant was formed. In this post-Classical era, the accent of quantity was lost, which means that all syllables were treated as short.

The position of the Latin accent is important to us, not only in the sense of the evolution of the textual accent in Latin prosody, but also for knowledge about the textual accent of Occitan poetry. Vowel length was a distinctive feature in Classical Latin; this feature was replaced by a qualitative difference (open/closed) in Vulgar Latin, and consequently in Old French and Provençal. There could be only one primary accent and only one secondary accent per word in Classical Latin and the length of vowel regulated the placement of the accents: 1) in bisyllabic words, the accent was placed on the penultimate vowel; 2) in trisyllabic words, if the penultimate syllable was long, the accent was placed on the penultimate vowel; if the penultimate syllable was short, the accent was shifted to the antepenult. A syllable was long if its vowel was long or if the vowel was checked, i.e., was followed by two consonants (unless the second consonant was r or l), or a "yod" plus consonant. In some Classical Latin poetry, the rule of two consonants became so rigid that some artificial accentuation began to appear. Willi Apel gives the following example (normal accent is indicated by ^, poetic accent is indicated by -):¹⁶

a) Partúriunt móntes et náscitur ridículus mús

b) Pārturiūnt montēs ēt nāscitur rīdiculūs mus

The two consonant rule became exaggerated to include consonants between words (which explains the poetic accent shifts to et, lus), as well as displacement within a word. This artificial accentuation is confined to some hymns in the Gregorian repertory; Ugo Sesini will use these "shifts" in accent to prove his rhythm theory concerning Troubadour poetry.

The Vulgar Latin Accent

In Vulgar Latin, vowels are called open or closed. The Donat Proensal calls the open sound larc, and the closed sound estreit. The Leys d'Amors calls the open sound plenissonan, and the closed sound semissonan. In general, the open vowels in V.L. correspond to the short vowels of C.L.; the closed vowels of V.L. correspond to the long vowels of C.L. The exceptions are: $\text{ĩ} > \text{ę}$; $\text{ũ} > \text{ɔ}$. The three C.L. diphthongs oe, ae, au are reduced to: 1) $\text{ae} > \text{ę}$; 2) $\text{oe} > \text{ę}$; 3) $\text{au} > \text{a}$ (if unaccented), $> \text{au}$ (if accented).

Accentuation in Vulgar Latin differed, in some cases, from that of Classical Latin. For example, the secondary accent in Vulgar Latin did not follow the Classical Latin quantitative rule; it fell regularly on the second syllable from the primary stress.¹⁷ If this secondary accent preceded the primary accent, its vowel was treated as a stressed vowel. If the secondary accent followed the primary accent, its vowel was treated as an unstressed, post-tonic vowel. Other modifications in Vulgar Latin accentuation occurred when there were changes in vowel quality (open > closed) and when there was consonification of the u and i. As a result, the Vulgar Latin

accent was shifted from the Classical Latin penult to the antepenult, or vice versa; and sometimes, the syllabic position of the Classical Latin antepenult changed. The following chart describes some of these variations:

C.L. Accent	V.L. Accent	Modifications		Reasons	Examples	
		C.L.	V.L.		C.L.	V.L.
1. -rie- -lie-	-rié- -lié-	antepenult>penult		consonnification of <u>i</u> (yod)	parietem >pariétem	
2. -iōlum -éolum	-iólum -iólum	antepenult>penult		consonnification of <u>i</u> (yod)	caprēolum>capriólum	
3. -úere (Infin.) -úeram (2nd pers. sing. of the cond.)	úere úeram	antepenult>new position of antepenult		consonnification of <u>u</u> ([u]>[w])	consúere >cónsuere habúeram >hábueram	
4. -āle	-āle ¹⁸	antepenult>penult		Change in vowel quality: open>closed	sécāle >secāle	
5. -ēdr- -ēgr- -ēbr-	-ēdr- -ēgr- -ēbr-	antepenult>penult		Change in vowel quality: open>closed	íntēgrum >intēgrum	
6. -ītr- -ūbr-	-ītr- -ūbr-	antepenult>penult		Change in vowel quality: open>closed	cólūbra >colūbra	
7. -ātum	ātum	penult	>antepenult	Change in vowel quality: closed>open	ficātum >fícatum	
8. -ēre (Infin.)	ēre	penult	>antepenult	Change in vowel quality: closed>open	mulgēre >múlgere	

(See Next Page)

C.L. Accent	V.L. Accent	Modifications		Reasons	Examples	
		C.L.	V.L.		C.L.	V.L.
9. -érunt (3rd pers. pl. of the perf. tense)	-ĕrunt	penult	>antepenult	Change in vowel quality: closed>open	vidĕrunt	>víderunt
10. Prefixes: ré- díś- át-	re- dis- at-	antepenult>penult		Restoration of the original verb plus prefix with accent moved off of prefix and placed back on to original form.	rénegat	>renégat

The Occitan Accent

The accentuation for Occitan normally follows the pattern of V.L. accentuation. The Classical Latin quantity had died out but had left its traces upon accentuation and upon vowel quality (the long and short quantity was replaced by the open and closed quality of the vowel). The resulting Vulgar Latin rules, which we have already discussed, for primary and secondary stresses were observed in the Occitan language. Like Vulgar Latin, Occitan placed no accent on short, unemphatic words. Such words tended to become monosyllabic words rather than undergoing enclisis.

However, Occitan has made some independent shifts of accents (generally due to phonetic transformations).

1. Place names with the Latin suffix *-ánium* have changed the accent to the antepenult in Occitan.

Example:	<u>C.L.</u>	<u>V.L.</u>	<u>Occitan</u>
	Románium	Románo	Róma

2. Some common nouns with Latin suffix *-ánium* have also changed accent to the antepenult in Occitan.

Example:	<u>C.L.</u>	<u>V.L.</u>	<u>Occitan</u>
	altánium	altáno	áuta

3. The Troubadour poets have also shifted accents to the rhyming syllable even though this syllable would be normally unaccented (in order to assure the rhyme).

<u>Normal Occitan accent</u>	<u>Rhyme-accent shift</u>
a. Alexándres	Alexandrés
b. malástre	malastré

4. The Occitan ϵ (<V.L. i <C.L. \check{i}) forced a change of accent from the C.L. and V.L. antepenult to the Occitan penult, due to the change in the Occitan vowel quality.

Example: C.L. V.L. Occitan
 t \acute{e} r \check{m} inat > t \acute{e} r \grave{m} inat > term \grave{e} na

5. Proper nouns of foreign origin (not Latin) and the "learned" words which are usually Greek in origin, normally have the accent on the final vowel in Occitan.

- a. Emendús
- b. Semiramís
- c. Eneás
- d. Cesár
- e. Camillá
- f. acirologiá
- g. paragogé

Note: 1) The words in -ica retain the accent on the penult (-íca) which is an exception to "e."

2) Also, that which distinguishes Latin from its daughter languages is that it can never place the accent on the final vowel.

3) That which distinguishes Occitan from Old

French is:

- a) Four possible unaccented final vowels (ϵ , a, o, i) -- Old French had one major unaccented vowel, the mute e.

- b) Well-formulated triphthongs, which Old French possessed only during pre-literary days.
 - c) Less tendency to diphthongization of accented vowels than Old French.
 - d) Almost complete absence of vowel-nasalization, which weakens and stifles the sound system.
6. In triphthongs, the accent was placed in the middle:
iéi, iói, iáu, iéu, ióu, uéi, uéy, uói.
7. In diphthongs where the second element is u[u], the accent is placed on the first element: áu, éu, êu, ôu, ouden, íu.
- Note: 1) áu is sometimes written as áo.
2) éu and íu can be written as éo and ío, but these changes are rarer than the interchanging of áu/áo.
8. Diphthongs ending in i, receive the stress on the first element and are pronounced ái, éi, ói.
9. The Leys d'amors (1356) labels the tonic syllable in rhyme as accent agut (which we now call the masculine rhyme); it labels the atonic syllable in rhyme as the accent greu (which we now call the feminine rhyme).
According to this treatise, the accent greu verse must have one extra syllable.

The accentuation patterns of Occitan verbs are essential to the study of Troubadour metrics. Since it is my contention that the

rhythm patterns of the Troubadour music/poetry entity are entirely dependent upon the poetics, I have charted the accentual patterns of esser and aver and those of regular verbs.¹⁹ These regular verbs can be grouped into three classes: verbs in -ar; verbs in -ir; some verbs in -re and unaccented -er verbs. The Donatz Proensals gives about 500 examples of what it calls the primeira conjugazo, the verbs in -ar.²⁰ It also lists 100 examples each for the seconda conjugazo (the verbs in -ir), and for the verbs ending in -re and unaccented -er. The Donatz Proensals does not give a complete list of verbs, but it does serve to indicate the popularity of the first conjugation. As stated, the following chart is a summary of the accentual patterns of regular verbs as well as the auxiliary verbs, esser and aver.

I. -ar class

Present	Imperfect	Perfect	Future	Conditional	Subjunctive	
					Present	Imperfect
cant (-i, -e)	cantáva	cantēi	cantarái	cantaría	cant	cantēs
cántas	cantávas	cantēst	cantarás	cantarias	cantz	cantēsses
cánta	cantáva	cantēt	cantará	cantaría	cant	cantēs
cantám	cantaván	cantēm	cantarēm	cantariám	cantēm	cantessēm
cantátz	cantavátz	cantētz	cantarētz	cantariátz	cantētz	cantessētz
cántan	cantávan	cantēren (-on, -o)	cantarán (-áu, -óu)	cantarián (-íau)	cántem (-on)	cantēssen (-on)

or,

cantēra

cantēras

cantēra

canterám

canterátz

cantēran

Infinitive: cantár
 Imperative: cánta, cantēm, cantátz
 Pres. Part.: cantánz
 Past Part.: cantát (masc.)
 cantáda (fem.)

II. -ir class

Present	Imperfect	Perfect	Future	Conditional	Subjunctive	
					Present	Imperfect
part (-i, -e)	partía	partí	part(i)rái	partría	párta	partís
partz (-es)	partías	partíst	part(i)rás	partrías	pártas	partísses
part	partía	partí (-it)	part(i)rá	partría	párta	partís
partēm	partiám	partím	part(i)rém	partriám	partám	partissēm
partētz	partiátz	partítz	part(i)rétz	partriátz	partátz	partissētz
párton (-o, -en)	partían	partíron (-íro, -íren)	part(i)rán	partrían	pártan	partíssen (-on)

or,

partíra

partíras

partíra

partirám

partirátz

partíran

Infinitive: partír
 Imperative: part, partám, partētz
 Pres. Part.: parténz
 Past Part.: partít (masc.)
 partída (fem.)

III. -re class; unaccented -er class

Present	Imperfect	Perfect	Future	Conditional	Subjunctive	
					Present	Imperfect
vęn	vędġa	vędęi (-iei)	vędrái	vędrġa	vęnda	vędęs
vęns (vęndes)	vędġas	vędęst (-ięst)	vędrás	vędrġas	vęndas	vędęsses
vęn	vędġa	vędęt	vędrá	vędrġa	vęnda	vędęs
vędęm	vędiám	vędęm	vędręm	vędrġám	vędám	vędęssęm
vędętz	vędiátz	vędętz	vędrętz	vędrġátz	vędátz	vędęssętz
vęndon (-o, -en)	vędġan (-ġon, -ġo, -ġen)	vędęron (-o, -en)	vędrán	vędrġan	vęndan (-on, -o, -en)	vędęssen (-on)
				<u>or,</u>		
				vędęra		
				vędęras		
				vędęra		
				vęderám		
				vęderátz		
				vędęran (-ęron, -ęro)		
Infinitive:	vęndre					
Imperative:	vęn, vędám, vędętz					
Pres. Part.:	vędęnz					
Past Part.:	vędętz or vędęt (masc.) vędęda (fem.)					

IV. esser (to be)

Present	Imperfect	Perfect	Future	Conditional	Subjunctive	
					Present	Imperfect
soi (sui, son, so)	êra	fui	serái (or er)	sería	sía	fõs
ęst (ięst)	êras	fust	serás (or ers)	serías	sías	fõsses
ęs	êra	fõ (-n)	será (or er, ert)	sería	sía	fõs
ęm	erám	fõm	seręm	seriám	siám	fossęm
ętz	erátz	fõtz	serętz	seriátz	siátz	fossętz
son (so)	ęran (-on, -o, -en)	fõron (-o, -en)	serán	serían	sían (-on, -o)	fõssen (-on, -o)
				<u>or,</u>		
				fõra		
				fõras		
				fõra		
				forám		
				forátz		
				fõran		
Infinitive:	ęsser or ęstre					
Imperatives:	sía, siám, siátz					
Pres. Part.:	essęnz					
Past Part.:	estátz (masc.) estáda (fem.)					

V. aver (to have)

Present	Imperfect	Perfect	Future	Conditional	Subjunctive	
					Present	Imperfect
ai	avía	aic (aguí)	aurái	auría	áia	aguês
as	avías	aguíst	aurás	aurías	áias	aguêsses
a	avía	ac	aurá	auría	áia	aguês
avêm	aviám	aguêm	aurêm	auriám	aiám	aguessêm
avêtz	aviátz	agêtz	aurêtz	auriátz	aiátz	aguessêtz
an	avian (-on, -o)	ágron	aurán	aurían	áian (-on)	aguêssen (-on)
				<u>or,</u>		
				ágra		
				ágras		
				ágra		
				agrám		
				agrátz		
				ágran		

Infinitive: avér or havér
 Imperatives: áias, aiám, aiátz
 Pres. Part.: avénz
 Past Part.: avút (masc.)
 avúda (fem.)

In summary, monosyllabic verb forms receive no accent, and bisyllabic verb forms are accented on the penultimate or final syllables according to these regular patterns:

1) <u>Penultimate Syllable</u>	<u>Tense</u>	<u>Person</u> ²¹
	Present	1-3, 6
	Imperfect	1-3, 6
	Perfect	6
	Future	--
	Conditional	1-3, 6
	Pres. Subj.	1-3, 6
	Imperf. Subj.	2, 6
2) <u>Final Syllable</u>		
	Present	4, 5
	Imperfect	4, 5
	Perfect	1-5
	Future	1-6
	Conditional	4, 5
	Pres. Subj.	4, 5
	Imperf. Subj.	1, 3-5

By analogy with regular verb forms, all irregular verbs are accented according to these same patterns; the vowel qualities are changed from "open" to "closed" as required for pattern adjustment.

The Provençal Forms

The most exalted and aristocratic form used by the Troubadours was the lyric canço (chanson). Initially, the originality of this genre rested in the subject-matter of the poem: the conceit of fin'amors and the establishing of the conventions associated with fin'amors. These new conventions, expressed verbally as mai, joven, amour lountain, gilos, lausengiers, joi e deport, vertu, etc., delighted the public. Once the original subject-matter was clearly established, the Troubadour poets, as is true with artists of all media and times, were not satisfied with being simple imitators. And so, the creative and original impulses began to be applied to

other aspects of the poem, i.e., new melodies, new stanza structures, and new rhyme combinations. At the same time, new genres were added, such as the sirventés, the alba, the planh, the tenso, the joc partit, the pastorella, the descort, etc. The later phase of creativity by the Troubadour poets was characterized by a preoccupation with form and style; that is, the interest in form contracted into a hermetic and obtuse style. I have used the term "contracted" since, initially, hermetic art-forms narrow the field of public appeal. At this stage of any artistic movement, artists engage in creative activity designed for an elite artistic audience. Slowly, the public is seduced back to the art in its more sophisticated version but not only because of the appeal of an implicit elitism. It is my contention that once an art-form or movement is firmly established, there is pleasure in the ritual of creating according to complex regulations rather than in the original or more spontaneous artistic expression (which is simple, direct, and fresh).

As stated previously, the Troubadours expanded and branched out from the original and ever-popular canso. The canso and its descendants evolved into the following patterns (see Appendix E for textual examples of the genres discussed):

- 1) Canso. This form consists of seven to eight stanzas with seven to eight verses of an indeterminate number of syllables (the most common line being of eight to ten syllables). The canso ends with one or two tornadas (envois in poetry or called "coda" in modern music). The melodic phrase is usually based on two cadences on the formula

AB + A¹B¹ (repetition of AB) + X (a free melodic phrase).
 Other possible melodic formulas are: ABC + A¹B¹C¹ + X;
 ABCD + A¹B¹C¹D¹ + X; or AAB + A¹A¹B + X. The cadences
 end on the fourth (modern sub-dominant); the couplets end
 on the fifth (modern dominant) up or down with the
 stanza ending on the tonality. The poet/musician usually
 avoided the fa - si sequence by adding the accidentals
 b-flat or b-sharp. The melodic range is usually the
 sixth (sometimes the ninth and exceptionally the twelfth).
 There is no set rhyme scheme although there is alternation
 between masculine and feminine rhyme. The canso was
 derived, possibly, from the old fixed-form called the vers²²
 which used masculine rhyme in octosyllabic, seven-line
 stanzas. The subject matter entails the secret love of
 a poet for a lady of gentle birth. He forms a spontaneous
 attachment without calculations; it is a mystical state
 of exaltation sensually and/or idealistically. The poet/
 lover seeks to win her favor by long services and fidelity.
 The amour lointain is characterized by a difference in
 social status and by the fact that the lady is married;
 she becomes the sovereign of the poet's heart and mind
 since she is the incarnation of all virtues, beauty, and
 perfection. Such beauty and perfection arouses jealousies
 in the husband (le gilos) and in the poet's enemies at
 court (les lausengiers). Therefore, the poet must be
 discrete and cloaks his words (which leads to the hermetic

phase of the canso, called the trobar clus). Since she resembles no other, neither must the poem; it must have new melodies, words, and structure. This rule became codified in the Art de compondre dictats (thirteenth century) and in the Leys d'Amors (fourteenth century).

The direct off-shoots of the canso (now called the canso d'amors) were the canso de croïsade (where the poet invites Christians to take part in the Crusades) and the canso de toile (where the ladies spin and talk of love and the Crusades). In the canso de toile and canso de croïsade, the amour lointain has evolved to physical separation.

- 2) Sirventés. This is a polemic form and the exact opposite of the canso, since the poet wishes to share his sentiments and opinions with the public. It can be personal in expression of love and politics, or it can be didactic, satirical, and moral. The poet will borrow the verses, rhymes, and music of another well-known song since the character of the poem is designed for a collective public rather than for individual personality. The sirventés is usually set in a section of its own in manuscripts.
- 3) Planh. This is a song composed on the occasion of the death of a prince who was the patron of the poet as well as a political figure. The planh is a moral satire with lament, focusing more on the lament than on the satire. It is, therefore, more personal than the sirventés and the melodies are more somber. This form resembles the canso in that

the planh also incorporates the tornada. The introduction, musically, skips to the fourth (a recitative device) with the first development skipping to the sixth. Only two melodies are preserved: a planh composed at the death of Richard the Lionhearted (1169-1199) by Gaucelm Faidit (1180-1216); a planh composed by Guiraut Riquier in honor of Amauric IV de Narbonne (- 1270).

- 4) Tenso. A form of debate in which two poets discuss by turns a subject while using the same rhymes. These dialogued poems use divided couplets of the same song. The debate can center on such topics as the question of gallantry, politics, or morality. The judgment of victory is decided by a third party. Another genre of debate is the joc partit which has the character of a poetic duel. One of the poets proposes a subject to his rival; the latter poet then selects between the pros and cons. The joc partit is not as polemic in nature as the tenso; it is, rather, a vehicle for artistic gymnastics.
- 5) Alba. This is a development of the canso where the poet/lover complains at being forced to leave his mistress with the coming of dawn. There are five conventions associated with the alba: a) two lovers await the dawn; b) love must be kept secret, since the lady is married; c) the poet/lover is running a risk because of le gilos and les lausengiers; d) dawn is the subject of both anguish for separation and joy for having been together; e) a third

person (called the gaita) acts as guard and to give warning -- he is usually an employee of the husband but acts as guard for wife and lover because of money or his belief in love. The serena and the canso de soir, which evolved later, are the alba reversed. Another derivative of the alba was the alba religieuse, inspired by the matins of the church.

- 6) Pastorella. A dialogued poem where the poet meets a shepherdess. He courts her but the shepherdess is too clever for him and never yields to his flatteries; flattery, ruse, and wit are the predominant elements of this genre. The pastorella gained favor with the northern poets in the late twelfth century; the northern shepherdess, however, yields to the temptations of the poet.
- 7) Descort (désaccord). As a cerebral game, the descort incorporates "free form;" the couplets differ in rhyme and melody. In order to reveal the torment of his soul, the poet deliberately seeks dissonance.

With the subject matter established by the canso forms, the Troubadour poets searched to expand the fairly restrictive conventions by enriching the forms of structure and rhyme. And what virtuosity was displayed in the resources of rhyme and in the construction of stanzas! The Leys d'Amors (1356) defines and gives supporting examples of thirty-nine types of rhyme and of seventy-two types of stanzas. But the Leys d'Amors falls far short of the total possibilities. To date, 1,001 rhyme formulas, 1,422 syllabic formulas, and

817 types of stanzas have been catalogued out of the approximately 2,700 lyric pieces that remain to us.²³ In Provençal, the stanzas are called coblas which describes dancing couples or groups. Some of the most common structural coblas in Provençal are:²⁴

1) Coblas singulars. The rhyme changes but the rhyme scheme remains the same:

I	---	talenz	a	III	---	grieus	a
	---	dolenz	a		---	Peitieus	a
	---	obediencz	a		---	Angieus	a
	---	Lemozi	b		---	cozi	b
II	---	eisil	a	IV	---	socor	a
	---	peril	a		---	onor	a
	---	fil	a		---	plusor	a
	---	vezi	b		---	Angevi	b

etc.

("Pos de chantar m'es pres talenz" by Guilhem de Peitieus, p. 58).

2) Coblas unissonans. The same rhymes are conserved in all the coblas:

I	---	valer	a	II	---	poder	a
	---	chans	b		---	talans	b
	---	mover	a		---	aver	a
	---	coraus	c		---	maus	c
	---	cabaus	c		---	sivaus	c
	---	enten	d		---	jauzimen	d
	---	sen	d		---	aten	d

III	---	no-saber	a	IV	---	ver	a
	---	dans	b		---	enjans	b
	---	dechazer	a		---	aver	a
	---	communaus	c		---	venaus	c
	---	aitaus	c		---	faus	c
	---	parven	d		---	vilanamen	d
	---	pren	d		---	men	d

etc.

("Chantars no pot gaire valer" by Bernart de Ventadorn, p. 102).

3) Coblas doblas. The rhymes are identical by groups of two coblas:

I	---	novel	a	III	---	enaissi	b
	---	aucel	a		---	albespi	b
	---	lati	b		---	entrenan	c
	---	chan	c		---	gel	a
	---	s'aisi	b		---	s'espan	c
	---	talan	c		---	ramel	a
II	---	bel	a	IV	---	mati	b
	---	sagel	a		---	fi	b
	---	ri	b		---	gran	c
	---	adenan	c		---	anel	a
	---	fi	b		---	tan	c
	---	deman	c		---	mantel	a

etc.

("Ab la dolchor del temps novel" by Guilhelm de Peitieu, p. 54).

- 4) Coblas alternas. Identical rhymes are used in the odd-numbered coblas alternating with a change of rhyme and identical rhyme in the even-numbered coblas:

I	---	chan	a	III	---	enjan	a
	---	chantador	b		---	melhor	b
	---	amor	b		---	plor	b
	---	coman	a		---	dan	a
	---	sen	c		---	pren	c
	---	mes	d		---	mes	d
	---	fres	d		---	merces	d
	---	m'aten	c		---	nien	c
II	---	sen	c	IV	---	gen	c
	---	sabor	b		---	sabor	b
	---	valor	b		---	dolor	b
	---	gen	c		---	cen	c
	---	tan	a		---	semblan	a
	---	mes	d		---	bes	d
	---	mespres	d		---	m'es	d
	---	talan	a		---	afan	a

etc.

("Non es meravelha s'eu chan" by Bernart de Ventadorn, pp. 99-100).

- 5) Coblas capfinadas. The same rhyme-word is used in the last verse of one cobla and in the first verse of the next cobla:

I	---	m'intra	II	---	<u>cambra</u>
	---	ongla		---	intra

(See next page)

(See next page)

<p>I (Continuation)</p> <p>--- s'arma</p> <p>--- vergua</p> <p>--- oncle</p> <p>--- <u>cambra</u></p>	<p>II (Continuation)</p> <p>--- oncle</p> <p>--- onгла</p> <p>--- vergua</p> <p>--- <u>m'arma</u></p>
<p>III --- l'<u>arma</u></p> <p>--- cambra</p> <p>--- vergua</p> <p>--- intra</p> <p>--- onгла</p> <p>--- <u>oncle</u></p>	<p>IV --- <u>oncle</u></p> <p>--- arma</p> <p>--- onгла</p> <p>--- cambra</p> <p>--- m'intra</p> <p>--- vergua</p>

etc.

("Lo ferm voler qu'es cor m'intra" by Arnaut Daniel, pp. 198-199).

- 6) Coblas capcaudadas. The first verse of each cobla retakes the rhyme of the last verse in the preceding cobla:

<p>I --- tener a</p> <p>--- alegriers a</p> <p>--- cossiriers a</p> <p>--- doler a</p> <p>--- passat b</p> <p>--- forsat b</p> <p>--- avenidor c</p> <p>--- <u>plor</u> c</p>	<p>III --- mestiers a</p> <p>--- saber a</p> <p>--- vezer a</p> <p>--- leugiers a</p> <p>--- dezonor c</p> <p>--- lauzor c</p> <p>--- oblidat b</p> <p>--- <u>barat</u> b</p>
--	--

II	---	<u>sabor</u>	c	IV	---	<u>malvestat</u>	b
	---	alegretat	b		---	d'amor	c
	---	donat	b		---	Senhor	c
	---	folhor	c		---	discipat	b
	---	desplazer	a		---	encombriers	a
	---	ver	a		---	aversiers	a
	---	estiers	a		---	voler	a
	---	<u>derriers</u>	a		---	poder	a

etc.

("Be·m degra de chantar tener" by Giraut Riquier, pp. 233-234).

- 7) Coblas retrogradas. The rhymes are the same from one cobla to the next but in inverse order:

I	---	suelh	a	III	---	duelh	a
	---	Deport	b		---	estort	b
	---	conort	b		---	m'aport	b
	---	ames	c		---	l'ames	c
	---	amor	b		---	maior	b
	---	conoyssedor	b		---	honor	b
	---	l'enans	d		---	dezirans	d
II	---	grans	d	IV	---	benestans	d
	---	honor	b		---	valedor	b
	---	sabor	b		---	valor	b
	---	ames	c		---	ames	c
	---	acort	b		---	port	b
	---	fort	b		---	tort	b

(See next page)

(See next page)

II (Continuation)

--- vuelh a

etc.

IV (Continuation)

--- acuelh a

("Fis e verays e pus ferms que no suelh" by Guiraut Riquier).²⁵

8) Canso redonda. The rhymes a and c in the odd-numbered coblas replace one another in the even-numbered coblas:

I --- chan a

--- chantador b

--- amor b

--- coman a

--- sen c

--- mes d

--- fres d

--- m'aten c

III --- enjan a

--- melhor b

--- plor b

--- dan a

--- pres c

--- mes d

--- merces d

--- nien c

II --- sen c

--- sabor b

--- valor b

--- gen c

--- tan a

--- mes d

--- mespres d

--- talan a

IV --- gen c

--- sabor b

--- dolor b

--- cen c

--- semblan a

--- bes d

--- m'es d

--- afan a

etc.

("Non es meravelha s'eu chan" by Bernart de Ventadorn, pp. 99-100).

9) Sestina. A form in which there are six verses and six coblas in which the same rhyme-word is displaced systematically in each stanza:

I	---	m'intra	1	II	---	cambra	6
	---	ongla	2		---	intra	1
	---	s'arma	3		---	oncle	5
	---	vergua	4		---	ongla	2
	---	oncle	5		---	vergua	4
	---	cambra	6		---	m'arma	3
III	---	arma	3	IV	---	oncle	5
	---	cambra	6		---	arma	3
	---	vergua	4		---	ongla	2
	---	intra	1		---	cambra	6
	---	ongla	2		---	m'intra	1
	---	d'oncle	5		---	vergua	4
V	---	vergua	4	VI	---	s'enongla	2
	---	oncle	5		---	vergua	4
	---	m'intra	1		---	cambra	6
	---	arma	3		---	oncle	5
	---	cambra	6		---	m'arma	3
	---	l'ongla	2		---	intra	1
		(2)				(5)	
Tornada:	---	d'ongl'e			---	d'oncle	
		(4)				(3)	
		vergu'a				l'arma	
		(6)				(1)	
		cambra				intra	

("Lo ferm voler qu'el cor m'intra" by Arnaut Daniel, pp. 198-199).

- 10) Coblas capdenals. Every verse begins with the same word
(no example necessary).
- 11) Coblas recordativas. The same word is repeated at the
beginning and at the end of each verse; or, the same verse
is repeated at the beginning and at the end of each cobla
(no example necessary).
- 12) Coblas retronchadas. The same word-rhyme, or the same
verse, reappear in the same place, cobla by cobla:

I	---	Domini	1	III	---	no-fes	1
	---	so	2		---	compaigno	2
	---	di	3		---	es	3
	---	doussor	4		---	plusor	4
	---	celestiaus	5		---	enfernaus	5
	---	<u>lavador</u>	6		---	<u>lavador</u>	6
	---	taus	7		---	claus	7
	---	Josaphas	8		---	gras	8
	---	conort	9		---	contrafort	9
II	---	mati	1	IV	---	es	1
	---	razo	2		---	fo	2
	---	afi	3		---	promes	3
	---	legor	4		---	emperador	4
	---	saus	5		---	caus	5
	---	<u>lavador</u>	6		---	<u>lavador</u>	6
	---	medicinaus	7		---	gauzignaus	7

(See next page)

(See next page)

II (Continuation)

--- mort 8
 --- bas 9

IV (Continuation)

--- tort 8
 --- Damas 9

etc.

("Pax in nomine Domini" by Marcabrun, pp. 70-71).

- 13) Rimas estrampas. The rich rhyme occurs between the same lines in successive coblas, line 1 of the first cobla rhyming with line 1 of all succeeding coblas, and so on:

I	---	leri	1	II	---	esmeri	1
	---	doli	2		---	coli	2
	---	cert	3		---	apert	3
	---	lima	4		---	sima	4
	---	daura	5		---	aura	5
	---	muou	6		---	pluou	6
	---	governa	7		---	iverna	7
III	---	proferi	1	IV	---	gueri	1
	---	d'oli	2		---	toli	2
	---	assert	3		---	pert	3
	---	escrima	4		---	sobretrasima	4
	---	saura	5		---	s'eisaura	5
	---	nuou	6		---	renuou	6
	---	Lucerna	7		---	taverna	7

etc.

("En cest sonet coind'e leri" by Arnaut Daniel, pp. 189-190).

This has not been an exhaustive presentation on the metrical system of Troubadour poetry. As stated earlier, 1,001 rhyme formulas, 1,422 syllabic formulas, and 817 types of stanzas have been catalogued from the Troubadour repertoire. As might be expected, the Troubadours were not only concerned with the expansion and the creation of new forms, structures, and rhyme, but were also concerned with the evolution of style.

The Troubadours and Provençal grammarians refer to two types of styles in Provençal poetry: 1) the trobar plan and clus styles; and, 2) the trobar leu and ric styles. The distinction between these two sets of styles rests on the difference between structural and textural style. In other words, style is defined from a narrow perspective (stylistic structure -- the manner of presentation) and from a broad perspective (stylistic texture -- the total effect of the presentation), similar to the implicit distinction between meter/metrics.

Both types of style witnessed an evolution from the simple to the complex, or more sophisticated style. In stylistic structure, Provençal poetry evolved from trobar plan (a simple and clear style) to trobar clus (literally, the "closed" style -- obscure, obtuse, hermetic). In stylistic texture, the development went from trobar leu (clear, spontaneous, nuanced, lilting style adapted to the emotions and feelings) to trobar ric (an "artistic" style with an acute interest in form -- an obscurity willfully and laboriously acquired by splendid or unexpected ornamentation). It should be noted that the trobar clus of the Troubadour poetry is hermetic in the sense of style (like Mallarmé) rather than in content (like Rimbaud); it is a style with

"studied" word choices for rhyme, sometimes contrived, by means of unexpected suffixes. Bernart de Ventadour, whose poetic activity dated from 1150-1180, was one of the finest masters of the trobar leu style reflecting his exaltation and anguish in passionate love poems. Raimbaut d'Aurenga (whose poetic activity flourished from 1162-1173) was one of the specialists of trobar ric, but the best representative was Arnaut Daniel (poetic activity 1180-1200). Guiraut de Borneil (poetic activity 1165-1199) was the connecting link between the two forms of trobar, clus and plan. He first knew and defended trobar clus; later, he defended the clear style. His final conversion was a mixture of the two styles, thus predating a Boileau. He discovered "que le sommet de l'art est de faire difficilement des vers faciles."²⁶

This chapter has presented a summary accounting of the heritage and of the formulas derived from this heritage in both music and poetry. We have seen the rich body of medieval music theory which, in spite of its intricate tonal systems, gives no rhythmic indications. We have also seen the virtuosity of the poetic metrics (the term "metrics" being used in the large sense of versification rather than indicating specific meters of a given verse). It should be evident that the function of the poetic side of the musical/poetry entity was both to provide content and to establish the meters and rhythms of the poetic songs. The function of the music was to provide a sonorous incantation quality to the poetic/musical entity.

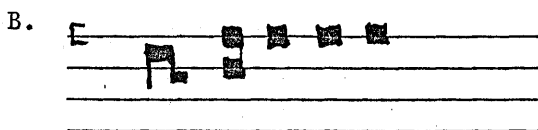
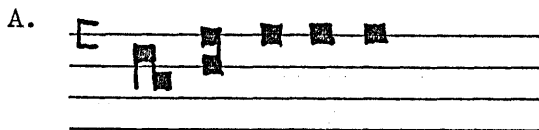
Notes. Chapter Two

¹Willi Apel, Gregorian Chant. (Bloomington: Indiana University Press, 1958), p. 118.

²Apel, p. 100.

³Apel, p. 104.

⁴In the following transcriptions, "A" does not show a liquescent; "B" transcription does show an initial liquescent. Note that lines 1478 and 1709 should have been transcribed by a liquescent in order to avoid the consonant cluster.



L 901: et om -ni -a
 1239 : qui am -bu -lant
 1478: his qui
 1481: pa -tres
 1683: qui -a
 1709: et ju -ati -ti -am

L 893: et (e) -fu -gi -unt
 1020: in (e) -ten -de
 1292 : con(e) -fi -te -an -tur
 1352: la -u -da -te
 1594: can(e) -ta -te
 1608: in(e) -man -da -tis

Apel, Willi, Gregorian Chant, Indiana University Press, 1958, p. 105.

⁵Apel, p. 117.

⁶These debates are fully discussed in Willi Apel, Gregorian Chant, Indiana University Press, 1958, pp. 126-132.

⁷For a complete discussion on the Ars Mensurabilis rules, see: Carl Parrish, The Notation of Medieval Music. (New York: W. W. Norton and Co., 1957).

⁸Edmond de Coussemaker, Scriptorum de musica medii aevi, Vol. I, Paris, 1864, pp. 94-97. See also: William Oliver Strunk, Source Readings in Musical History. (New York: W. W. Norton and Co., 1950), pp. 139-160.

⁹Edmond de Coussemaker, Scriptorum de musica medii aevi, Vol. I, Paris, 1864.

¹⁰Johannes Wolf, Die Musiklehre des Johannes de Grocheo, in the "Sammelbände der Internationalem Musik - Gesellschaft," October, 1899.

¹¹Pierre Aubry, Trouvères and Troubadours. (New York and London: G. Schirmer, 1914), p. 145.

¹²Webster's New World Dictionary, college ed. (Cleveland and New York: The World Publishing Co., 1951), p. 926.

¹³H. A. Clarke, Pronouncing Dictionary of Musical Terms. (Philadelphia: Theodore Presser Co., 1896), p. 10.

¹⁴Apel, p. 277.

¹⁵Ugo Sesini, Le melodie trobadoriche nel Canzoniere provenzale della Biblioteca Ambrosiana, in "Studi Medievali," N.S., XII, Torino, 1939.

¹⁶Apel, p. 278.

¹⁷C. H. Grandgent, An Outline of the Phonology and Morphology of Old Provençal. (Boston: D. C. Heath and Co., 1905), p. 12.

¹⁸For clarity, I have indicated both the qualitative and quantitative aspects of the V. L. vowel; although it is generally argued that quantity was no longer significant in the Vulgar Latin stage of language development.

¹⁹For a detailed explanation about the evolution of Occitan verbs, see: Joseph Anglade, Grammaire de l'Ancien Provençal. (Paris: Librairie C. Klincksieck, 1921), pp. 259-352. See also: C. H. Grandgent, Old Provençal. (Boston: D. C. Heath, 1905), pp. 114-146.

²⁰Anglade, p. 264.

²¹The persons are listed numerically from 1 to 6:

- 1 = 1st person singular
- 2 = 2nd person singular
- 3 = 3rd person singular
- 4 = 1st person plural
- 5 = 2nd person plural
- 6 = 3rd person plural

²²For a discussion about the canço and vers, see J. H. Marshall, "Le vers au XII^e siècle: genre poétique?" in Actes et mémoires du III^e Congrès international de langue et littérature d'oc. Bordeaux, 1964, II, pp. 55-63.

²³See István Frank, Répertoire métrique de la poésie des Troubadours, 2 vols. (Paris: Librairie Ancienne Honoré Champion, 1953).

²⁴All rhyme-scheme examples are taken, unless otherwise stated, from: Frank R. Hamlin and Peter T. Ricketts and John Hathaway, Introduction à l'étude de l'ancien Provençal. (Genève: Librairie Droz, 1967).

²⁵See: Alan R. Press, Anthology of Troubadour Lyric Poetry. (Austin: University of Texas Press, 1971), p. 312.

²⁶Henri Davenson, Les Troubadours, in Editions du Seuil. (Bourges: Imprimerie Tardy, 1961), p. 75.

Chapter Three

THE RHYTHM DEBATE: WHAT THE CRITICS SAY

In the nineteenth century, the scientific and technological explosion caused man to become intensely interested in classifying, categorizing, and structuring his physical, philosophic, and aesthetic world. The impact of scientific method was evidenced in nineteenth-century literature by: the addition of "Prefaces" to works in which rules and descriptions of art forms were codified;¹ the structuring and the organizing of art forms into poetic histories to explain the evolution in the arts, history, and mankind;² the formulation of new scientific techniques and methodology for editing ancient manuscripts; and the use of the hereditary and environmental influences on human behavior as major literary themes. Just as philologists formulated rules to describe the histories of various languages, so also did music theorists synthesize and codify the modern rules for music theory. It is no surprise that the Troubadour works came under the influence of nineteenth-century science. The Troubadour issue centered upon the question of rhythm.

Four nineteenth and early twentieth-century musicologists are responsible for the rhythmic formulas established and used to this day in the editing of Troubadour melodies for modern transcription. They are Edmond De Coussemaker (1805-1876), Jean Beck (1881-1943), Pierre Aubry (1874-1910), and Ugo Sesini (1889-1945). Each

- successive theory of these four musicologists, presented as either an explicit or implicit expansion of the previous one, is based on the following assumptions:
- 1) each syllable of text can have only one musical element;
 - 2) these secular poems are monodic and have inherited the tonality of the church modes;
 - 3) the musical transcription of the chansonniers is in quadrangular notation;
 - 4) the rhythm in the Troubadour poems is of an intrinsic quality;
 - 5) the solution for the modern transcription of the latent Troubadour rhythms can be found in the proportional notation-system developed in the thirteenth century.

The forerunner in assigning specific time-values to quadrangular notation was E. De Coussemaker (1805-1876).³ Based on the five assumptions listed above, his system for modern transcription of the Troubadour melodies involved the virga (■) = "longs" and the puncta (●) = "shorts." Simply stated, the signs of the old, quadrangular notation graphically marked the measure and duration of sounds as evidenced by the evolution of notation into the later "proportional" style of musical signs.

I. The De Coussemaker Theory of Rhythm

Edmond De Coussemaker states that rhythm can be viewed in two ways: from an absolute point of view where it is independent

of measurement (which exists in all music); or from a relative point of view where it is submitted to measurement. The rhythm of music, according to this nineteenth-century musicologist, is always founded on the measure, on the rules of varied but fixed symmetry.

The medieval melodies are based on two sources for rhythm: the poetic feet of the ancients; and on a modern concept of "measured" music, established principally by the medieval theoreticians, Franco de Cologne, Walter Odington, Jean de Garlande, Pierre Picard, and Aristotle. Measured notation was born with the descant, which, according to De Coussemaker, was the generic name for harmonic music of the twelfth and thirteenth centuries.

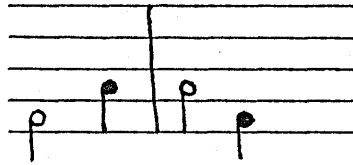
De Coussemaker states that the measure is the essential element of musical rhythm, in that it regularizes the rhythm and serves as a base for singers to maintain a common direction. Singers may have free expression with the melody, but the measure is entirely subordinated to the rhythm by fixed rules. According to De Coussemaker, it is to this ensemble of fixed rules that the theoreticians of the twelfth and thirteenth centuries gave the name of Ars Cantus Mensurabilis. These rules were codified in different phases during those two centuries. Some of the rules were: ternary division within the measure -- binary division was excluded from their works; six modes of rhythm each of which was later divided into six derivatives; the concept of propriety and perfection; the assigning of specific time-values to the ligatures and to the proportional notation.

De Coussemaker explains the evolution of notation which I have discussed in Chapter Two. However, his rule on ternary division

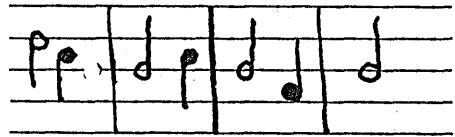
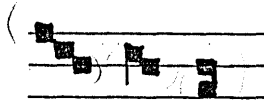
about which he is adamant and which he claims as a new concept, is quite interesting. All subsequent theories of rhythm are based on this ternary division of the measure.

De Coussemaker's modern transcriptions for the medieval ligatures, based on ternary division (d.), are as follows:⁴

Groups of two notes:





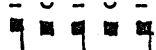
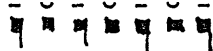










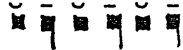

Groups of three notes:




However, he reminds us that the constituent elements of a measure in the twelfth and thirteenth centuries are composed of three temporal values, represented by the long, the short, and the semi-short; these notes have only a relative duration of time.





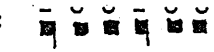

The following chart summarizes the De Coussemaker system for modern transcription of the medieval melodies (religious and secular). His system is based on finding the metric feet of the verse and fitting this meter to one of the six modes (or derivatives of each mode) that he has outlined according to medieval treatises.


The Rhythmic Patterns

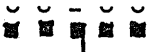

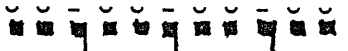

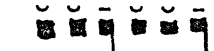
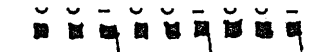
Modes	Metric Foot and "Measured" Notation	Six Derivatives and "Measured" Notation	Modern Transcription
one	 (trochee)	Perfect Der. 1:  Perfect Der. 2:  Perfect Der. 3:  Imperfect Der. 1:  Imperfect Der. 2:  Imperfect Der. 3: 	 1: p p p r 2: p p p p p r 3: p p p p p p p r 1: p p 2: p p p p 3: p p p p p p
two	 (iambe)	Perfect Der. 1:  Perfect Der. 2:  Perfect Der. 3:  Imperfect Der. 1:  Imperfect Der. 2:  Imperfect Der. 3: 	 1: d d d r 2: d d d d d r 3: d d d d d d d r 1: d d 2: d d d d 3: d d d d d d

Modes	Metric Foot and "Measured" Notation	Six Derivatives and "Measured" Notation	Modern Transcription
-------	---	---	----------------------

three  (dactyl)

Perfect Der. 1:		1: d . d d d r
Perfect Der. 2:		2: d . d d d . d d d r
Perfect Der. 3:		3: d . d d d . d d d . d d d r
Imperfect Der. 1:		1: d . d d
Imperfect Der. 2:		2: d . d d d . d d
Imperfect Der. 3:		3: d . d d d . d d d . d d

four  (anapest)

Perfect Der. 1:		1: d d d . d d
Perfect Der. 2:		2: d d d . d d d . d d
Perfect Der. 3:		3: d d d . d d d . d d d . d d
Imperfect Der. 1:		1: d d d .
Imperfect Der. 2:		2: d d d . d d d .
Imperfect Der. 3:		3: d d d . d d d .

Modes	Metric Foot and "Measured" Notation	Six Derivatives and "Measured" Notation	Modern Transcription
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five	- - - (spondee)		d. d. dr
		Perfect Der. 1: $\bar{\eta} \bar{\eta} \bar{\eta}$	1: d. d. dr
		Perfect Der. 2: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	2: d. d. dr d. d.
		Perfect Der. 3: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	3: d. d. dr d. d. dr d.
		Imperfect Der. 1: $\bar{\eta} \bar{\eta}$	1: d. d.
		Imperfect Der. 2: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	2: d. d. dr d.
		Imperfect Der. 3: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	3: d. d. dr d. d. dr

six	~ ~ ~		dd d
		Perfect Der. 1: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	1: d. dd dr
		Perfect Der. 2: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	2: dd dr dd dr
		Perfect Der. 3: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	3: d. dd dr dd dr dd dr
		Imperfect Der. 1: $\bar{\eta} \bar{\eta} \bar{\eta}$	1: dd dr
		Imperfect Der. 2: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	2: d. d. dd dr
		Imperfect Der. 3: $\bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta} \bar{\eta}$	3: dd dr dd dr dd dr

The De Coussemaker system may seem overly simplified, but it prepared the way for all the rhythmic theories to come. His successor, Jean Beck, disagreed that quadrangular notation graphically marked the specific time-value of the musical notes, but he believed the De Coussemaker system could lead to the solution of the rhythm question.

II. The "Modal" Theory of Rhythm: Beck and Aubry

The two innovators and major proponents of the "modal" theory of Troubadour rhythms are Jean Beck (1881-1943)⁵ and Pierre Aubry (1874-1910).⁶ Although Jean Beck's theory was published in 1928, he claimed the privilege of being the first to formulate rules for rhythmic modes. According to Beck, he divulged his findings in 1905 to Pierre Aubry in a private conference; the latter published these findings plus expansions (with which Beck disagreed) in 1907 without giving reference to Jean Beck.⁷ When Beck's and Aubry's theories are viewed together, it becomes evident that Jean Beck's complaint is well founded and that Pierre Aubry did, indeed, purloin and expand on his colleague's findings. But before making a comparative study of the specific, theoretical statements of each "modalist," some general characteristics of the two theories should be noted.

Both Beck and Aubry borrowed the word "modes" from the Gregorian chant nomenclature but with a different meaning. In Gregorian chant, "modes" referred to tonal formulas; Beck and Aubry refer to "modes" as various rhythmic formulas, with each "mode" representing a distinctive rhythmic pattern. Both musicologists state that a Troubadour song will have regularity of rhythm (in

other words, will not change "modes" within the song); Beck presents three rhythmic patterns or "modes," whereas Aubry proposes six "modes."

Both writers argue that:

- 1) the poetry of this period is of ternary division and never binary;
- 2) the word "troubadour" refers to both Trouvères and Troubadours;
- 3) the Troubadour works are "measured" pieces, although the sparse vertical bars do not indicate measures nor does quadrangular notation indicate specific time-value;
- 4) the rhythm of the music is latent and based on the rhythm of the verse;
- 5) the "proportional" notation is the key for assigning specific time-values of the music;
- 6) the rhymed syllable of each verse must fall on a "strong" beat;
- 7) there must be a correlation between the tonic accents of the verse and the "strong" beat of the music (which is the first note of a measure).

The theories discussed are based on the thirteenth-century treatises of the ars mensurabilis school as well as on personal aesthetic principles. Beck and Aubry also agree on the addition of accidentals (not indicated in the manuscripts) to the notes, based on the musica ficta rules and established by the ars nova school of the fourteenth and fifteenth centuries. These principles of adding accidentals

to musical notes will not be discussed in this study since they are not pertinent to the question of rhythm.

As stated previously, Jean Beck lists three modes from which one can select a rhythmic pattern for a modern transcription of a Troubadour song; Pierre Aubry names six modes from which to choose. This is the major distinction between the two "modalists." Other distinctions rest on the method of presenting and proving the theories, the completeness of various explanations, and the manner of explaining the free-forms or irregular patterns that will not fit into the regular rhythmic "modes." But these distinctions and comparisons can best be presented by viewing Beck's and Aubry's specific statements.

Since these two propositions are essential for the discussion in Chapter Four, I have organized the material in such a way that the reader may compare statements point by point for a clear presentation of the parallels, borrowings, and discrepancies not only between the two musicologists, but within their own systems. Furthermore, I have tried to present, as completely as possible, their individual statements on background, method, principles, and applied systems in order to provide the comprehension of and the tools necessary for the transcription of the Troubadour melodies according to the "modal" theories. For these reasons, I have translated, paraphrased, condensed, and presented the two theories in the most objective way possible. All statements presented below are paraphrased from Beck's and Aubry's text. My comments are presented in footnotes only, until Chapter Four where I shall present my theory along with further comments on previous writers.

1.0 Statements for background

1.1 *The poetry/musical entity and the religious music ties.*

Beck: Poetry cannot be separated from the music when studying the Troubadour works. The Troubadours were poet-musicians and, inversely, musician-poets. And, there is a close relationship between melodies of the Troubadours and the religious music of the Middle Ages.

Aubry: The Troubadours and Trouvères were poet-musicians and were well trained in the art of Gregorian music. Church tonality was still used by the secular musicians. "I call it tonality; the term modality would be more correct, but in the mensural terminology, it would produce confusion, mode there being synonymous with 'rhythmical formula.'"⁹ The word tonality will mean musical theory; the word modality will mean rhythm in the mensural art.

1.2 Troubadours = Trouvères.

Beck: The word "troubadour" will refer to the authors of songs in vulgar tongue from the sixth to the fourteenth centuries and will include both the Troubadours of southern France and the Trouvères of northern France.

Aubry: The word Troubadour often refers to both Troubadour and Trouvère poetry. Troubadour and Trouvère chansons were monodic.

1.3 *Rhythm is not marked graphically; the verse carries the latent rhythm.*

Beck: There is a latent rhythm of compositions in neumatic or quadrangular writing. The vertical bar found at the end of a musical phrase in some manuscripts is of no musical importance, since it is often omitted and since the regular usage of vertical bars occurs only in the seventeenth century. Sometimes the bar serves only to separate the notes from one word to the other.

One cannot doubt the correlation between verse rhythm and musical rhythm, since the chansons are verses that one sings. Every verse, even that which is not destined to be sung, possesses a rhythm; this is what distinguishes poetry from prose.

Aubry: Harmonic laws were quite rigid in contrast to the complete independence granted in the matter of rhythm. Declamation took the place of accent and the vertical bar possessed only a conventional (rather than absolute) value. It was a convenience rather than having

rhythmic value. Notations of rhythm are not indicated in the chansonniers. Therefore, the rhythm is intrinsic, or latent. Rhythm exists even though it is not marked graphically. The Gregorian chant had free rhythm because it consisted of melodic prose passages. But in the twelfth and thirteenth centuries there is an invasion of syllabic or metric poetry, from where it naturally follows that measured music would erupt.

Each verse had a rhythmical value that was predetermined before the author wrote. In neumatic and diastematic notation, there is no indication of rhythm; it was not necessary, since all was prescribed beforehand and the melodies were already familiar. The Troubadours and Trouvères with their new melodies needed a clearer system of notation. The melodic contour of the line was made clear, but its "weakness lies in its inability to express time-values."¹⁰

- 2.4 *"Modes" are rhythmical formulas; each melody may conform to only one rhythmic formula.*

Beck: The system of the musical measure in the Middle Ages rests on the theory of the "modes" (modus = measure). The modes are rhythmical formulas which form two principal groups: the modes with two elements per measure and the modes with three elements per measure. The distinction of modes is possible only in a system with ternary subdivision. Indeed, the Middle Ages knew only ternary division up until the fourteenth century (when binary was introduced). Besides these three principal modes, polyphonic music used some secondary modes, formed by the subdivision or contraction of the constituent elements of the first three modes.

In executing a song, one can be attached to only one rhythm at a time. In case there is a divergence between the verse rhythm and that of the melody, it is necessary to sacrifice one or the other. However, there are such discordances, which are certainly not considered regular, since the Troubadour is always permitted a license.

Aubry: Every melody must conform to one mode (= modus, or manneries, or rhythmical formula) out of the six possible "modes." "Mensural theory offered to a composer's inspiration a choice of six forms of rhythm, merely conceding the right to expand or contract them according to the necessities of the composition."¹¹ This formula was discovered by studying the chief text of motets in the Montpellier ms. "It was then that I perceived that the rhythms of all these motets were reducible to a few formulae corresponding to the rhythmic modes enumerated by the theorists. . . ."¹² of the Ars Mensurabilis. However, notations of rhythm are not

indicated in most motet manuscripts nor in the chansonniers. Rhythmical notation in the Montpellier manuscript is still uncertain.

1.5 *Principle of rhythm: regularity.*

Beck: Another principle of rhythm in the Middle Ages is regularity. The examination of songs conserved in measured notation teaches us that in the great majority of cases, the movement adopted in the first measure persists in every phrase in the entire song. This deduction is confirmed by the treatises of the Middle Ages. A thirteenth-century author states: ". . . in omnibus modis ordo debet servari."¹³

Aubry: Regularity of rhythmical formula always prevails in an entire work.

2.0 Principles stated

2.1 *One textual syllable per musical element.*

Beck: In a song, one admits only one syllable of text per constituent element of the mode.

Aubry: There can be only one syllable of text per musical element.

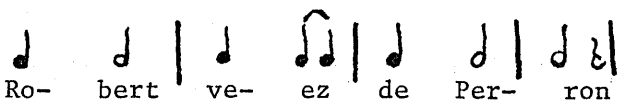
2.2 *The strong beat of music must fall on the rhymed textual syllable.*

Beck: The last tonic syllable of the verse is the one which carries the strongest beat. (Versification demands that the rhymed syllables be pronounced with a particular intensity so that the ear may perceive this homophony). Therefore, the strong beat must fall on the rhymed syllable. This rule allows no exception in monodic songs. All Troubadours observed this strictly, since not to do so is no longer license but to commit a serious error.

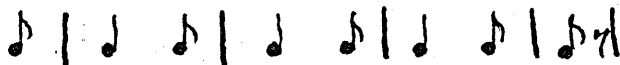
Aubry: The strong beat of the rhythm must fall on the rhyme-syllable of the text. This is a fundamental principle of medieval measured music.

2.3 *The musical strong beat falls on the tonic syllable in masculine rhyme; anacrusis is used for odd-numbered, masculine-rhymed verses.*

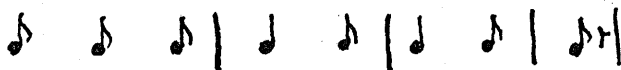
Beck: In masculine rhyme, the verse finishes on the tonic. This last tonic syllable is the initial element of the last measure and will be completed by a pause.



A weak beat can precede the strong, initial element (called anacrusis): as, for example in the first mode,



However, one can also return this weak beat into the first measure by sharing the duration of time-value with the strong beat: as, for example in the first mode,

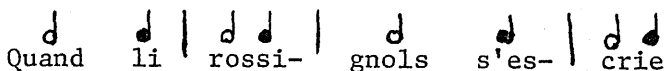


(The latter is an infraction of the regularity of the rhythm, since the first mode admits, in principle, only two elements per measure).

Aubry: In modes one and two, the strong beat falls on the tonic when the verse is of an uneven number of syllables and ends in masculine rhyme. In order to maintain the rule of strong beat falling on the tonic syllables in even-numbered and masculine-rhymed verses, the following compensations can be used: (a) anacrusis; (b) an inner syllable can cover two elements, rather than the customary one syllable per element; (c) the reduction of a long note into two short beats.

2.4 *The musical weak beat is used for the atonic syllable in feminine rhyme.*

Beck: In feminine rhyme, the last syllable is atonic. This atonic syllable shares the duration with the tonic. For example:



The only exception to this rule is in verses of fewer than seven syllables when the author wishes to prolong this atonic in order to create a fourth measure for the musical phrase.

Aubry: When the rhyme is feminine, the atonic syllable will fall on the second element in modes one and two. The atonic will fall on the second and third elements in mode three.

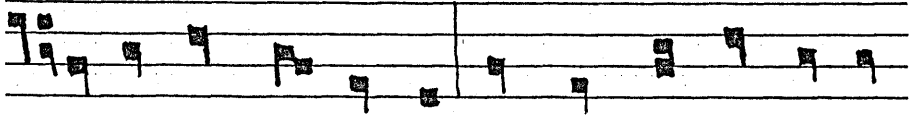
2.5 Troubadour melodies are "measured."

Beck:

The rhythm indicated in one system of notation is the same as that of any other system of notation, even when it may be in a latent state. The exceptions to this principle are either a) found in certain genres in polyphonic music, or b) due to special reasons that can vary the rhythm of a text. One can easily conceive of a melody being written in an infinite variety of systems, since every system implies a convention, without the rhythmic quality or intimate sense of the melody undergoing any change. In all cases where there is more than one copy, there is always one copy which is more precise.

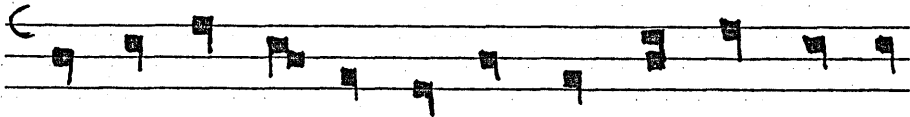
For proof, Beck presents eight transcriptions of the Ave Gloriosa:

A



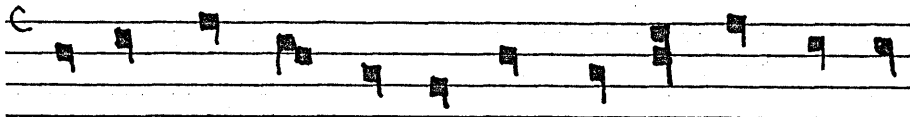
A- ve glo- ri- o- sa Vir- gi- num re- gi- na

B



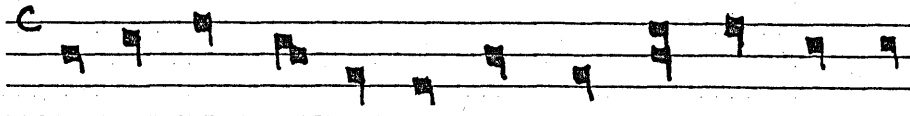
A- ve glo- ri- o- sa Vir- gi- num re- gi- na

C



A- ve glo- ri- o- sa Vir- gi- num re- gi- na

D



A- ve glo- ri- o- sa Vir- gi- num re- gi- na



E A- ve glo- ri- o- sa Vir- gi- num re- gi- na

F A- ve glo- ri- o- sa Vir- gi- num re- gi- na

G A- ve glo- ri- o- sa Vir- gi- num re- gi- na

H A- ve glo- ri- o- sa Vir- gi- num re- gi- na

The "A to F" musical phrases are in quadrangular notation and are located in various chansonniers of the thirteenth century. Beck states that one searches in vain for the rhythmical indications in these mss, since all the simple notes are uniform and nothing permits us to discern the measures. Hence, neumatic and quadrangular writing gives no indications of absolute note value. However, these regular and neatly rhymed verses would have been sung in measure, even though the notation does not indicate it. The proof of this rests with the phrases shown in "G" and "H."

The musical phrase shown in "G" is from the Soissons ms, and is written in proportional notation which, as the name implies, uses special signs to express the different relationships between the duration of the notes. The De Coussemaker system can be applied to this "proportional" style of writing;  = "longs" and  = "shorts."

The Ave Gloriosa phrase shown in "H" is conserved in a fourteenth-century manuscript from the British Museum in London. In the London ms, the melody had been written

first in quadrangular notation, but was changed to the new Franconian style: ♩ = "longs"; ♪ = "shorts"; and ♩̣ = "semi-shorts." In comparing the Soissons and London mss, the Soissons "longs" (♩) are replaced by "shorts" (♪) in the London ms. The Soissons "shorts" (♪) are replaced by "semi-shorts" (♩̣) in the Franconian style of notation. (In modern time-values, we would state that the Soissons ms would be in 3/4 and the London ms in 3/8 time.) Both manuscripts, however, alternate symmetrically between notes of different durations. Therefore, all versions of the Ave Gloriosa were sung in measure on notes of different durations which alternate symmetrically.

Aubry: The Troubadour and Trouvère works are measured and they are measured on the same principle as the thirteenth-century motets. Here is proof in algebraic terms: C = motet manuscripts in Franconian notation which is clearly measured; B = motets in a composite manuscript where older notation gives no rhythmic indications; A = Trouvère melodies in this composite manuscript. The formula which proves this principle is: A = B, B = C, A = C.

The Trouvère melodies are measured the same as motets and polyphonic works are measured. And, measured music was founded in Paris towards the end of the twelfth century by the musicians of Notre-Dame. Proportional notation made distinctions between longs (♩) and shorts (♪) but not in the ligature time-values.

At the end of the thirteenth century the new Franconian style of notation gave ligatures a definite system of time-value. But it had its drawbacks too, since it was confined to a ternary rhythm and was not suited to dividing one beat into two.

2.6 *Troubadour melodies are "measured": thirteenth-century treatises state such.*

Beck: A musical phrase (distinctio) is composed of a certain number of notes grouped by measures (called the perfectiones by the theoreticians of the Middle Ages).

Aubry: The ars mensurabilis (measured music) established in the thirteenth century by the musicians of Notre-Dame in Paris, is a reaction against Gregorian tonality, or at the very least, a "connecting-link" between Gregorian and modern tonality.

2.7 *Medieval music should not use modern concepts as a basis and standard.*

Beck: The initial element of each measure carries the strong beat; the others are called weak beats. These

designations between strong and weak beats indicate that it is a question of differences in intensity. Experimentally, one can be convinced of this principle by listening to any phrase in a song. For example, in the phrase "Il est né le divin enfant," the initial beat of each measure is sung more strongly than the weak beats.

Il est | né le di- | vîn en- | fânt.

Note, however, that a strong beat can fall indistinctly on either a "long" or on a "short" note.

The spoken language, as in conversation, shows equally the alternances of strong and weak beats. The philologists tell us of vowels more or less strongly accentuated, the tonics and atonics. For example, in the phrase "Aïmons - nous les uns les autres," nous, uns, au- are accentuated more than the others. This difference of intensity is perhaps less marked in modern pronunciation, although it is still perceptible. It was marked formerly in old Provençal and in old French without ever reaching the degree attained in Germanic languages.

These rules carry neither absolute application nor mathematical rigor. They are not rigid laws, but aesthetic principles which are elastic according to individual taste and to the variations of the mode. A talented musician-poet follows his personal rules of art rather than the laws of the modes. Then, when these deviations were imitated, they were expanded and eventually became current usage. This liberty was found in the chansons of the twelfth and thirteenth centuries.

Aubry: "The worst possible method of studying medieval music is to take modern music as a basis and standard."¹⁴
 "The laws described . . . are the fundamentals of medieval measured rhythm. This theory of rhythm is based on the aesthetic idea so successfully exploited in the seventeenth and eighteenth centuries, that a melody allied to words must be founded on a lyrical text."¹⁵

3.0 The method for finding the correct mode

3.1 *On finding the tonic accents of the verse.*

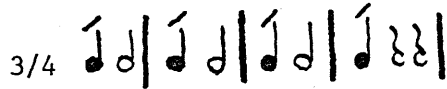
Beck: a) Since a strong beat must always appear on the last rhymed tonic syllable, place a vertical bar before the last word.

Ex.: Car me conseillez iehan se Dex vous | voie.

b) Place the tonics on the rest of the textual syllables.

Ex.: Cár me cónseilléz iehán se Déx vous | vóie.

4.2 Mode Two:



1. This mode consists of two elements per measure.

2. Each measure will consist of two syllables of text.

3. The initial element of the measure is a "short" worth one unity followed by a "long" worth two unities.

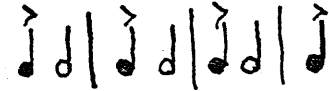
4. Ligatures will appear on the weak beats (in direct opposition to mode one).

5. The strong beat falls on the "short" time-value.

6. In feminine rhyme, the last syllable is atonic. This atonic syllable shares the duration of time-value with the tonic.

7. Every measure with two elements can be sung on the second mode. The relationship between the strong beats falling on "shorts" and the weak beats falling on "longs" reduces the "cadenced" sensation of the first mode and is, therefore, the rhythm par excellence of the French and Provençal compositions. (It is also in this mode that one should search to find the true rhythm of the cantus planus.)

3/4



etc.

1. Same.

2. Same.

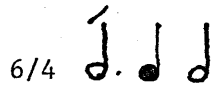
3. Same.

4. Same.

5. Same.

6. In feminine rhyme, the atonic syllable falls on the second element.

7. This is the classical iambic (v̇) meter.

4.3 *Mode Three:*

or, by reduction,



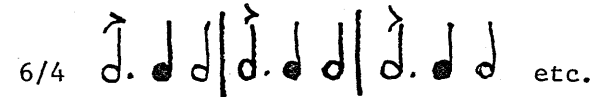
1. Mode three is composed of three elements per measure.

2. There can only be three syllables of text per measure.

3. The initial element of the measure is a perfect "long" of three unities; the second element is a "short" worth one unity; the third element is a "short" worth two unities (called the altera).

4. In feminine rhyme, the last syllable is atonic. This atonic syllable shares the duration of time-value with the tonic.

5. The three textual syllables will consist of a tonic followed by two atonics.



1. Same.

2. Same.

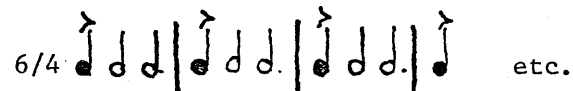
3. The initial element of the measure is a "long" worth three beats, a "short" of one beat, followed by a "short" worth two beats.

4. In feminine rhyme, the atonic syllable falls on the second and third elements.

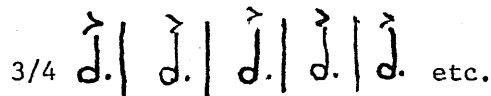
5. This is a corruption of the old dactyl (— ^ ^). This is a formula for ternary rhythm.

6. Some of the examples classified in the third mode may really belong to the sixth mode.

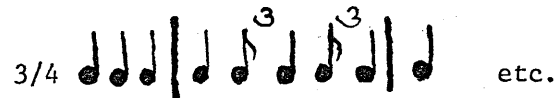
Besides the three principal modes, polyphonic music has used some secondary modes, formed by the subdivision or contraction of the constituent elements of the first three modes.

4.4 *Mode Four:*

1. Mode four is composed of three elements: a "short" worth one beat; a "short" worth two beats; and a "long" worth three beats.
2. Each measure will have three textual syllables; this is another formula for ternary rhythm.
3. There is no statement about feminine rhyme.
4. This is a corruption of the old anapest (˘˘-).
5. Very doubtful examples of this mode exist.

4.5 *Mode Five:*

1. This mode consists of three elements (or beats) per measure.
2. Each measure will have only one syllable of text.
3. All elements are of equal length: three "longs" worth three beats apiece.
4. No examples of the fifth mode have survived.

4.6 *Mode Six:*





1. This mode consists of "shorts" mixed with "semi-shorts."

4.7 Equivalency.

Beck: Each measure is constituted by a determined number of unities or elements. Each measure can be decomposed into a series of notes having the same total value (equivalency or aequipollentia).

In a sung text, the strong beats correspond to the tonic syllables of the verse. Otherwise, discord would occur which can shock the ear. Discord can be reduced by the weakening of all the beats -- the strong and the weak beats.

Aubry: The monotony of a rhythmical formula selected for each work could be relieved by the use of equivalents (equipollentia) which means that an element could be broken down into smaller units. For example:

First Mode	Equivalents possible
3/4 	3/4 
	3/4 
	3/4 

Note that "writers on the ars mensurabilis make no mention of this division of one beat into two."¹⁷

5.0 Sources claimed

Beck: The De Coussemaker (1805-1876) system which states that the signs of the old notation graphically marked the measure and duration of sounds is false, since: a) a musical phrase repeated in the same song will often differ in exterior form; b) copies of the same song reproduced in several manuscripts do not agree in exterior form. These differences in the notation of the same musical text proves that the notes can have no absolute worth. However, the De Coussemaker system can lead us to the solution of the rhythm question.

Philologists have succeeded in disengaging some essential rules of versification which can lead us to resolve the rhythm question. Therefore, it is necessary to establish to which musical principle corresponds each rhythmical principle.

Aubry: The sources for this study are listed as the thirteenth-century treatises and the theories of E. De Coussemaker of the nineteenth century. The treatises studied were: a) Discantus positio vulgaris¹⁸ (author unknown) which gives the earliest account of the ars mensurabilis; b) Jean de Garlande's treatise (dated

by Aubry as 1240), De musica mensurabilis positio;¹⁹
 c) Ars Cantus mensurabilis,²⁰ Franco de Cologne's
 treatise at the end of the thirteenth century;
 d) John de Grocheo's Regens Parisius;²¹ e) the treatise
 written by Magister Amerus,²² an English priest.

The writers of these treatises generally state that they are confining themselves "to measured music, or, as they call it, the ars cantus mensurabilis."²³ Nothing about secular tonality is discussed in these treatises.

In summary, the major distinctions between the two "modalists" are: a) Jean Beck has given a careful explanation of how to find the meters and measures of a given verse; Pierre Aubry, on the other hand, simply states meter and measure in terms of the Latin poetic meters.

b) Irregular Troubadour metric forms (explained by Beck as poetic licenses) are explained by Aubry when he expands Beck's three modes into six rhythmic options.

c) Beck's theory of "measured" music is based on a comparative study of eight transcriptions of the Ave Gloriosa, claiming that there is always a more precise transcription upon which to base criteria; Aubry's proof rests on a false and illogical algebraic formula. The Aubry system, which is clearly an expansion upon the Beck system, is the one followed and quoted by most twentieth-century musicologists and transcribers.

Aubry's system is a more sophisticated presentation of the Beck system. This is possibly the reason for the popularity of Aubry's modal theory. However, another theory of rhythm proposed by Ugo Sesini (1889-1945),²⁴ an Italian musicologist, is beginning to gain in popularity, particularly on the continent. His treatise, which I see as an expansion on the Aubry system, has not been

translated. Since this work in Italian has apparently not received due attention, and since this transcription system is more practical than any of the preceding, I shall present a fairly detailed report on his system of transcribing the Troubadour melodies.

III. The Sesini Theory of Rhythm



Ugo Sesini was concerned with the excessive subjectivity in the theories of rhythm that had been adopted previously. Therefore, he decided on a metrical study of the cansos different from those of other musicologists and philologists. First of all, he decided to disregard all previous studies and to work, instead, with the monuments themselves, giving particular credit to the Solesme School for his model. The study, he declares, was first based on a daily experience of the melodies sung and resung for years. The next step was to consider the verbal and poetic rhythm with the ear of a musician, putting that rhythm on the same level as music where general rhythmicity is better individualized than elsewhere. The next step was to notate the melodic line of the cansos, with no rhythms indicated in the semeiography, into equal notes like that of the cantus planus of Gregorian chant. Slowly, he imprinted the natural rhythm of the tonic verse to the melodic line.

Some of the general statements made by Sesini include: the Troubadour works are monodic; the "modalists" have erroneously imposed modern musical concepts upon these ancient works, since the "modal" system is based on the descant phase of music theory (which subjugates the words to the music of the organum); the Troubadour manuscripts have passed on to us nothing but tonal signs (the

acoustic heights of the different notes) -- the duration of these notes is not given in the semeiography; the Troubadour monody is a genesis coming from the union of music to the words.

Music without rhythm cannot exist and Sesini goes on to say that unaccented, unmeasurable music is a contradiction in terms. The poetic/musical compositions of the Troubadours are not metric but rhythmic. And so, the Troubadour musical form is a measured melody but without proportional values of long and short; it is built upon the poetic arsis and thesis.²⁵ (In prose, states Sesini, the words are disposed in such a way that the arsis and thesis which are contained in them, flow freely and irregularly. Poetry is, therefore, a discourse disposed according to a regular and determined order of the arsis and of the thesis.) Troubadour poetry, like all poetry in general and especially tonic poetry, demonstrates a syllabic rhythm that obeys the same laws as musical rhythms.

Rhythm, according to Sesini, is fundamentally a quantitative phenomenon, that is, a cohesion of a determined number of first beats. The simple, fundamental rhythms are binary (2 beats) and ternary (3 beats). The more complex rhythmic groupings of four, six, eight, and nine beats are resolved into combinations of either the simple binary or ternary rhythms. Ternary rhythmic division was used exclusively in descant music, and the fundamental musical measure of the Troubadours will be ternary (according to the Dante²⁶ classification), but this does not imply absolute ternarity of the rhythmic foot. Contrary to the De Coussemaker theory, a melodic phrase written in ternary measure may include within it, binary

rhythms; a measure can be viewed as  as well as .

Verbal rhythm is used by Sesini to distinguish two categories of languages: 1) quantitative languages such as the classical languages that have a single beat (˘, short) alternating with two short beats condensed into one (¯, long), and 2) tonic languages such as the Romance languages in which each syllable is a single beat of a more or less uniform duration. In the Romance languages, the rhythms are always simple: bisyllabic words constitute simple binary rhythms (iambe or trochee); trisyllabic words constitute simple ternary rhythms (dactyl or anapeste); polysyllabic words are various combinations of simple binary and ternary rhythms; monosyllabic words associate themselves to the words nearby as pseudo clitics to maintain the basic rhythm of the measure.

In Romance verse, continues Sesini, the rhythmic thesis must coincide with the tonic accent and even with the secondary accents. (In classical verse, the thesis coincides with a "long." In fact, the accent turns out to be a simple melodic elevation; it does not exert any rhythmic influence, and may fall indifferently on a long or short syllable without changing the arsic or thesic nature of the elements.)

Method proposed

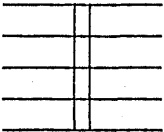
Sesini states that he is presenting examples from each type of verse, from the shortest to the longest, taking no account of the classifications used by foreigners such as masculine and feminine rhyme. His point of view, he says, will be in keeping with the

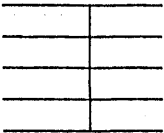
French linguistic traditions. He follows the Italian terminology, being inspired by the words of Dante who, according to Sesini, has left us the norms for a correct rhythmic evaluation of the verse by giving us examples which cite Troubadours, Trouvères, and Italian poets. Sesini's system of classification is based on the atonic finals (which are called the feminine rhyme in French literature) and their shortened or truncated forms (which are called the masculine rhyme in French literature). After classifying the fundamental schemes by the atonic finals, he proposes the fundamental substitutions that are possible. He also indicates all possible anomalous substitutions (a juxtaposition of the thesis) for the regular atonic and tonic (truncated) forms. According to him, his method of modern transcription maintains the most faithful possible form of the original, neumatic form of the manuscript.

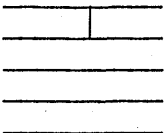
Principles stated

- - For every metric syllable of the text, there is a corresponding single note or a ligature.
- - Each verse-line is a self-contained unit; there are mandatory pauses at the end of each verse-line. (All exceptions to the above two rules are due to error of the copyist.)
- - The verbal accent, the rhythmic thesis of the verse and melody must coincide with the final tonic syllable.
- - The musical measure will be fundamentally ternary (but may have binary subdivisions). The initial beat of the measure is the tonic beat. Therefore, every verse is essentially iambic or trochaic.


- - The musical rhythm will hold as a base that of the poetry. The best correspondence for ternarity in modern transcription is 6/4 or 3/2.


- -  Indicates the end of a musical distinctio and verse.


- -  Indicates the ultimate accented syllable which follows.

- -  Indicates the ternary division of the old metric measure.

- - The final foot of the verse is always mute and bisyllabic. It is expressed by the number "2" at the head of the staff. (For example, 9 + 2 = 9 quantitative, metrical syllables plus the final tonic, bisyllabic foot.)
- - The pauses (λ) at the end of the verse indicate the squaring back into ternary rhythm.
- - Ligatures have precise proportional values (semi-shorts):




2 sounds in a ligature = 

3 sounds in a ligature = 

4 or more sounds in a ligature = 

pressus () = 

plica () = 

- - The punctum () and virga () are treated as identical; all notes are represented by the quarter-note () to give the singer free interpretation.

The Rhythmic Patterns

Verse Types	Fundamental Schemes (Atonic + Truncated Finals)	Fundamental Substitution Forms	Anomalous Substitution Forms
A. Trisyllabic (not frequent; used as inter- nal rhyme)	1. iambic $\bar{u}-\bar{u}$ $\bar{u}-$ 2. ex.: Ęrrānsā ex.: lē prōs, āmōrs		
B. Quadri- syllabic	1. trochaic $\bar{u}-\bar{u}$ $\bar{u}-$ 2. ex.: S' eū dēsīā	1. $\bar{u}-\bar{u}$ 2. ex.: Pēr l'ěsgār	1. $\bar{u}-\bar{u}>\bar{u}-$ (anapest) 2. ex.: āmār//dēi>āmār dēi
C. Quinary (used in the coblas)	1. iambic $\bar{u}-\bar{u}$ $\bar{u}-$ 2. ex.: Cālēndā mājā ex.: Ę·l māl d'āmōr	1. $\bar{u}-\bar{u}$ 2. ex.: Cōrs quē·m rētrāiā	1. $\bar{u}-//\bar{u}-$ } $\bar{u}-\bar{u}$ $\bar{u}-//\bar{u}-$ } or $\bar{u}-\bar{u}$ 2. ex.: Qu'īēu nō sāi quē> Qu'īēu nō sāi quē or, better> Qu'īēu nō sāi quē
D. Senary	1. trochaic $\bar{u}-\bar{u}$ $\bar{u}-$	1. $\bar{u}-\bar{u}$ $\bar{u}-\bar{u}$ (See next page)	1. $\bar{u}-//\bar{u}->\bar{u}-\bar{u}$ $\bar{u}-//\bar{u}->\bar{u}-\bar{u}$ (See next page)











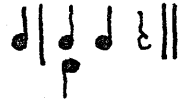
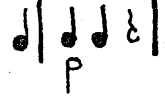



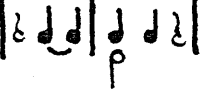


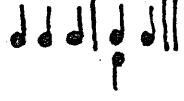
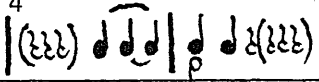


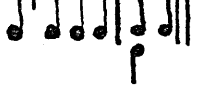
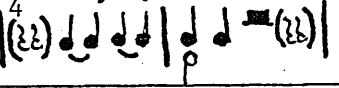
Verse Types	Fundamental Schemes (Atonic + Truncated Finals)	Fundamental Substitution Forms	Anomalous Substitution Forms
D. (Continued from preceding page)	2. ex.: Fīn āmōrs m'ōnōrā	2. ex.: Lā grān ālēgrānsā	2. ex.: Plūs ēs āmōrs bōnā> Plūs ēs āmōrs bōnā
		ex.: Ē l'ēsjausimēn	ex.: Vōi ūn sōnēt fāirē> Vōi ūn sōnēt fāirē
E. Septi-syllabic (used most after an hendecasyllabic verse)	1. iambic $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \end{array}$	1. $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \end{array}$	1. $\begin{array}{c} \text{---} \text{---} // \text{---} > \text{---} \text{---} \text{---} \\ \text{---} \text{---} // \text{---} > \text{---} \text{---} \text{---} \\ \text{---} // \text{---} > \text{---} \text{---} \text{---} \end{array}$
	2. ex.: Ēn ūnā tērr' ēstrāignā	2. ex.: Ēn māl pūnh fōn crēādā	2. ex.: Quē grān fāllimēt//fān> Quē grān fāllimēt fān
		ex.: Māis nō•m cūg quē sōs gāis	ex.: Dōmnā quē cuiđāz fāirē>Dōmnā quē cuiđāz fāirē
		ex.: Quān lā dōuss' āurā vēntā	ex.: Qu'ārdītz//sūi pēr pāōr>Qu'ārdītz sūi pēr pāōr
F. Octo-syllabic	1. trochaic $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \end{array}$	1. $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \end{array}$	1. $\begin{array}{c} \text{---} \text{---} \text{---} // \text{---} > \text{---} \text{---} \text{---} \\ \text{---} // \text{---} > \text{---} \text{---} \text{---} \\ \text{---} // \text{---} // \text{---} > \text{---} \text{---} \text{---} \end{array}$
	2. ex.: Quān lō rīus dē lā fōntānā	2. ex.: Pōs dēscōbrīr nī rētrāirē	2. ex.: Bēlā dōmnā plāzēns//āi> Bēlā dōmnā plāzēns āi
		(See next page)	(See next page)

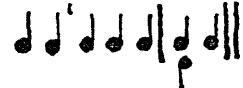



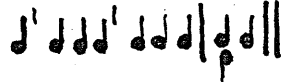
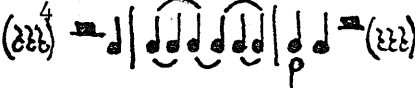
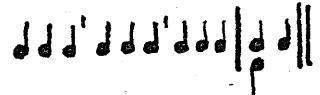
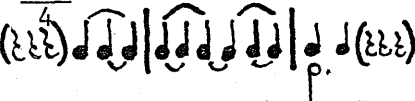
Verse Types	Fundamental Schemes (Atonic + Truncated Finals)	Fundamental Substitution Forms	Anomalous Substitution Forms
F. (Continued from preceding page)		<p>ex.: Măurēt āl Dālfīn āgrādā</p> <p>ex.: Măurēt, Bērtrāns ā lāissādā</p> <p>ex.: S'ēsclārzīs sī cōm fār sōl</p>	<p>ex.: Iēzū Crīst//nōstrē sālvāirē> Iēzū Crīst nōstrē sālvāirē</p> <p>ex.: Ād ōps//d'unā chānsō //fāirē>Ād ōps d'unā chānsō fāirē</p>
G. Novenary	<p>1. iambic $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \end{array}$</p> <p>2. ex.: Lānguān lī jōrn sōn lōnc ēn māī</p>	<p>1. $\begin{array}{c} \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \\ \text{---} \text{---} \text{---} \text{---} \end{array}$</p> <p>2. ex.: M'ādōusā lō cōr ē•m rēvē</p> <p>ex.: Ē•l dōuz chāns dēls āuzēls pēl bruōill</p> <p>ex.: Ē mōs prēcs ēscōut ē rētē</p> <p>ex.: Bē m'ēnōjā pēr sāint Sālvāirē</p> <p>ex.: Sāvīs hōm ēn rē tān nō fāill</p> <p>ex.: Cēlā dēl mōn cāl ēu plūs vōill</p>	<p>1. $\begin{array}{c} \text{---} \text{---} \text{---} // \text{---} > \text{---} \text{---} \text{---} \text{---} \\ \text{---} // \text{---} > \text{---} \text{---} \text{---} \\ \text{---} // \text{---} > \text{---} \text{---} \text{---} \\ \text{---} // \text{---} // \text{---} > \text{---} \text{---} \text{---} \end{array}$</p> <p>2. ex.: Pēl dōus chān quē•l rōssīgnōls//fāi>Pēl dōus chān quē•l rōssīgnōls fāi</p> <p>ex.: Ēu ēn mōrrāi//qu' īns ēn mōn cōr>Ēu ēn mōrrāi qu' īns ēn mōn cōr</p> <p>ex.: Cān pār lā flōr// jōstā•l vērt fōill> Cān pār lā flōr jōstā•l vērt fōill</p> <p>ex.: Ē s'ōm//jā pēr bēn āmār//mōr>Ē s'ōm jā pēr bēn āmār mōr</p>

Verse Types	Fundamental Schemes (Atonic + Truncated Final)	Fundamental Substitution Forms	Anomalous Substitution Forms
I. (Continued from pre- ceding page)		<p>ex.: Ā tōtz jōrns m'ēt̄z plūs bēl' ē plūs plāzēns</p> <p>ex.: Ē dēuriā·m, dōnā, ·l fīs cōr vālēr</p> <p>ex.: Ē cūgēi fār crēirē sō quē nō fōs</p> <p>ex.: Bōnā dōnā, si·ūs plātz, siātz sūfrēns</p> <p>ex.: Tūit dēmāndōn qu'ēs dēvēngūd' āmōrs</p> <p>ex.: Quē·m chāstiā qu'ieu nō vīr mā rāzō</p> <p>ex.: Pērt mī ē vōs: gārdātz sī·m dēi mārīr</p> <p>ex.: Tānt m' ābēllīs l'āmōrōs pēssāmēns</p>	<p>ex.: Quār sōl vōs//āus dēzīrār nī vōlēr> Quār sōl vōs āus dēzīrār nī vōlēr</p> <p>ex.:c) Quē vāi tōtz sōls// ēntrē cīnc cēns fērīr> Quē vāi tōtz sōls ēntrē cīnc cēns fērīr</p> <p>ex.: Āns ēs mōs prōs// dōnā pēr qu'ieu m'ālbīrē> Āns ēs mōs prōs dōnā pēr qu'ieu m'ālbīrē</p> <p>ex.:d) Mās trōp sērvīrs tēn dān//māintās sāzōs> Mās trōp sērvīrs tēn dān māintās sāzōs</p> <p>ex.: Mās sēmlān fān dē sō//dōn nōn ān cūrā> Mās sēmlān fān dē sō dōn nōn ān cūrā</p> <p>ex.: Puēis pārtīr m'āi dē vōs//mōn ēsciēn> Puēis pārtīr m'āi dē vōs mōn ēsciēn</p> <p>ex.: Sēlhā pēr cūi sōvēn //plāing ē sōspīrē> Sēlhā pēr cūi sōvēn plāing ē sōspīrē</p>

Verse Types	Fundamental Schemes (Atonic: + Truncated Finals)	Fundamental Substitution Forms	Anomalous Substitution Forms
J. Dodeca- syllabic	1. trochaic $\begin{array}{c} -\cup-\cup-\cup-\cup- \\ -\cup-\cup-\cup-\cup- \end{array}$ 2. ex.: D'ună lēu chănsō ăi cōr quē·m ēntrēmētă		
K. Tredeca- syllabic	1. iambic $\begin{array}{c} \cup-\cup-\cup-\cup-\cup- \\ \cup-\cup-\cup-\cup-\cup- \end{array}$ 2. ex.: Ūn vērs vōill cōmēnsār ēl sō dē mēssēr Guī	1. $\begin{array}{c} -\cup-\cup-\cup-\cup-\cup- \\ \cup-\cup-\cup-\cup-\cup- \\ \cup-\cup-\cup-\cup-\cup- \\ \cup-\cup-\cup-\cup-\cup- \end{array}$ 2. ex.: Pōs n' Āimērīcs ă fāg fār mēsclāns' ē bătāillă ex.: Vērgōign' āurā brēumēn nōstr' ēvēsquēs chăntăirē ex.: Vērmīllōn clām vōs fāç d'un āvōl pēgă pēmchă	
L. Tetradeca- syllabic	1. Trochaic $\begin{array}{c} -\cup-\cup-\cup-\cup-\cup- \\ -\cup-\cup-\cup-\cup-\cup- \end{array}$ 2. ex.: Bēn āvētz āuzīt qu'ēn Rīcās Nōvās dīt dē mī		

Table of Sesini's Rhythmic Schemes in Modern Transcription

Verse Types	1) Fundamental metric scheme: 2) Most popular substitution scheme:	3) Verse-phrase: # of syll + 2 ( = truncated final) ( = ancient ternary meter) ( = separation of tonic, binary final) ( = end of verse: musical distincto)	4) Modern Beat  = ternary phrase  = binary foot  = truncated final  = half rest (2 beats)  = quarter rest (1 beat)
A) Trisyllabic (3 or 2 syllables)	1)  2) none	3) 1 + 2... 	4) 3/4... 
B) Quadri-syllabic (4 or 3 syllables)	1)  2) 	3) 2 + 2... 	4) 3/4... 
C) Quinary (5 or 4 syllables)	1)  2) 	3) 3 + 2... 	4) $\frac{6+3}{4}$... 
D) Senary (6 or 5 syllables)	1)  2) 	3) 4 + 2... 	4) $\frac{6+3}{4}$... 

E) Septi- syllabic (7 or 6 syllables)	1) ~~~~~ 2) ~~~~~	3) 5 + 2... 	4) $\frac{6+3}{4}$... 
F) Octo- syllabic (8 or 7 syllables)	1) ~~~~~ 2) ~~~~~	3) 6 + 2... 	4) $\frac{6+3}{4}$... 
G) Novenary (9 or 8 syllables)	1) ~~~~~ 2) ~~~~~	3) 7 + 2... 	4) $\frac{6+3}{4}$... 
H) Hendeca- syllabic (11 or 10 syllables)	1) ~~~~~ 2) ~~~~~	3) 9 + 2... 	4) $\frac{6+3}{4}$... 

Sesini states that to complete the harmonious structure or the ternarity of the cobla, there will be mandatory pauses between the explicits and incipits of each verse, a "mora ultimae vocis."²⁹ These pauses are based on the tempo primo initiated by the incipit of the verse following the preceding type of explicit (tonic or atonic final). If the verse ends on a truncated form (tonic final), there will be one mora vocis based on the original tempo of the following incipit; if the verse ends on an atonic final, there will be two morae vocis based on the original tempo of the following incipit. The following chart is Sesini's summary of his formulas for the obligatory pauses at the end of verses:³⁰

RHYTHMIC CONCATENATION BETWEEN VERSES

Endings with Atonic Finals

Final	Pause	Incipit (of next verse)
a) ~ ~	-	~ - iambe
b) ~ ~	-	~ ~ - anapeste
c) ~ ~	~	~ ~ (~) trochee and dactyl

Endings with Truncated (Tonic) Finals

Final	Pause	Incipit (of next verse)
d) -	~ -	~ - iambe
e) -	~ -	~ ~ - anapeste
f) -	~ ~	~ ~ (~) trochee and dactyl

Sesini's fundamental law that forbids two successive tonics within a verse is also applied between verses: one can never end a verse with a tonic accent when the following incipit begins with a tonic accent. He further states that the pauses observed in "c" and "f" are based only on the dactylic meters, although they carry within them an implicit solution of the trochee. These pauses have the evident goal of balancing between themselves the two rhythms -- the final and the initial of the following verse. The silence may be interpreted as a supplementary arsis or thesis in order to maintain the principle of ternarity.

In closing, Sesini declares that a correct poetic reading is similar to a musical execution or work. It must proceed with order, with a noticeable "tempo" which happens rigidly in music. Even under the most free appearance, the rhythmic laws order their precise fixed numbers and impose them upon the performer.

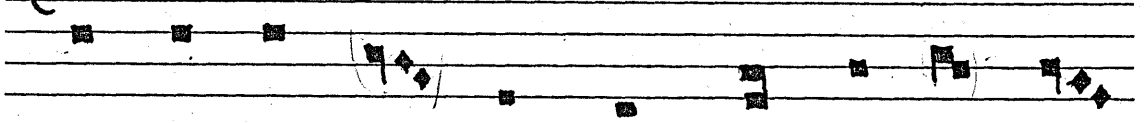
The sources given by Sesini for his study on the question of Troubadour rhythms are Dante, Jean de Grocheo and all treatises through the thirteenth century, and the Solesme School. But he also states that the canso is heir to the ecclesiastical hymns; his anomalous changes in accentuation patterns reflect this period of musical/poetic theory. As discussed previously in Chapter Two, this was the period when the ancients freely displaced accent and when rules of prosody were treated with license.

Comparative transcriptions of "Chant e deport"

Having described the various systems proposed for transcribing Troubadour melodies, it would be useful to select a melody for a

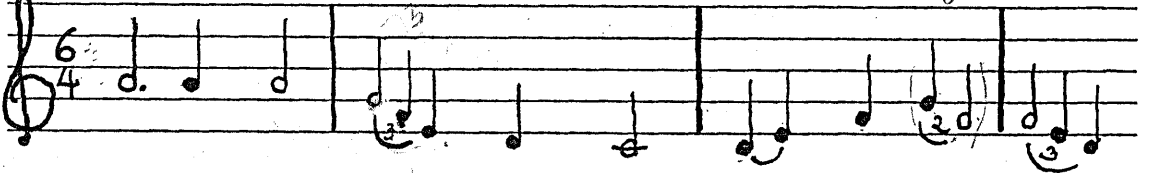
comparative and concrete summary of these theories in application. Beck and Sesini have transcribed Chant e deport, a melody by Gaucelm Faidit which is located in the Chansonniers G, R, and X. I have had to apply Aubry's and De Coussemaker's theories for the transcription given on the following page. I have added my own transcription (which will be described in detail in Chapter Four) to those of the four musicologists so as to point up the difference in accentuation patterns.

G. 28V.

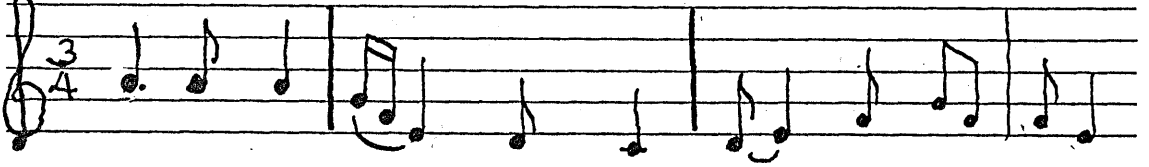


Chant e de- port ioi domp- nei e so- laz

De Coussemaker



Chant e de- port ioi domp- nei e so- laz

Beck³¹

Chant e de- port ioi dom- ney e so- laz

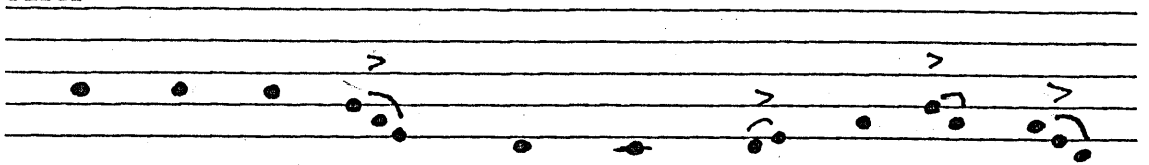
Aubry³²

Chant e de- port ioi domp- nei e so- laz

Sesini³³

Chant e de- port ioi domp- nei e so- laz

Pifer



Chant e de- pórt ioi domp- néi e sò- láz

The various accentuation patterns are as follows:

De Coussemaker: Chánt e depórt ioi dompnéi e soláz

Beck: Chánt e depórt ioi domnéy e soláz

Aubry: Chánt e depórt ioi dompnéi e soláz

Sesini: Chánt e depórt ioi dompnéi e soláz

Pifer: Chant e depórt ioi dompnéi e sòláz

In transcribing these melodies, these things become evident:

1) All four musicologists disregard the accentuation rules of Provençal by placing a strong accent on monosyllabic words and by ignoring the secondary accent on "so-" of sòláz.

2) The De Coussemaker, Beck, and Aubry systems involve a high degree of subjectivity, especially in the transcribing of ligatures.

3) Sesini's method of transcription is more practical, but still subjugates the words to the music.

4) All four musicologists are improperly influenced by modern taste in music.

In summary, the four musicologists represent a progression from simple to complex, or more sophisticated methods of transcribing the Troubadour melodies. Although the De Coussemaker, Beck, and Aubry systems are increasingly more complex, they are lacking in practicality for future transcribers. Sesini's system has a high degree of practicality; it is, however, still based on erroneous accentuation patterns. In all four systems, the poetic/musical entity has been divided.

Notes. Chapter Three

¹See, for example: Hugo's "Préface de Cromwell" and "Préface de Hernani"; Balzac's "Avant-Propos de La Comédie Humaine"; Vigny's preface to Chatterton -- "Dernière Nuit de Travail"; Maupassant's "Préface de Pierre et Jean"; Gautier's Manifesto -- "L'Art" -- added to Emaux et Camées; Verlaine's Manifesto -- "L'Art Poétique" -- included in Jadis et Naguère; and Rimbaud's "Lettre du voyant."

²See, for example: Hugo's Légendes des Siècles; Vigny's Poèmes Antiques et Modernes; Leconte de Lisle's Poèmes Barbares; and Hérédia's Les Trophées.

³Edmond De Coussemaker, Art harmonique aux XII^e et XIII^e siècles. (Paris: 1865), pp. 102-130.

⁴It should be noted that De Coussemaker's transcriptions for ligatures are based on alternating patterns of the 2:1 ratio. This interpretation runs contrary to statements made in the thirteenth-century treatises about ligatures (i.e., the last element of a ligature is long). See Chapter Two for the discussion on ligatures.

⁵Jean Beck, La Musique des Troubadours. (Paris: Librairie Renouard, 1928), pp. 46-67.

⁶Pierre Aubry, Trouvères and Troubadours. (New York and London: G. Schirmer, 1914), pp. 142-164.

⁷Aubry's biography states: "Pierre Aubry died in 1910, as a result of a fencing accident. . . ."⁸

⁸Aubry, p. iii.

⁹Aubry, p. 145.

¹⁰Aubry, p. 163.

¹¹Aubry, p. 151.

¹²Aubry, p. 152.

¹³Aubry, p. 51.

¹⁴Aubry, p. 142.

¹⁵Aubry, p. 160.

²⁸Sesini's term, truncated final, corresponds to the French label of masculine rhyme (petit, for example).

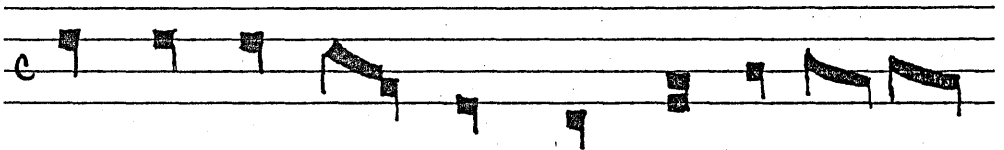
²⁹Sesini, p. 82.

³⁰Sesini, p. 83.

³¹Jean Beck, Die Melodien der Troubadours. (Strassburg, 1908), p. 190.

Beck either misread the final ligature in "G," as Sesini claims, or he combined readings of mss "G" and "R" (since he also chose the reading domney from "R").

R, 44R.



Chant e de- port ioie dom- ney e so- latz

³²Aubry might possibly have reduced the time-signature to 3/4 time (as did Beck); in which case, the Beck and Aubry transcriptions would look the same. I have given his transcription in 6/4 time-value since this is the manner in which he presented mode three (see 4.3).

³³Sesini, p. 72.

Chapter Four

THE RHYTHM OF THE TROUBADOURS

As one compares the individual systems proposed by De Coussemaker, Beck, Aubry, and Sesini, it becomes evident that the systems progress from being simple to being unnecessarily complex. Following this general conclusion, one becomes aware that there are more true similarities between the four systems than there are differences: the major premises and conclusions being parallel and the contrasts consisting, for the most part, of manner of presentation. However, it is in the specific application of the theories presented that one becomes aware of the accuracy and validity of the various systems proposed. In fact, I would urge each future transcriber to make a comparative transcription of one melody before deciding upon which, if any, of the systems to adopt. In this chapter, I shall summarize and comment on the major similarities and minor differences between the four systems presented in Chapter Three, as an aid for future transcribers. I shall also propose a new system of melodic transcription that I feel is more reliable for the Troubadour poetic/musical entity.

I. Reflections on Chapter Three

De Coussemaker, Beck, Aubry, and Sesini agree (either explicitly or implicitly) on twelve major premises and conclusions -- the differences involve implementation. The following twelve statements

reflect the four musicologists' viewpoint, rather than my own. In fact, as I shall explain in detail later, they include many ideas to which I am strongly opposed. The major premises in common are:

- 1) Troubadour melodies are monodic, not polyphonic.
- 2) The musical transcriptions of the chansonniers are in quadrangular notation (non-measured). The rhythm of the Troubadour music is, therefore, latent and based on the rhythm of the verse, since measured music was not born until the Descant (polyphony) of the thirteenth century.
- 3) However, musical rhythm is always submitted to measurement; unaccented, unmeasurable music is a contradiction in terms. Rhythm, in music and poetry, is fundamentally a quantitative phenomenon: a cohesion of a determined number of first beats. The simple, fundamental rhythms in modern music are binary (2 beats) and ternary (3 beats).
- 4) Medieval music is always founded on the measure, on rules of varied but fixed symmetry. The solution for the modern transcription of the latent but predetermined Troubadour rhythms can be found in the proportional notation system of the thirteenth century.
- 5) Poetry cannot be separated from the music when studying the Troubadour works. There are, therefore, two sources of medieval rhythm: the poetic feet of the ancients and the modern concepts of "measured" music as stated in the ars mensurabilis treatises of the thirteenth century.
- 6) The ancient poetic meters used by the Troubadours are the iambe, trochee, anapest, dactyl, and spondee. There is

regularity in medieval rhythm -- every melody and verse must maintain one of these rhythmic formulas or patterns.

- 7) Keeping these poetic meters in mind, one must determine the correlation between the tonic accents of the verse and the "strong" beats of the music (which are the first notes of a measure). In addition, the strong beat of music must fall on the rhyming textual syllable.
- 8) Troubadour and Descant melodies are always ternary; binaric division did not exist in medieval music until the fourteenth century.
- 9) The pauses maintain the rhythmic pattern; one uses whatever is necessary to complete the measure containing the rhyming syllable.
- 10) There are specific time-values allotted for the ligatures which are based on the concept of perfection and propriety of the ars mensurabilis school.
- 11) Each syllable of text can have only one musical element.
- 12) Modern concepts of music should not be used as a basis and standard for the study of medieval music.

In general, I agree with the four musicologists that Troubadour works are monodic pieces transcribed in quadrangular notation which give no graphic indications of time-value (statements 1 and 2). I also agree that the Troubadour poetic/musical entity should not be divided (first half of statement 5) and that these works should not be approached from a modern viewpoint (statement 12). I could also agree with statement 11, if it were restated to: "Usually, each syllable of text corresponds to one musical element." I have found too

many exceptions in the Ambrosian Manuscript "G" and in Manuscript "W" to state number 11 in such an inflexible manner. I cannot agree with, and strongly oppose the other statements (including the last half of 5). Since these premises are all derived from the thirteenth-century ars mensurabilis school, which flourished in a period posterior to the Troubadours, they do not, in my opinion, accurately transmit to us the musical and rhythmic patterns of the Troubadours.

Having made these general remarks concerning the twelve premises held in common by the four musicologists, let us now examine the specific statements. I have restated the premises to be discussed in italics for the reader's convenience.

12. *Modern concepts of music should not be used as a basis and standard for the study of medieval music.*
3. *However, musical rhythm is always submitted to measurement; unaccented, unmeasurable music is a contradiction in terms. Rhythm, in music and poetry, is fundamentally a quantitative phenomenon: a cohesion of a determined number of first beats. The simple, fundamental rhythms in modern music are binary (2 beats) and ternary (3 beats).*
7. *Keeping these poetic meters in mind, one must determine the correlation between the tonic accents of the verse and the "strong" beats of the music (which is the first note of a measure). In addition, the strong beat of music must fall on the rhyming textual syllable.*
8. *Troubadour and Descant melodies are always ternary; binaric division did not exist in medieval music until the fourteenth century.*

The evidence used by the musicologists is not consistent with statement 12; for the ars mensurabilis period of time would have been considered "modern" to the Troubadours. Furthermore, statements 3, 7, and 8 are in violation of statement 12. Referring again to the statements made in Chapter Two:¹ "In contemporary music, accent is

described as 'the stress which recurs at regular intervals of time. Its position is indicated by upright strokes called bars. The first note inside a bar is always accented. . . . A proper grouping of accents will produce rhythm. It is considered a fault if an accented musical note falls on a short syllable.'² The division of music into portions marked by the regular return of an accent is called time. All varieties of time are founded on just two units -- the binary = $\dot{1} 2$, and the ternary = $\dot{1} 2 3$." The musicologists have erroneously, and perhaps unconsciously, been influenced by modern tastes and theories in music. They give historical, but anachronistic, credence to these modern concepts by quoting the ars mensurabilis treatises.

2. *The musical transcriptions of the chansonniers are in quadrangular notation (non-measured). The rhythm of the Troubadour music is, therefore, latent and based on the rhythm of the verse, since measured music was not born until the Descant (polyphony) of the thirteenth century.*
5. *Poetry cannot be separated from the music when studying the Troubadour works. There are, therefore, two guides for determining medieval rhythm: the poetic feet of the ancients and the modern concepts of "measured" music as stated in the ars mensurabilis treatises of the thirteenth century.*
6. *The ancient poetic meters used by the Troubadours are the iambe, trochee, anapest, dactyl, and spondee. There is regularity in medieval rhythm -- every melody and verse must maintain one of these rhythmic formulas or patterns.*
7. *Keeping these poetic meters in mind, one must determine the correlation between the tonic accents of the verse and the "strong" beats of the music (which is the first note of a measure). In addition, the strong beat of music must fall on the rhyming textual syllable.*

The evident contradictions in statements 12, 3, 7, and 8 are deplorable enough: they further compound the contradictions found in statements 2, 5, 6, and 7. If, indeed, it is considered a fault when an accented musical note falls on a short syllable (see number 7), and

if the Troubadours used the poetic meters of the ancients (see number 6), and if the latent rhythm of the Troubadour music is based on the poetic rhythm (see number 2), then only the trochee (˘˘), dactyl (˘˘˘), and spondee (˘˘˘) rhythmic formulas are possible. The iambe (˘˘) and anapeste (˘˘˘) would not be viable alternatives. Beck and Aubry contradict statement 7 (see 2.2 and 2.3 in Chapter Three) by declaring that in mode two the "strong" beat of the music will correspond to the "short" time-value (see 4.2.5, Chapter Three). Beck justifies the "fault" by stating that this iambic pattern breaks the cadenced rhythm (see 4.1.6, Chapter Three) of mode one (trochee). Sesini avoids the problem by giving an elaborate system of substitution forms for changing the basic poetic meter to the trochee and dactyl patterns.³ Sesini has transcribed forty-eight of the eighty-one Troubadour poems with musical notation from the Ambrosian Manuscript "G." All of his transcriptions are based on a dactylic meter. In theory, therefore, he admits all of the ancient poetic meters; however, in practice, he admits only one meter, the dactyl (˘˘˘). Aubry and De Coussemaker list all possible meters, but in actual practice transcribe principally in the dactyl meter. Beck, who lists only three meters (without using the classical nomenclature) also transcribes chiefly in the dactyl meter. The dactyl is probably preferred for practical application by these musicologists because it is the most appropriate meter for assuring the tonic syllable/strong beat correlation, no matter how contrived, of the poetic/musical entity.

This changing of the poetic meter to fit the modern concept of musical and textual accent within a measure is not only contrived and anachronistic, it is a serious distortion of the natural rhythmic

flow of the Troubadour musical/poetic entity. I submit that the Troubadours did not think in terms of ternary or binary division of measures, any more than they considered the rhythm and flow of the rivers or birds in flight as ternary or binary. The Troubadour rhythms consist of a natural flow and movement -- the meter is irregular. The proof is in the manuscripts themselves. The musical notation does not indicate time-value and the textual accents are spaced irregularly as the declamation and natural syllabic structure demand. If the Troubadours had been thinking in binary and ternary meter, these textual accents would have been so placed. The musicologists ignore the Occitan accentual patterns and impose artificial textual accents even before the shifting of accents to a contrived dactyl meter. The musicologists themselves state that there are no rhythmic indications in the musical notation and that the latent rhythm is in the verse rhythm. And yet, they insist on subjugating the poetic meter to the musical measure.

4. *Medieval music is always founded on the measure, on rules of varied but fixed symmetry. The solution for the modern transcription of the latent but predetermined Troubadour rhythms can be found in the proportional notation system of the thirteenth century.*

There is no evidence that measures existed at this time. The bar for limiting measures was not used in this manner until the seventeenth century. Until then, the bars (if used at all) marked the end of the musical and poetic phrases. All four musicologists agree with the last two statements, and yet all transcribe with the modern musical bars and the "strong beat" rules imposed by these bars and the resulting measures. The ars mensurabilis treatises do state that the music must flow in a series of perfectiones as De Coussemaker

claims; but, as we have seen in Chapter Two, the concept of perfection and propriety does not specifically involve "measures." These thirteenth-century theories are, perhaps, the evolutionary beginnings in the development of measures and bars, but that is hardly a justification for transcribing works of that time or earlier with bars indicating modern measure.

Beck's proof for Troubadour measured music rests on a philological premise that in multiple manuscript versions, there is always one manuscript which is the most correct. He shows the Ave Gloriosa melody transcribed in various notation systems, the last two examples being in proportional notation. Therefore, he says, all medieval pieces are measured exactly and regularly like the proportional notational style. I do not agree with this premise. The Troubadour works were handed down to us from an oral tradition. Each performer would have interpreted the pieces according to his individual style of presentation, much in the same way that modern-day singers perform in various styles. Peggy Lee, Frank Sinatra, Elvis Presley, and Johnny Cash will perform the same melody in distinctive styles. Would we say that Presley's newly-created, rhythmic beat is more accurate than the older Peggy Lee rhythmic version of "I've Got Rhythm"? Which is more accurate, the composer's ballad-style love song, "Side-by-Side," written for his wife who had helped him through his struggling years as a song writer in New York -- or, the jazz-style, "jumped" version that is used by the performers? The Ave Gloriosa exists in various forms simply because of an oral tradition and because of the evolution in notation systems.

Aubry's proof for Troubadour measured pieces is based on the misapplication of the algebraic formula $A = B, B = C, \text{ then } A = C$, where $C =$ motet manuscripts in Franconian notation (which is clearly measured); $B =$ motets in a composite manuscript (where older notation gives no rhythmic indications); $A =$ Trouvère melodies in this composite manuscript. He misuses the formula, for when he equates A to B , he is equating the rhythmic indications, when he equates B to C , he is equating the forms, and when he equates A to C , he is again equating the rhythm.

Sesini's argument rests on what has become known as the Solesmes System, developed by Mocquereau⁴ for Gregorian hymns. Sesini discusses at great length the ictus (foot), the arsis, the thesis, and the changing of poetic meter (as did the ancients during the hymnal phase of poetry) in the same manner as Mocquereau. He mentions the Solesmes System as his source, without giving specific credit to Mocquereau. Mocquereau is an "equalist," in that his notes have equal value except for the final rhyme-syllables which are to be slightly lengthened and for the final punctum-mora (pauses) which are to be doubled. Mocquereau considers the accentuation or the rhythm as a purely musical phenomenon. According to him, accentuation is not a question of intensity, it is an impulse caused by the flow of the arsis and the thesis in elementary binary or ternary groups. Sesini gives an incredibly complicated explanation of what turn out to be Mocquereau's theories. Sesini shows the arsis, and therefore, the thesis by the placing of bars: the first note inside the bar receives the stress (or what Mocquereau would label as impulse, marked by a vertical episema at the correct ictus of the word). These bars are

always placed three by three syllables (ternary meter), working back from the final rhyme-syllable. Instead of simply stating the three-by-three rules for bar placement and ternary division, he gives an intricate description for changes in poetic meter which is never needed in making a Sesini-type transcription. In fact, all of his explanations, or justifications for his system, are unnecessarily complex and serve only to confuse the reader. The only simple descriptions he makes, or even uses for his transcriptions, involve the ligature time-values. And so, his proof for measured music rests on the ancient hymnal accent changes. I contend that Sesini, as well as the other musicologists incorrectly place accents on Occitan words, even before they begin to shift the accents.

3. *However, musical rhythm is always submitted to measurement; unaccented, unmeasurable music is a contradiction in terms. Rhythm, in music and poetry, is fundamentally a quantitative phenomenon: a cohesion of a determined number of first beats. The simple, fundamental rhythms in modern music are binary (2 beats) and ternary (3 beats).*

The musicologists differ somewhat in their methods for finding the poetic feet and strong beats of the musical verse. The De Coussemaker and Sesini systems are the most reliable, as one discovers when making an actual transcription of a melody.⁵ In the De Coussemaker system,⁶ these are the steps:

- 1) Check the first three neumes of the incipit.
- 2) Match the incipit pattern found with his patterns given in the chart.
- 3) Count the syllables of the verse and match with his "derivatives."

4) Use the modern notation opposite the correct derivative.

(Note that De Coussemaker prefers 6/8 time-value even though his patterns are listed in 3/4 time.)

5) Place the measure bars three by three syllables until the rhyming syllable. The first note and syllable of each bar receive the tonic accent and strong beat. The 6/8 measured time is a slow tempo but works well in polyphonic music where the monotony is diverted by the movement of other harmonic voices.

The Sesini system is extremely simple, even though clouded by many pages of complicated metrical explanations. His system of finding measures can be summarized in two steps:

- 1) Place a bar before the tonic rhyme-syllable.
- 2) Place bars, three by three syllables back from this bar until there are no more words. The first note and syllable of each bar receive the tonic accent and strong beat.

Sesini transcribes in 3/4 time with each virga or punctum represented by the modern quarter-note (♩). Although Sesini gives elaborate instructions about counting the textual syllables, textual accent, and making substitutions, his system requires only these two steps.

The Beck and Aubry "modal" systems are the least reliable for a transcriber, for they furnish no real guidelines for the placement of tonic accents (and therefore the bars) except for the rhyme-syllable. These are the steps given:

- 1) Place a bar before the tonic rhyme-syllable.
- 2) Place the tonic accents on the correct textual syllable.

3) Place a bar before each tonic accent.

4) The position of the tonic accents reflects the rhythmic mode. Their charts give the modern transcription patterns for each mode.

Beck and Aubry seem to prefer 3/4 time for their own transcriptions, no matter which mode is selected. The subjective part played in selecting the tonic accents and, therefore, the suitable mode, presents a problem since the musicologists do not abide by the established Occitan rules for accentuation. We can narrow the selection to three modes, since Aubry, while admitting six modes, only transcribes in the same three modes used by Beck. They also instruct us that: in mode one, the ligatures will occur on the strong beats; in mode two, the ligatures will occur on the weak beats. There is no instruction about ligature position in mode three. Chant e deport shows ligature placement on both strong and weak beats. Are we to assume that such a mixture of ligature arrangement requires a transcription in mode three? If this is so, why didn't Gérold, a successor to Beck and Aubry, select mode three for his transcription of Chant e deport?

Beck (mode three)

Chant e de- port ioi dom- ney e so- laz

Gérolid (mode one)⁷

Chant e de- port joi dom- ney e so- laz

The "modalist" system is obviously the least accurate and most subjective system available. Not even the "modalists" can achieve the same end-results.

6. *The ancient poetic meters used by the Troubadours are the iambe, trochee, anapest, dactyl, and spondee. There is regularity in medieval rhythm -- every melody and verse must maintain one of these rhythmic formulas or patterns.*

In the transcriptions made by De Coussemaker, Beck, Aubry, and Sesini, the most frequent meter is the dactyl. This meter is preferred, as I have said before, for the following reasons: 1) it is an excellent meter for maintaining the ternarity of the measure; 2) it is an excellent meter for polyphonic music; 3) it is an excellent meter for maintaining the mensuralists theory of perfection and propriety (see Chapter Two). Since De Coussemaker is concerned only with the transcription of polyphonic pieces, the dactyl meter seems appropriate and his theories are supported. His successors, on the other hand, are dealing with monodic pieces. They extend and expand the De Coussemaker polyphonic premises to include monody (since De Coussemaker states that all medieval pieces are measured). Unfortunately, monody in such regular and limiting patterns can be deadly boring; there is only one vocal movement per melody. On the other hand, polyphony can relieve the monotony of a persistent and primitive ternarity by the use of several voices, instruments, or a

mixture of the two. How devastatingly dull it would be to listen only to the 3/4 dactyl meter (with an occasional trochee in 3/4 time), song after song. I contend that the Troubadours were not so uninventive. Their musical and poetic theories were extremely sophisticated, as we have seen in Chapter Two. By following the natural accentual patterns, the monotony of monody is avoided. The resulting irregular patterns in the meter, the irregular metrics of the syllabic line, and the sophisticated rhyme-schemes of the coblas would indeed present a rhythm worthy of the gifted Troubadour composers.

9. *The pauses maintain the rhythmic pattern; one uses whatever is necessary to complete the measure containing the rhyming syllable.*

All agree (either explicitly or implicitly) that there are pauses at the end of each verse-line in order to complete the ternarity of the phrase. De Coussemaker does not actually discuss the pauses, or musical rests, at the end of the verses; he does incorporate them, however, in his patterns. The pauses complete whatever time-value is needed to maintain the original time-signature (which is, usually, 6/8 time).

Beck and Aubry do not discuss pauses, or musical rests, at the end of each verse. However, their discussion about feminine rhyme indicates that this mute ending will always occur on the second beat of modes one and two, and on the second element of mode three. As can be seen in transcription examples, this imposes a musical rest for the last element of each verse.

Sesini explicitly states that there are mandatory pauses between each line of verse and gives an incredibly complicated explanation of how to determine the type and length of the rests.

Simply stated, however, he recommends that one use whatever means are needed to complete the ternarity of the final rhyming measure, just as do the De Coussemaker, Beck, and Aubry systems.

Whether explicitly or implicitly stated, all four systems demand pauses at the end of each line of verse in order to maintain the musical ternarity of a measure. Once again, the poetic element is being dominated by the musical element; the two elements are being viewed as separate art forms, rather than as a total entity. The run-on line, so common in Troubadour poetry, is given no consideration by these musicologists. In the history of the caesura and run-on line, Grammont⁸ tells us that the naturally imposed pauses within and at the end of the line were weakened and began to disappear as soon as the twelfth century. In his opinion, it was precisely at this time, when division within and between verses had become less distinct or non-existent, that assonance was replaced by rhyme. As stated in Chapter Two, northern French poetry was still using assonance instead of rhyme at the time of the Troubadour sophisticated rhyme-schemes. The musicologists ignored this highly significant difference as they consistently ignored the true historical setting of the Troubadours, imposing modern and northern French tastes for regularity in music and in poetry.

10. *There are specific time-values allotted for the ligatures which are based on the concept of perfection and propriety of the ars mensurabilis school.*

All four musicologists allot specific time-values in the transcribing of ligatures. De Coussemaker's presentation on ligatures is not explicit enough; however, by studying his transcriptions, one

can easily explain his method of ligature transcription. The ligature replaces the time-value of the specific element it is replacing in the pattern; the long beat within the ligature is placed on the first or last element of the grouping depending on whether the ligature is on the first or last element of the ternary pattern. Chant e deport can provide the specific examples:































The pattern is dactylic $\left| \begin{array}{c} 1-2-3 \\ \rho \cdot \end{array} \right| \begin{array}{c} 1 \\ \rho \end{array} \left| \begin{array}{c} 1-2 \\ \rho \end{array} \right|$

$\begin{array}{c} \blacksquare \\ 1-2-3 \\ \rho \cdot \end{array}$	$\begin{array}{c} \blacksquare \\ 1 \\ \rho \end{array}$	$\begin{array}{c} \blacksquare \\ 1-2 \\ \rho \end{array}$	$\begin{array}{c} \blacksquare \blacksquare \blacksquare \\ 1-2-3 \\ \rho \rho \rho \end{array}$	$\begin{array}{c} \blacksquare \\ 1 \\ \rho \end{array}$	$\begin{array}{c} \blacksquare \\ 1-2 \\ \rho \rho \end{array}$	$\begin{array}{c} \blacksquare \blacksquare \blacksquare \\ 1-2-3 \\ \rho \rho \rho \end{array}$	$\begin{array}{c} \blacksquare \\ 1 \\ \rho \end{array}$	$\begin{array}{c} \blacksquare \blacksquare \\ 1-2 \\ \rho \rho \end{array}$	$\begin{array}{c} \blacksquare \blacksquare \blacksquare \\ 1-2-3 \\ \rho \rho \rho \end{array}$	$\begin{array}{c} \blacksquare \\ 1 \\ \rho \end{array}$	$\begin{array}{c} \blacksquare \blacksquare \\ 1-2 \\ \rho \rho \end{array}$
--	--	--	--	--	---	--	--	--	--	--	--


The concept of perfection and propriety is maintained by the pattern


$\rho \cdot \rho \rho$, but the ligatures only maintain the time-values of the elements replaced within the pattern. Note that when the ligature replaces the first element ($\rho \cdot$) in the pattern, the first note of the ligature is long ($\rho \rho \rho$). When the ligature replaces the last element of the pattern (ρ), the last element of the ligature is long ($\rho \rho$).


Beck and Aubry do not give explicit explanations about transcribing ligatures. However, some generalizations can be made from their transcriptions. The following chart provides specific examples:


Pattern	Ligature	Modern Transcription
		
		
		
		
		
		
		
		
		
		

If the time-value of the pattern element allows, the last note of the ligature is longer by a two to one ratio. This is the traditional interpretation given to Gregorian chant melismas. As with the De Coussemaker system, Beck and Aubry heed the concept of perfection and propriety in the patterns but not within the ligature groupings.

The Sesini method of ligature transcription is detailed carefully; and here, as opposed to other places, he is not absurdly complicated in his explanation. His ligature transcriptions are all based on dividing the quarter note () into equal time:

2 ligature group = 

3 ligature group = 

4 ligature group = 

etc.

The concept of perfection and propriety is non-existent in his patterns and in his ligatures, since each unadorned neume is replaced by the modern quarter-note (♩).

In summary, there are far more similarities than differences in the four systems proposed by De Coussemaker, Beck, Aubry, and Sesini. The four systems differ in implementation rather than in universal principles. Upon implementing the theories proposed by the musicologists, one becomes aware of the partial reliability of each system for modern transcription of medieval works. There is no doubt that the De Coussemaker system is the most valid and accurate for the transcribing of the polyphonic Descant. However, his system is not accurate nor valid for the transcription of the earlier Troubadour works. His statement that all medieval works are measured according to the ars mensurabilis regulations is erroneous. This is what confused Beck, Aubry, and Sesini. In my opinion, Beck was naively led astray. Consequently, his system is not valid for the Troubadour period of time and is not accurate enough for future transcribers. Aubry blatantly purloined Beck's system. Although he clarified and expanded upon some minor points in the Beck system, Aubry produced a method no more authentic nor accurate for the Troubadour works than Beck's. Sesini, on the other hand, arrived at the most helpful system of the four proposed, if one judges them from the point of view of a future transcriber. Any transcriber can duplicate exactly and consistently a Sesini transcription. I would prefer his system to those of the other three because of the equalist approach which allows greater flexibility for a performer. However, the effect of the rhythms imposed by the bars, measures, and the ternary structure is

monotonous. I also do not agree with his (or Mocquereau's) concept of mandatory pauses at the end of each line of verse since these interrupt the flow of the run-on lines prevalent in the Troubadour works. Sesini lacks perception in his understanding of the Troubadour period of musical and poetic development. Moreover his theory is unusable and absurdly complex.

The four musicologists have presented erroneous rhythmical systems for these reasons: 1) musicologists are basically instrumentalists who are precision-oriented technicians as opposed to vocalists who are interpretation-oriented performers; 2) as scholars, they fall into the scholarly pitfall of warping and shaping data to fit the theory; 3) they make no distinction between Troubadour and Trouvère works, and subjugate the Troubadour language and poetics to those of a northern tradition; 4) as musicians, they divide and subvert the poetry in favor of the musical theory; 5) as nineteenth and early twentieth-century scientists, they were influenced by contemporary tastes in music, poetry, language, and categorizing.

The confusion caused by using Troubadour and Trouvère as synonymous terms has been a serious error. The musicologists have not only ignored the evolution in musical and poetic development, they have disregarded the distinctions between northern and southern temperament, culture, and mentality.

II. Assigning Rhythms to Troubadour Poetry/Music

The twentieth century has seen a revival of the Troubadour. The curse of banality in popular music has been lifted with the new trends toward introspection, and the development of popular music on

a more personal level. Music and poetry have always been a mirror of social revolution. In our day the Beatles, Bob Dylan, Joan Baez, and the Rolling Stones are all long-haired youths who seek personal statements via unique styles in poetry, music, and rhythm for consciousness-raising awakenings in love, sex, politics, and life-style. The original Troubadours of the eleventh to thirteenth centuries reflected the same urbane concerns for freedom in life-style. Their poetry and music were revolutionary in form and content and were an expression of young people who professed an aversion to the violence and disorder of the war-lord heritage and a fondness for the "courtly" or "refined" urbane tastes for sensibility, emotion, and traditionally effeminate sentiments. The comparisons between the twentieth-century Troubadours and the medieval Troubadours should not be considered "shocking," for anxieties, elations, ideals, and freedoms have always been largely communicated through lyric poetry and haunting musical melodies. Frederic V. Grunfeld has proposed this interesting theory: "Gaubertz de Poicebot wrote . . . silh platz, m'en lais jauzir, which freely translated means 'please let me jazz her,' or let me have joy of her. (Jauzir, or jazer, from the Latin gaudere, may indeed explain the etymology of that mysterious word without antecedents, 'jazz,' which came into our language via the Creole argot of New Orleans.)"⁹

The twentieth century, however, has not brought the first-known revival of interest in Troubadour style and concepts. The earliest rebirth of Troubadour poetry and music came in the fourteenth century. The southern songs, as well as the Trouvère songs, were collected into songbooks, called chansonnières for dissemination and enjoyment throughout the European continent. The only surviving

chansonnier which is entirely devoted to Troubadour works, is the Ambrosian Manuscript "G." (See Appendix F for a catalogue of chansonniers.) Pierre Aubry has transcribed forty-eight of the eighty-one Troubadour poems with musical notations from the Ambrosian Manuscript; I shall provide five more transcriptions of the unpublished songs from this chansonnier in order to illustrate my theory in the interpretation of, and therefore in the transcription of, Troubadour rhythms.

I shall organize and structure my theories and statements in the same manner that I presented the four musicologists' systems for the reader's convenience and as an aid for future transcribers.

1.0 Statements for background

1.1 *The Troubadours.*

The word Troubadour refers only to the southern Provençal composers from the end of the eleventh through the middle of the thirteenth centuries. Troubadours were poet/musicians and, inversely, musician/poets. The poetic/musical entity was composed as a cohesive ensemble and must be analyzed as such.

1.2 *Troubadour style.*

Troubadour style evolved from trobar plan/leu (simple, clear, spontaneous, lilting style) to trobar clus/ric (obscure, hermetic, ornate style). See Chapter Two, Section II.

1.3 *The Troubadour musical and poetic heritage.*

The Troubadours inherited a rich body of sophisticated musical and poetic theory. Church tonality was adopted for original melodic and secular themes of love, sex, politics, and life-style (see Chapter Two). As in early church music, the Troubadour works are monodic.

1.4 *The chansonniers.*

The works of the Troubadours have been preserved in about fifty songbooks, called the chansonniers compiled in the late thirteenth and early fourteenth centuries by northern French scribes and professional musicians. Included in these manuscripts are 1700 Trouvère melodies and 342 Troubadour melodies. The music is written above the verses for the first

stanza only. Some of the staff lines, which vary from two to eight lines, depending on the melodic contour, are present but were never completed by the professional musician. The musical notes (called neumes) that are present are of the quadrangular notation. This type of notation indicates the change in pitch from one note to the next but gives no rhythmic indication. (See Chapter One, Section II.)

1.5 *A general definition of rhythm.*

The first essential to the melody of music and to the meter of verse is rhythm; without it we have only an aimless rising and falling of sounds. "Rhythm," based on the Greek etymon rhythmos, denotes the natural flow or movement of parts in relation to a whole, or from one part to another. There are two basic ways of viewing rhythm: the natural rhythms of the universe and the aesthetic rhythms of man. The Troubadour rhythms belong to the category of rhythm for impression by autonomous expression. Note that the Provençal word for stanza is cobla, which originated from the concept of dancing couples (coblas). (See Chapter One, Section I.)

2.0 Principles stated

2.1 *Rhythm in Troubadour works.*

The rhythm in Troubadour works is based on the meter of the textual accents, on the metrics of the rhyme schemes and stanza structures of the individual poems (see Chapter Two, Section II), and on the melismatic rhythms of the melodic line. The textual accents are spaced irregularly as the declamation and natural syllabic structure demand. Irregularity in poetic meter and metrics in combination with the melismatic ligatures of the melody is a sophisticated means of relieving the tedious or monotonous character of monody. The resulting rhythmic (as opposed to "metered") flow of Troubadour monody would have indeed been capable of stirring the heart of a secret love at the time it was written, as well as capturing the romantic imagination of the audience in later years.

2.2 *What poetry adds to the entity.*

The verbal part of the poetic/musical entity provides the content and most of the rhythmic devices for the Troubadour compositions. The irregular accentuation patterns in the textual accents and the extremely sophisticated metrics of the poetic structure all serve to create distinctive and interesting patterns for monodic music and poetic subject-matter. Without the poetry, the Troubadour melody is tedious and monotonous, for the non-verbal musical phrases lack interesting melodic as well as rhythmic patterns. When the musical and poetic entity is divided into separate art forms in the fourteenth

century, poetry must borrow some of the inherent musical qualities: the caesura, pauses, sonority, phrasing, tone color, and ornamentation will be increasingly and more precisely regulated. I do not mean to imply that the verbal side of the musical/poetic entity is totally void of these qualities; for Occitan is rich and supple in vowels that are set off by hard, diamondlike consonants. It simply means, that the abstract and textural qualities are the specific properties of the musical part of the entity.

2.3 *What music adds to the entity.*

The nonverbal side of the musical/poetic entity provides the mood and sonorous atmosphere of splendor and pomp. The music has the quality of solemnity, serenity, modesty, and otherworldliness. Its limited vocal range, its avoidance of rhythmic complexities, its frequent repetitions of melodic patterns are all designed to provoke a spiritual emotion for intense devotion and to experience moments of mystical communion. The Troubadour music is clearly spiritual, dignified, and lofty (as might be expected from the religious origins). The melodies with the melismatic devices ". . . flow with the natural grace of a small stream, whose sense of unerring direction still leaves room for eddies and backwaters."¹⁰ Without music, the Troubadour poems are somewhat lacking in those special qualities of harmony which make of the musical/poetic unit an almost mystical experience or a sort of incantation. When the musical/poetic entity was divided into separate art forms, music had to develop metered rhythm formerly provided by the poetry. This does not imply that the musical portion of Troubadour works is totally void of rhythm: the natural breath-phrasing used by the singer and the melismatic rhythms of the melody are both rhythmic devices. These rhythmic devices, however, serve only as an aid to the total rhythmic experience of the entity; they do not furnish the sole nor principal characteristic of the melody.

2.4 *The musical/poetic entity.*

Rhythm and content constitute the principal orienting features of the poetry; the mood and mystical settings constitute the principal orienting features of the music. This does not mean, however, that the poetry and music are restricted respectively to these principal functions; the poetry makes a donation to sonority and music makes a donation to the rhythm. The creative process in the Troubadour works is not a mechanical accumulation of separate parts; rather, it is like a nuclear reaction in that not only do the parts form an integral whole but also the process itself produces further energy. One cannot predict the aesthetic experience by viewing individually the two parts of the Troubadour entity. In the organic inter-relationship of Troubadour music and poetry, "we cannot grasp every single detail, but we do gain a powerful and vivid impression of the whole."¹¹

2.5 *Accentuation in Troubadour works.*

The Occitan language is a cadenced language, innately concerned with textual accent. The accents are spaced irregularly as the declamation and natural syllabic structure demand. It should be noted that the rhyme-syllable does not always receive an accent. This is an interesting rhythmic device used by the Troubadours for it alleviates the "sing-song" monotony. The textual accents follow the rules of Occitan stresses, patterned after the Vulgar Latin primary and secondary accents (see Chapter Two, Section II). The poetic accent can be interpreted in a variety of ways: as a dynamic accent, as a sustaining accent, or as a tonic accent. The musical melisma produces, by nature, a sustaining accent. However, the dynamic and tonic accents can also be incorporated into the melisma; natural pauses for emphasis are also useful devices in accentuation. The performer is encouraged to use a combination, or at least, a variety of these accentual devices as the individual's style, phrasing, and personal interpretation demand.

2.6 *Notation system in the chansonniers.*

The performer is instructed to sing the melodies in a flowing manner and in whatever tempo suits the performer's individual style and personal interpretation, using the textual accents and musical melismas as the contrasting and tension-building devices necessary to break the monotony of the monodic line. Usually, each syllable of text corresponds to one musical element. The exceptions to this rule are usually based on the change in the number of syllables between lines of different stanzas. For example, in masculine-rhymed verses of unequal length, a diphthong (normally sung on one musical element) within the shorter verse can be treated as vowels in hiatus (and, thus, sung on two musical elements) in order to compensate for the syllabic structure of the longer verse. In Manuscript "G," the different syllabic structures imposed by the demands of masculine and feminine rhyme are equalized by the addition of an extra note at the end of the musical phrase, notated as "↙." The performer may consistently incorporate this extra note, or may reserve it for the lines that end in feminine rhyme, according to individual taste.

2.7 *A melody in various notational systems.*

When a melody exists in various notational systems, this is because the melody was handed down from an oral tradition and because of the evolution in notational system. A given melody may indeed exist in different notation-form (quadrangular or proportional), in differing melismatic character, and even in differing pitch levels. This does not mean that one melodic notation is better or more accurate; they are simply different and all should be considered as potentially valid. If the melody is transcribed in proportional notation, this indicates the

change in tastes and in notational evolution of the fourteenth century and shows the interest in the revival of Troubadour works at this time. If a melody exists in differing melismatic complexities and/or in differing pitch levels, it is a result of the oral tradition and the varying interpretative styles and voice-range of performers. Manuscript "G" which was transcribed by Sesini¹² and Manuscript "W" which has never been published provide an excellent example:

Gonselm Faidit. Non m'alegre chans ni cris.

G, 30r.

Non a- le- gra chan ni criç.

W, 202r.

Non m'a- le- gre chans ni cris.

G

D'au- sels mon fel cor en- gres.

W

D'au- zel non fai cors en- greiz.

G

Ni no sai per- che chan- tes.

W

Ni non sap per- que ten- ghez.

G

Ni tro- bes bos moz.

W

Ni per des mous dis.

G

Car be los per- dri- a.

W

Car ben lous per- de- it.

G

S'eu de- si- a qe.m val- ghes.

W

C

S'en cui- di- e que vol- ghes.

G

A mi- donz prec ni mer- ces.

W

C

A mi- dosn presc ni mer- ces.

G

Car no.s taing ges q'il si- a per mi

W

C

Cai non ten- gues que per me si chau- sis.

G C

Qi- riz per- dons tan li sui fal- liz.

W C

Per- dons tal mi fin fail- lis.

3.0 System for modern transcription

3.1 *Transcription of notes.*

All neumes, whether adorned or unadorned, are transcribed as "•." All ligatures are tied together by the "slur" sign " ~ " or " ~ " (••• or •••) with the sforzando sign ">" added at the head of the ligature (>•••). This type of notation avoids the modern meter associated with quarter-notes, half-notes, etc., and allows total flexibility in interpretation. The sforzando indicates to the performer that a sustaining accent or a combination of sustaining, tonic, or dynamic accent is needed.

3.2 *Transcription of poetic accents.*

The poetic accents, based on the Vulgar Latin patterns of primary and secondary stresses as well as on Occitan accentuation rules (see Chapter Two, Section II), are transcribed as "ˆ" for primary accents and "˘" for secondary accents. These accent signs will serve as an aid to the performer in determining the rhythm of the work, and can be interpreted as sustaining, tonic, and/or dynamic accents -- according to the individual performer's tastes.

3.3 *Format for the transcription of the Troubadour musical/poetic entity.*

Each musical poem is transcribed according to the following format:

- 1) A modern transcription of notes as described in 3.1 is made for the entire melody (first stanza) of the musical verses.
- 2) The verses for each stanza, with the poetic accents described in 3.2, are placed with the corresponding melodic line. In other words, the first melodic line corresponds to the first verse-line for each stanza of

the poem. The second melodic line lists all of the second verse-lines for each stanza, etc. This format is not only an aid to the singer, it serves as an aid for the literary specialist in analyzing Troubadour metrics and stanza structures.

- 3) Following the modern transcription and poetic accentuation of the entire poem, is an adapted reproduction of the Troubadour work as it appears in the chansonniers. (The neumatic melody corresponds only to the first stanza -- the other stanzas are presented without melodic line.) This is not only an aid to the literary specialist and readers who wish to study and appreciate the content and metrical schemes of rhyme and stanza structures, it is an aid to musicologists and those who wish to study and compare neumatic development and evolution.

3.4 *Format for the transcription of a collection of Troubadour songs.*

If several songs are transcribed, there should be a Prologue to the Performer placed at the beginning of the transcriptions. This Prologue should explain the suggested rhythmic interpretation of the notational system and poetic accents, described in 3.1 and 3.2.

I am firmly convinced that the rhythmic theories and transcriptional systems that I have proposed are the most valid ones for the Troubadour works: the emphasis is once again focused on the total fusion of the musical/poetic entity and on the performance-orientation for which these works were designed. After completing the first draft of this section of my dissertation, I obtained a recent publication on Troubadour rhythms by Hendrik van der Werf,¹³ and was delighted to note that this musicologist promotes a rhythmic rather than a "measured" approach to the Troubadour musical poems. His musical-notation system is similar to the one I have proposed in 3.1, except that he does not incorporate the sforzando rhythmic sign but does use a new sign (●) to indicate plicas. (The latter is not necessary to my system, since I give a neumatic reproduction of

the Troubadour work as it appears in the chansonniers.) His format differs from mine in these ways:

- 1) a comparative musical transcription, from two or three manuscripts, is converted from other systems of formerly published poems to his system.
- 2) the melodic line, in modern notation, is provided for only the first stanza -- the other stanzas do not have the corresponding melodic lines.
- 3) the only rhythmic indications shown for the musical/poetic entity are the "slur" signs and plica signs (¶); there are no poetic accentuation signs nor sforzando signs to aid a natural rhythmic interpretation.
- 4) only a modern transcription is given; there is no reproduction of the neumatic transcription as it appears in the chansonniers.

My format provides, in my opinion, the most complete and reliable system available at the current time. Van der Werf is the only other critic who gives all the stanzas of the poem; all others give only the first stanza (Beck and Aubry sometimes give only the first melodic and verse line). De Cousse-maker is the only other critic who gives a reproduction of the neumatic notation of the song as well as a modern transcription; however, his transcriptions are for the Descant melodies rather than for the Troubadour melodies. No other critic transcribes explicitly and correctly the poetic accents as found in the Occitan language. No other critic aligns melodic and verse lines for each stanza. No other system

incorporates all of the above transcription techniques into one system, except the one I have proposed. As a total package, this system should provide literary specialists, philologists, and musicologists with the necessary tools for critical analysis of the Troubadour works. But even more than this, this system could reunite the musical/poetic entity by combining the forces of research: all three areas of specialty could join in a concerted effort in the transcribing and analyzing of the numerous unpublished works of the Troubadours, a task that is desperately needed for a total picture of Provençal activity and creativity.

The following section contains the actual transcriptions of five here-to-fore unpublished songs from the Troubadour repertory to illustrate my proposed theories of rhythmic transcription and to make available a few more of the highly aesthetic and sophisticated Provençal musical poems.¹⁴ These five poems are selected from the Ambrosian Manuscript "G," located in the library at Milan. The Ambrosian Manuscript is perhaps the most significant chansonnier that has survived; it is the only chansonnier devoted entirely to Provençal poems. Eighty-one of these poems are notated with music in the more primitive quadrangular style and represent twenty Troubadour composers.

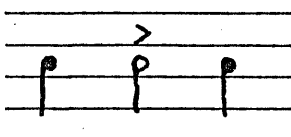
III. Five Transcriptions from the Ambrosian Manuscript "G" Prologue to the Performer:

All musical notes are indicated by this form "●" in order to avoid the modern quarter-note and half-note meters, etc. Groups of notes that are to be sung on one textual syllable are joined together

by the "slur" sign (\frown or \smile). In the poetry, primary accents are indicated by the sign " ^ " and secondary accents are indicated by the sign " ` ." The " ~ " sign is reserved for the primary vowel in diphthong. The sforzando sign " > " indicates a rhythmic accent for the melisma, to be explained below.

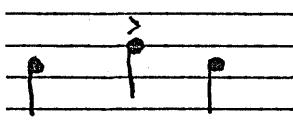
The singer is instructed to sing the melody in a fluid-style at whatever tempo preferred by the singer, using the poetic accents and sforzando accents as rhythmic devices. These rhythmic devices serve as the contrasting or tension-building stresses to the flow of the melodic line. The singer is instructed to use either one or a combination of the following possible accents for the sforzando and poetic accents:

Sustaining Accents
(longer duration)



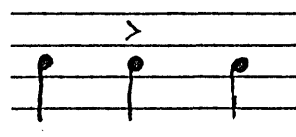
re- mem- ber

Tonic Accent
(higher pitch)



re- mem- ber

Dynamic Accent
(greater intensity)



re- mem- ber

The singer is encouraged to use a variety of these accents within the same song.

Usually, each syllable of text is sung on one musical element. However, the notes shown in parentheses (●) are compensatory notes for extra syllabic length between verse-lines. The performer may either incorporate or omit these notes in the shorter verse-lines, according to individual style.

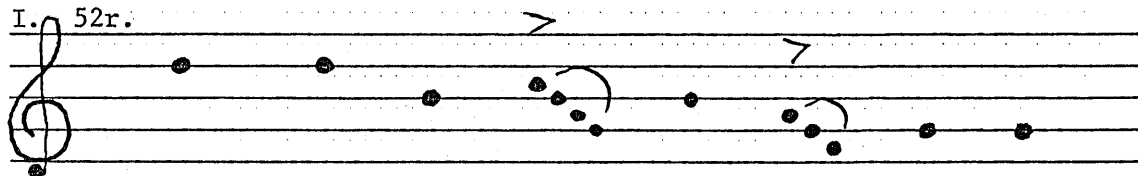
There are no pauses nor musical rests indicated in the songs. Pauses should be used as natural phrasing demands and for rhythmic

emphasis, according to the singer's personal style. In fact, the total presentation of a Troubadour song should be according to the singer's individual interpretation and style.

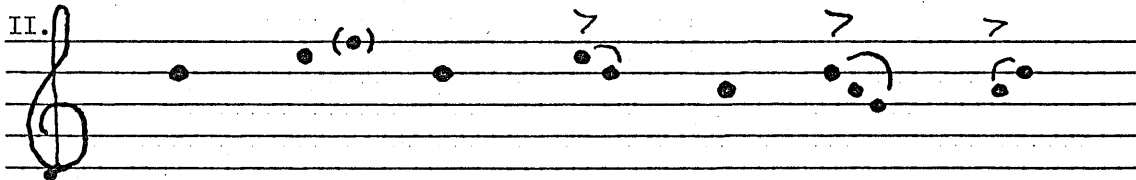
It is suggested that the performer accompany himself/herself with a lute, or similar instrument, opening with a ritournelle¹⁵ (a fragment of the melodic line) to set the tempo and the key. The ritournelle should be repeated before each successive stanza. The singing of the stanzas should be accompanied by sustaining notes from the melodic line.

Peire Raimon de Telosa. Atressi com la chandella.

I. 52r.



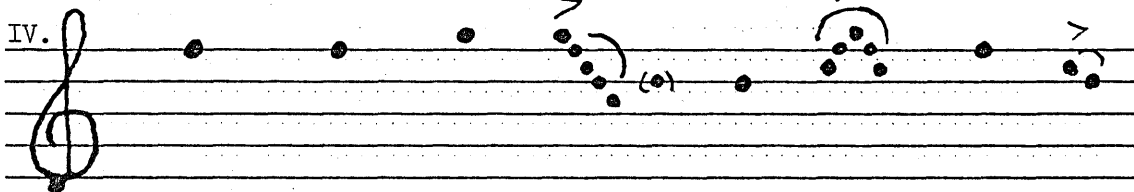
1. À- tres- sí com la chan- dél- la
2. Car ben có- nosc, per u- sá- ge,
3. Donc, puōis am zo qi·m guē- reí- a,
4. Se per null' áu- tra qe sí- a
5. Chán- zos, al port d'â- le- grá- ge



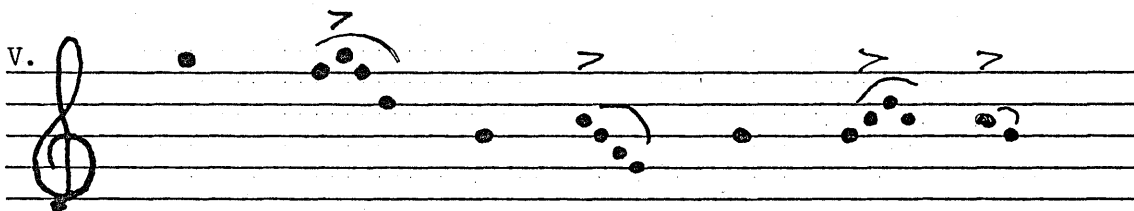
1. Qe si me- zés- sa dēs- truí,
2. Qe lāi on a- mór s'á- ten
3. Có- nos qe m'é- ra blan- dír;
4. Me po- gués māis èn- ri- qír,
5. On prez e va- lór s'á- ten,



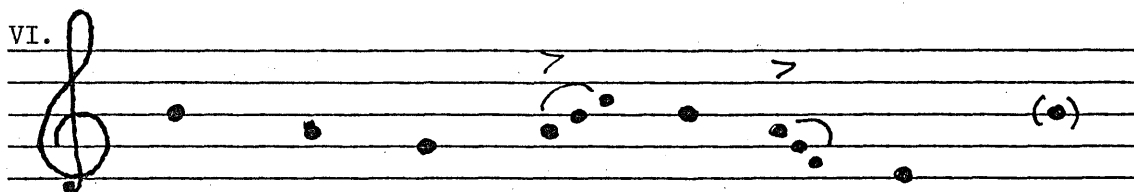
1. Per far clar- tát ad àl- truí,
2. Vāi fol- dáz en luōc de sen;
3. Ab ce- lár et a so- frír,
4. Ben á- gra cor a par- tír;
5. Al rēi qi sap et én- ten



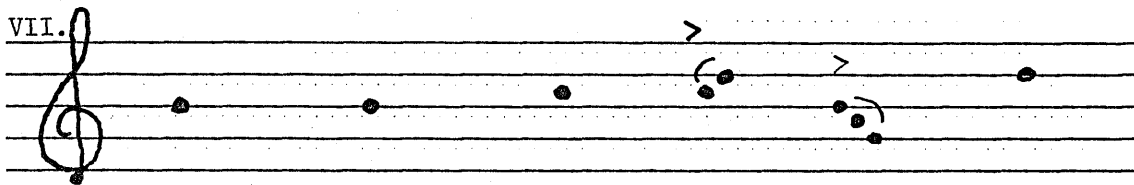
1. Chant, on plus trach grēu mar- tí- re,
2. Donc, puōs tan am e de- sí- re
3. Li se- rái hom e ser- ví- re;
4. Mas qan plus fort m•o co- sí- re,
5. M'í- ras en À- ra- gon dí- re



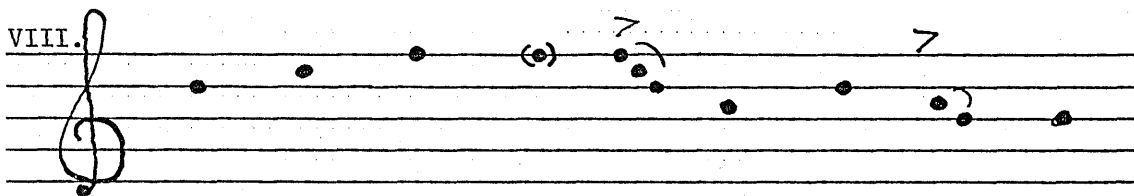
1. Per plāi- zér de l'áu- tra gen.
2. Là- zen- gér qe•l mon se mir
3. E- sāis si•m vol rè- te- nér,
4. En tanz com lo mon pér- pren,
5. C'anc- māis tan jāu- zénz no suī



1. E qar a dréit ès- ci- én,
2. Per mal qez dé- ja à- ve- nír
3. VĒ•- us me tot al sēu pla- cér
4. Non sā- i ú- na tan va- lén
5. Per fin' a- mórs com er suī:16



1. Sāi q'ēu faz fo- lá- ge;
2. No•s tanh qe•m re- creí- a¹⁷
3. Fins, francs, ses bāu- zí- a;
4. De né- gun pa- rá- ge:
5. Q'e a rems et a vé- la



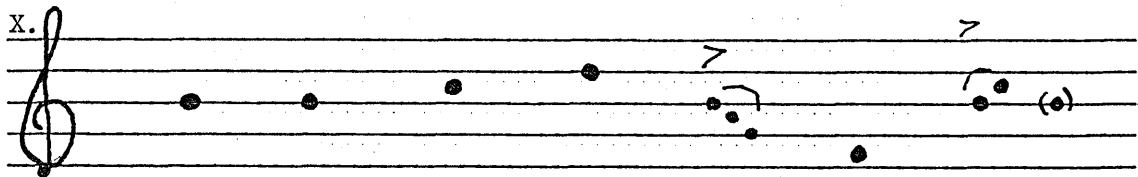
1. C'ad àl- truí don àl- le- grá- ge,
2. Car on plus m'áu- ci e•m gè- reí- a
3. E s'ab āi- tál trî- ca- rí- a,
4. Par q'ēu el sēu sē- gno- rá- ge
5. Po- í- a á- des q'en nos cé- la;

Tornada. Mas vos am ges ú- na mé- la



1. Et a mi pen' e tór- men;
2. Mēilz li dēu ma moz gra- zír
3. Puōsc in sa cort rè- ma- nēr,
4. Ré- māing tot ven- cū- da- mén,
5. Si- tót non qan fāiz granz bruī,

Tornada. No•m prez, car ab vos no suī,



1. Núl- la re, se mal m'en pren,

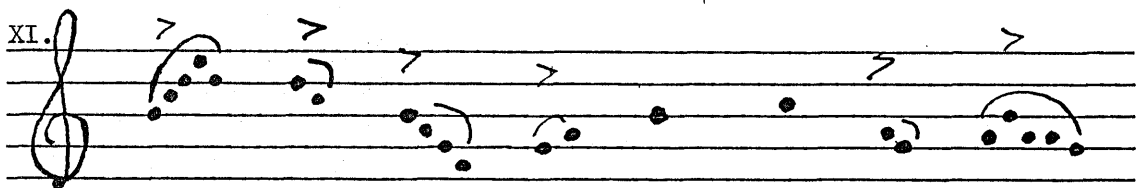
2. Se·l drēiz d'a- mór vōil se- guír

3. Et mon non a nul sa- bér

4. Car nō·i trop mēil- lō- ra- mén,

5. Ni no vōill sáp- chom de cuī

Tornada. Pé- ro, ad ops vos m'és- tuī



1. Non dēu plan- gér del damp- ná- ge.

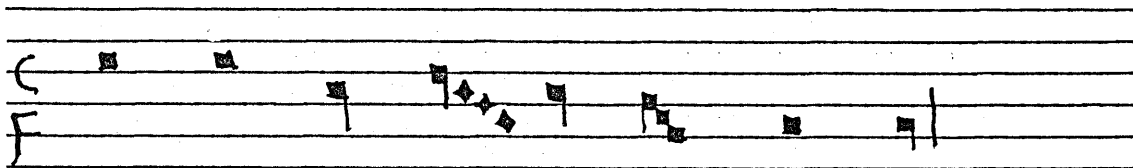
2. Q'és- ters su corz no plāi- deí- a.

3. Par q'ēu can- jés ma fo- lí- a.

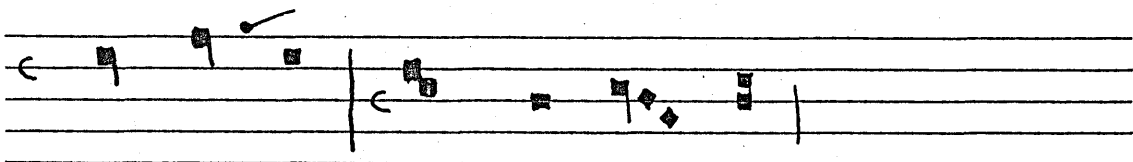
4. Per fór- za o par gra- dá- ge.

5. M·o dic, plus qe·l d'en es- té- la.

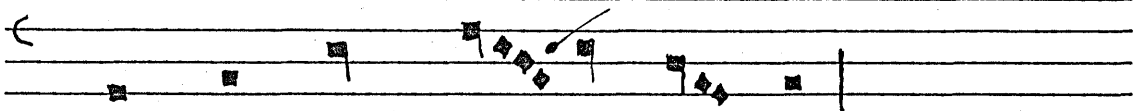
Tornada. Qe·m si- áz gou- vérnz e vé- la.



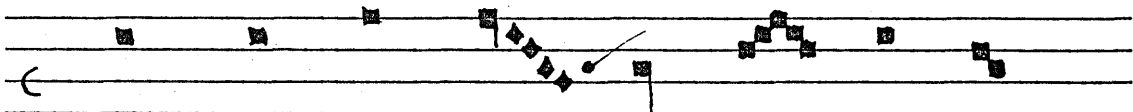
I. A- tres- si com la chan- del- la



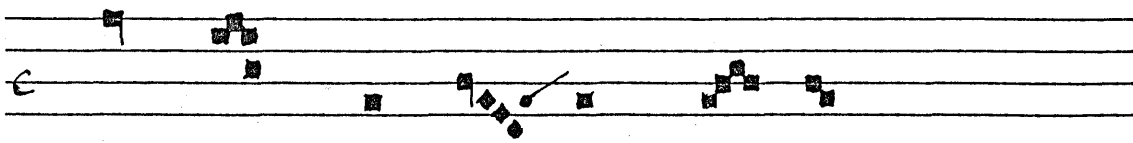
Qe si me- zes- sa des- trui,



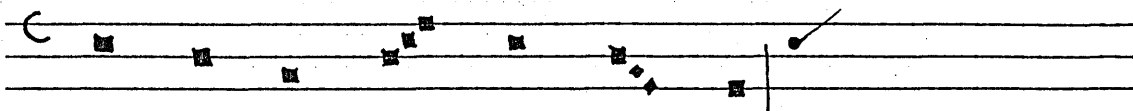
Per far clar- tat ad al- trui,



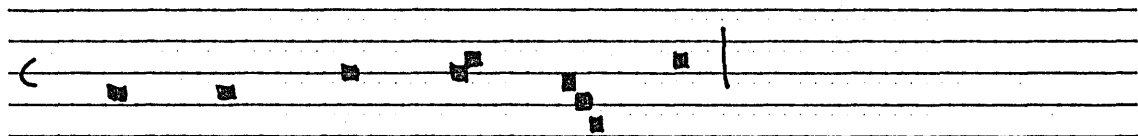
Chant, on plus trach greu mar- ti- re,



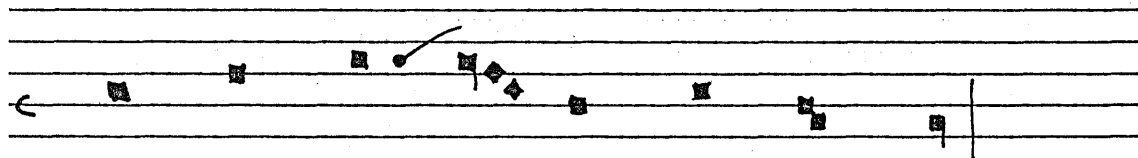
Per plai- zer de l'au- tra gen.



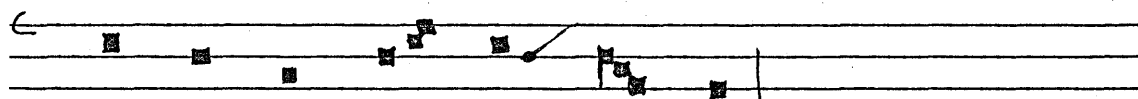
E qar a dreit es- ci- en,



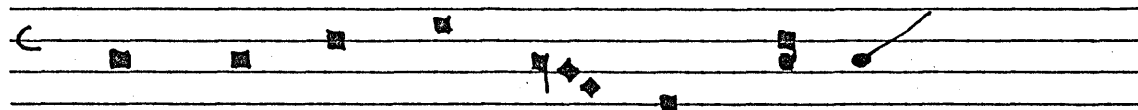
Sai q'eu faz fo- la- ge;



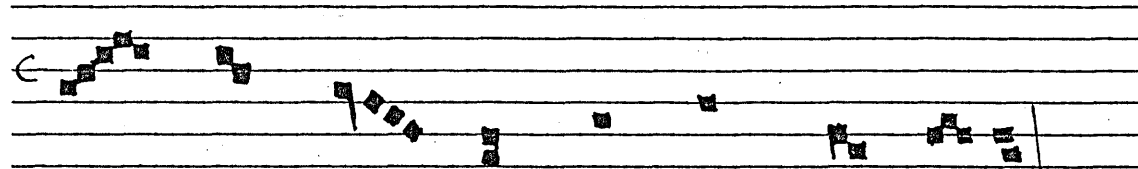
C'ad al- trui don al- le- gra- ge,



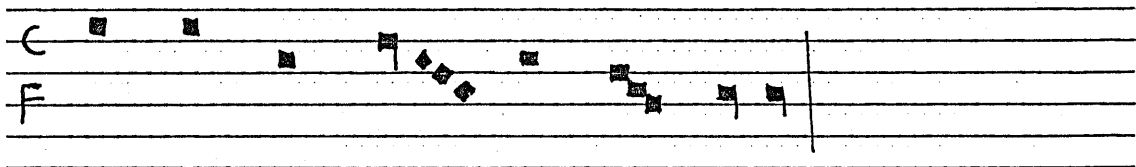
Et a mi pen' e tor- men;



Nul- la re, se mal m'en pren,



Non deu plan- ger del damp- na- ge.



Ritournelle

II. Car ben conosc, per usage,
 Qe lai on amor s'aten
 Vai foldaz en luoc de sen;
 Donc, puos tan am e desire
 Lazenger qe·l mon se mir
 Per mal qez deja avenir

18

Car on plus m'auci e·m gereia
 Meilz li deu ma moz grazir
 Se·l dreiz d'amor voil seguir
 Q'esters su corz no plaideia.

III. Donc, puois am zo qi·m guereia,
 Conos qe m'era blandir;
 Ab celar et a sofrir,
 Li serai hom e servire;
 Esais si·m vol retener,
 Ve·us me tot al seu placer
 Fins, francs, ses bauzia;
 E s'ab aital tricaria,
 Puosc in sa cort remaner,
 Et mon non a nul saber
 Par q'eu canjes ma folia.

IV. Se per null' outra qe sia
 Me pogues mais enriquir,
 Ben agra cor a partir;
 Mas qan plus fort m·o cosire,
 En tanz com lo mon perpren,
 Non sai una tan valen
 De negun parage:
 Par q'eu el seu segnorage
 Remaing tot vencudamen,
 Car no·i trop meilloramen,
 Per forza o par gradage.

V. Chanzos, al port d'alegrage
 On prez e valor s'aten,
 Al rei qi sap et enten
 M'iras en Aragon dire
 C'ancmais tan jauzenz no sui

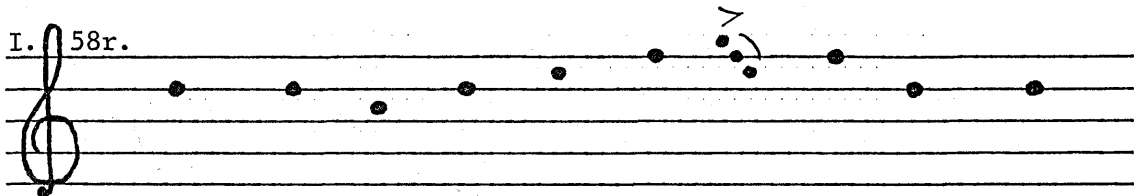
19

Q'e a rems et a vela
 Poia ades q'en no cela;
 Sitot non qan faiz granz brui,
 Ni no voill sapchom de cui
 M'o dic, plus qe.l d'en estela.

Tornada. Mas vos am ges una mela
 No•m prez, car ab vos no sui,
 Pero, ad ops vos m'estui
 Qe•m siaz governz e vela.

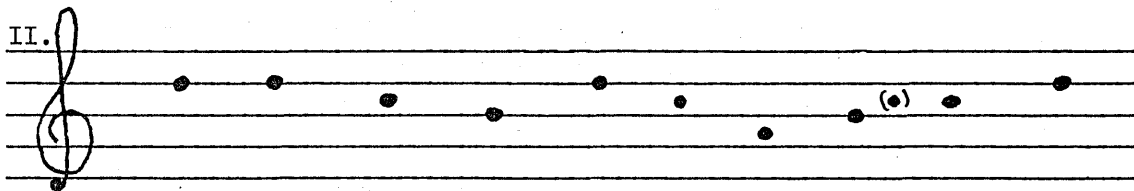
Gui d'Uissel. Se be.m partez mala donna de vos.

I. 58r.

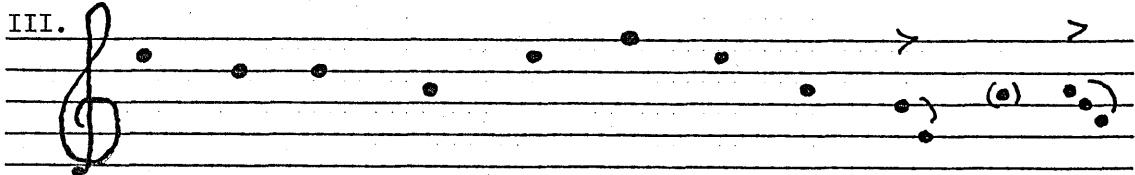


1. Se be.m par- táz, má- la dón- na, de vos,
2. Flo- rát n'ái ěu el māi- órs o cháí- sos,
3. Má- la dón- na fāit m'a- véz e- nuí- os,
4. Má- la dón- na, ĩa n.o cuĩ- dēi qe fos,
5. Tan qom l'on fāiz o don dēi ěs- ser pos,
6. A- dréz fó- ra se tut non es rái- zos,

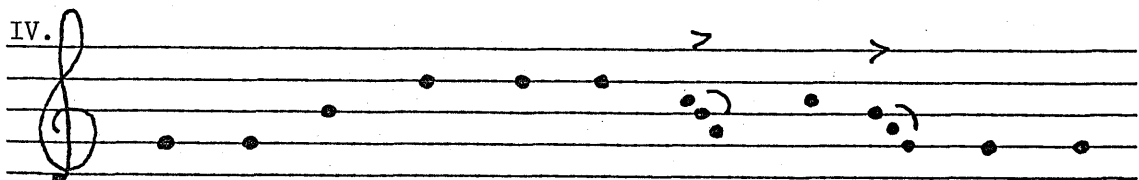
II.



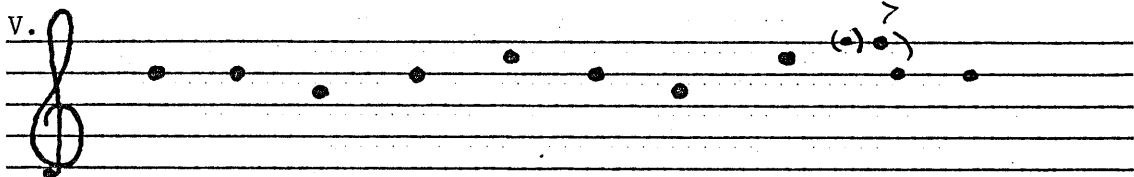
1. Non es rái- zons q'ěu mi pár- ta de chan
2. Venc mi d'ái- tál q'en non i- rá chan- tán
3. E mal di- sénz don non á- gra ta- lán
4. Qe sē.us per- dés no.m o ten- qués a dan
5. E tan lēi- ál con se gár- da de- nián
6. Qe se si- dónz fe- zés ren mal es- tán



1. Ni dè- so- láz, q'èu fa- rá- i sen- blán
2. Q'a- mí non es se tut s'en vā- i ga- bán
3. Et èu sã- i ben c'a mal m•o tor- na- rân
4. C'al à- cuõl- lîrs don vos sã- bi- áz tan
5. Par vos lo dic car sē- us lãu- za- vãn tan
6. Con la cé- les e•l be tra- gês e- nãn

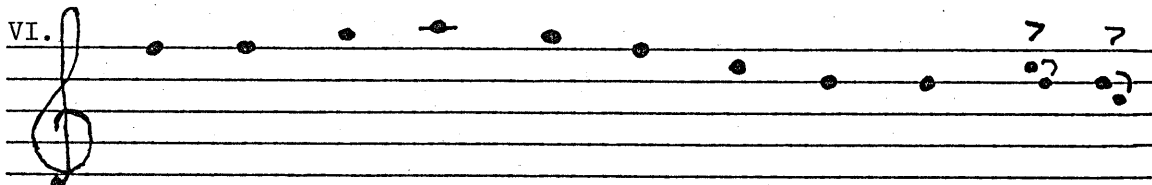


1. Q'èu fos i- ráz d'á- i- zo don suĩ joí- os.
2. Ân- ta ni danz n•a lê- is ho- nórs ni pos.
3. E qe n'er mē- inz pi- sã- da mas chán- zos.
4. E•l gen par- lárs e l'à- vi- nèn rés- pos.
5. Q'an é- ra•l diz vèr- ta- dèrs, e•l faz bos.
6. Mas é- ra non es a- qé- la sã- sos.



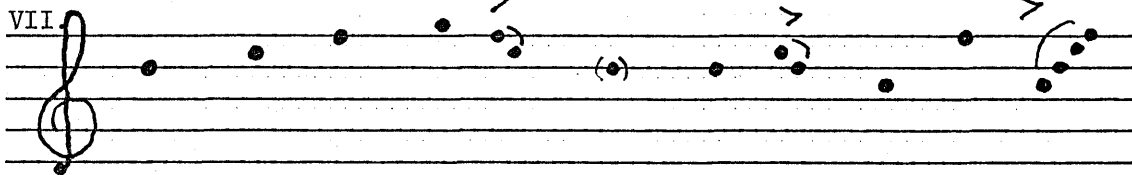
1. Ben fuĩ i- ráz, mas á- ra m'en re- pén,
2. Car si·m cam- jét par un nes- si- a- mén,
3. E qe puēs māis car tan āi lòn- ja- mén
4. Vos fa- zí- an só- bra tó- tas va- lén,
5. Ges par ái- cho non de- véz dir q'ēu m'én
6. Par q'es dēu hoz gar- dár de- fāl- li- mén,

Tornada. Re de ra- zón do- ní- an' e me- tén



1. Car én- prens āi del vós- tre en- sè- gna- mén
2. Si fa- réz luĩ ben lē- u plus fòl- la- mén
3. Vós- tre vo- lér vol- gút en- tèt- a- mén,
4. Mas ar ā- us tolt fol- dát l'a- cuil- li- mén
5. Se tut é- ras, no vos teng par va- lén;
6. Par vos lo dig de tó- tas o en- tén

Tornada. E còn- qe- rén, còn- qe- réç, penz va- lén



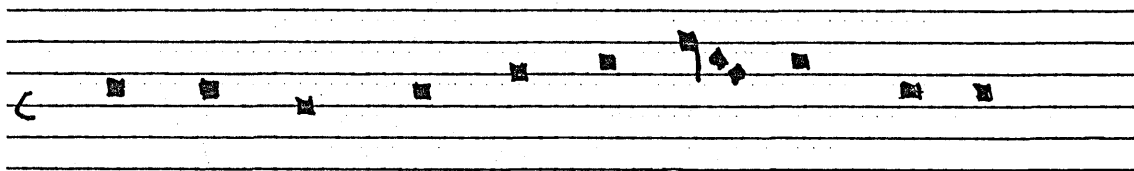
1. Coz puós- ca lē- u can- jár ma vòl- un- tát;
2. Par q'ēu nō- il sāi d'a- qést cām- ja mal- grát;
3. C'ā- is- sí m'é- ra de tor en vos tor- nát;
4. E gen par- lár q'es mes- cláz an ba- rát;
5. Car qi là- is- sáz o q'a ben cò- men- zát,
6. Qe se fā- il- léz no vos er ĩa ce- lát;

Tornada. S'āi- sí lo fā- iz con l'a- véz cò- men- zát;

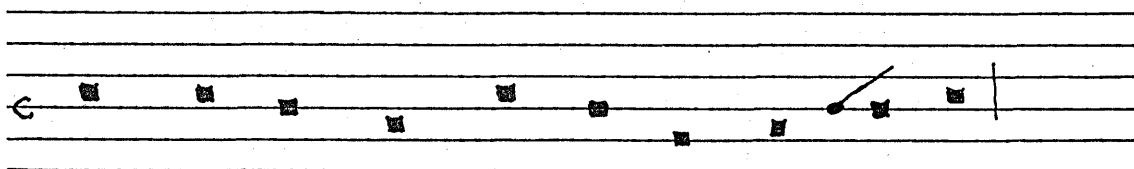


1. Par q'é- ra chan d'ái- zo d'un āi plo- rát.
2. Car càn- ja- réz tro cāi- áz cor can- ját.
3. No sāi dir s'en qe vos fa- záz o fa- dáz
4. Par q'en brēu temp pèr- de- réç la bēu- tát.
5. No val bon penz por ái- cho q'es pas- sát.
6. Anz en vo- lón māis dir de vè- ri- tát.

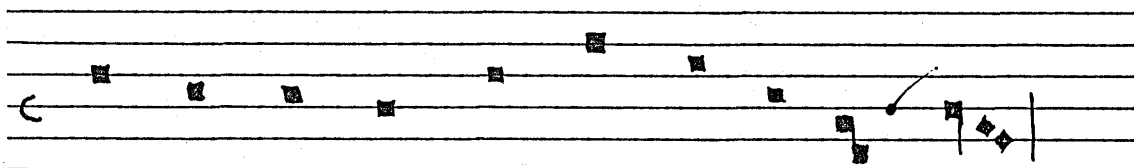
Tornada. O si se non per- dúz a- véz lo grát.



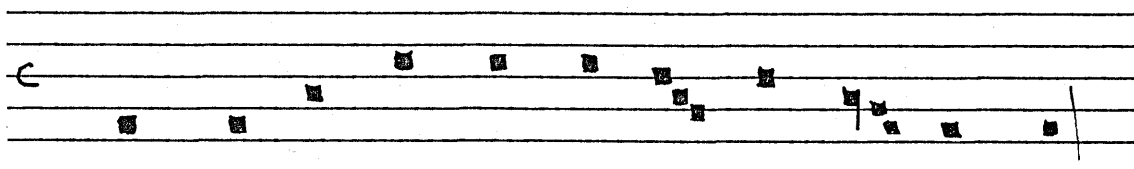
I. Se be·m par- taz, ma- la don- na, de vos,



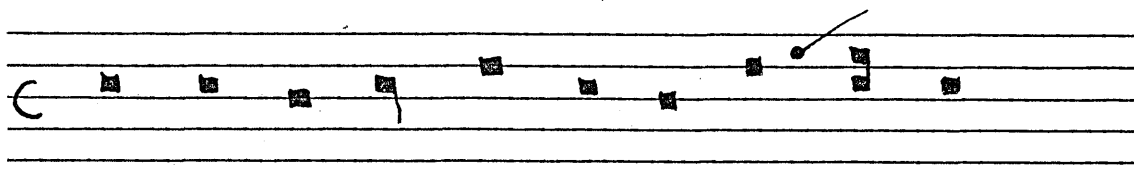
Non es rai- zon q'eu mi par- ta de chan



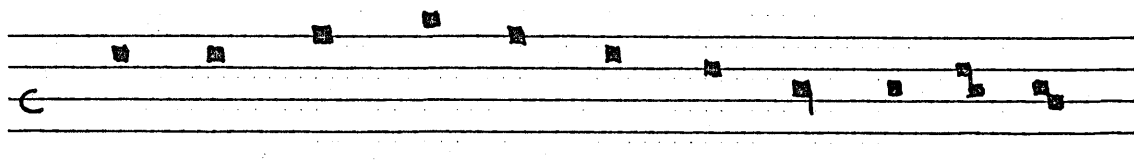
Ni de- so- laz, q'eu fa- ra- i sen- blan



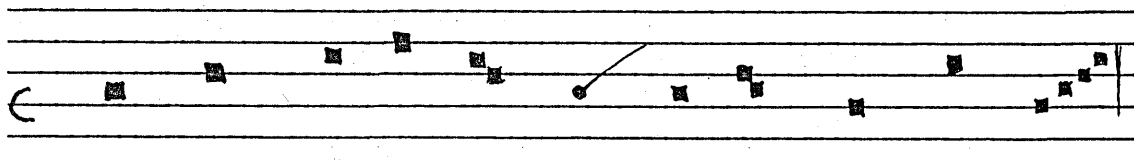
Q'eu fos i- raz d'a- i- zo don sui joi- os.



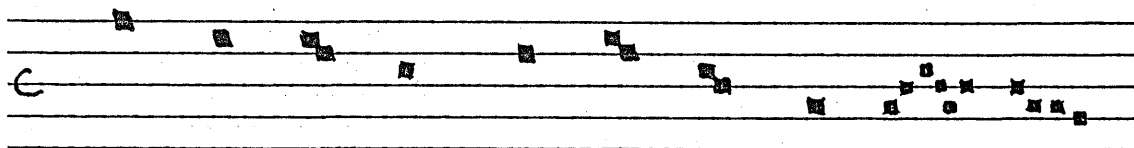
Ben fui i- raz, mas a- ra m'en re- pen,



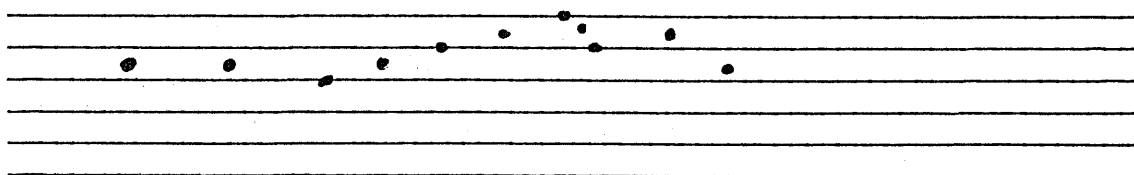
Car en- prens ai del vos- tre en- se- gna- men



Coz puos- ca le- u can- jar ma vol- un- tat;



Par q'e- ra chan d'ai- zo d'un ai plo- rat.



Ritournelle

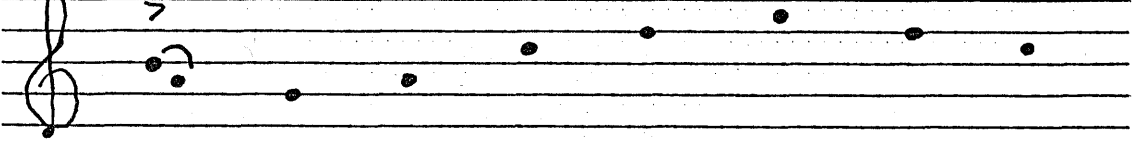
- II. Plorat n'ai eu el maiors o chaisos,
 Venc mi d'aital q'en non ira chantan
 Q'ami non es se tut s'en vai gaban
 Anta ni danz n'a leis honors ni pos.
 Car si·m camjet par un nessiamen,
 Si farez lui ben leu plus follamen
 Par q'eu no il sai d'aqest camja malgrat;
 Car canjarez tro caiaz cor canjat.

- III. Mala donna, fait m'avez enuios,
 E mal disenz don non agra talan
 Et eu sai ben c'a mal m'o tornaran
 E qe n'er meinz pisada mas chanzos.
 E qe pues mais car tan ai lonjamen
 Vostre voler volgut enteramen,
 C'aissi m'era de tor en vos tornat;
 No sai dir s'en qe vos fazaz o fadaz.
- IV. Mala donna, ia n'o cuidei qe fos,
 Qe se·us perdes no m'o tenques a dan
 C'al acuollirs don vos sabiaz tan
 E·l gen parlars e l'avinen respos.
 Vos fazian sopra totas valen,
 Mas ar aus tolt foldat l'acuillimen
 E gen parlar q'es mesclaz an barat;
 Par q'en breu temp perdereç la beutat.
- V. Tan qom l'on faiz o don dei esser pos,
 E tan leial con se garda denian
 Par vos lo dic car se·us lauzavan tan
 Q'an era·l diz vertaders, e·l faz bos.
 Ges par aicho non devez dir q'eu m'en
 Se tut eras, no vos teng par valen;
 Car qi laissaz o q'a ben comenzat,
 No val bon penz por aicho q'es passat.
- VI. Adrez fora se tut non es raizos,
 Qe se sidonz fezes ren mal estan
 Con la celes e·l be trages enan
 Mas era non es aqela sasos.
 Par q'es deu hoz gardar defallimen,
 Par vos lo dig de totas o enten
 Qe se faillez no vos er ia celat;
 Anz en volon mais dir de veritat.

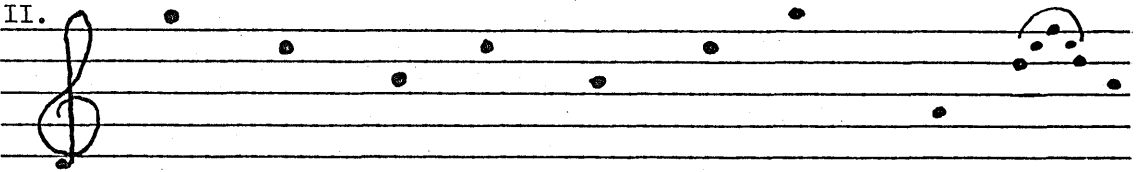
Tornada. Re de razon donian e meten
 E conqeren, conquireç, penz valen
 S'aisi lo faiz con l'avez comenzat;
 O si se non·perduz avez lo grat.

Gui d'Uissel. Ben feira chanzos plus soven.

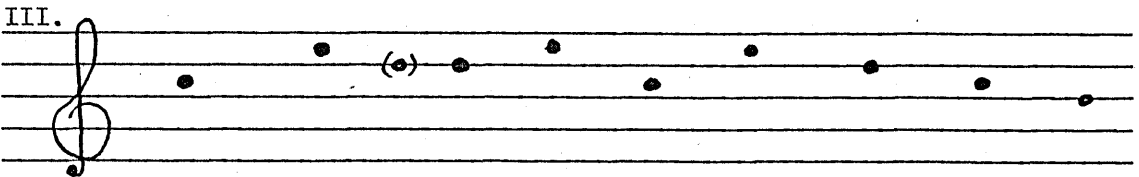
I. 59r.



1. Ben fēi- rá chán- zos plus so- vén,
2. A- má- da vos āi lòn- ja- mén,
3. Dó- na, ben sāi cer- tà- na- mén
4. És- ters sol car vos es- téz gen,
5. Don ab un bāi- sár sòl- a- mén,

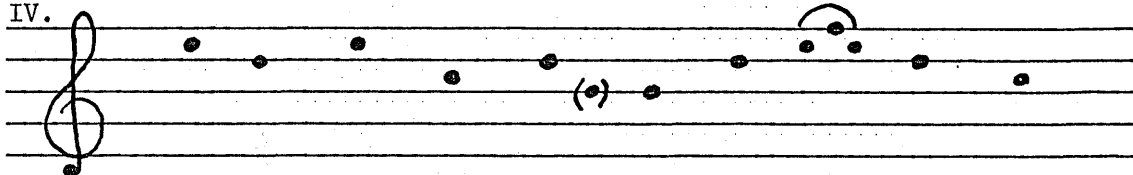


1. Mas e- nōi es tot jorn a dí- re
2. Et en- qér non āi cor qez ví- re
3. Qe.1 mon non pos, dón- na, es- lí- re
4. No trob ra- zón qan mo cons- sí- re
5. A grēu tot qan vōil ni de- zí- re,



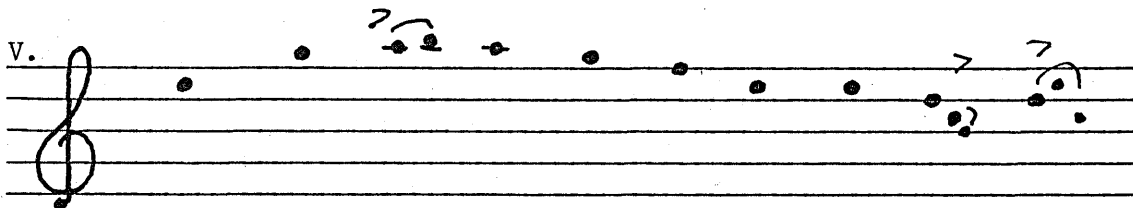
1. Q'ēu plāing per a- mór e sos- pí- re,
2. Duncs si prec hoz vo- léz āu- cí- re,
3. Don qál- qes bes no sí- a dí- re,
4. Si mi fāiz mal qan ĩa.m n'a- í- re,
5. E pos me- téz l'om e no's tí- re,

IV.



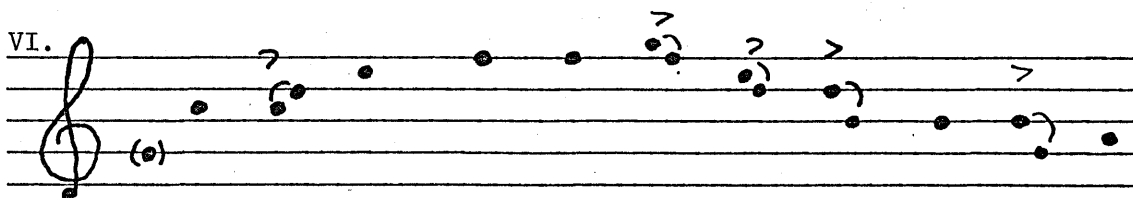
1. Car o sá- bon tras tuīt co- mù- nal- mén;
2. Non ãu- réz ges de bon ra- zòn- a- mén;
3. O qom pès- san non fór- mes plus va- lén;
4. Tan gen l'om fāiz ses far a- zīr- a- mén,
5. Si- váls par mal de l'en- nó- i sa- gén;

V.



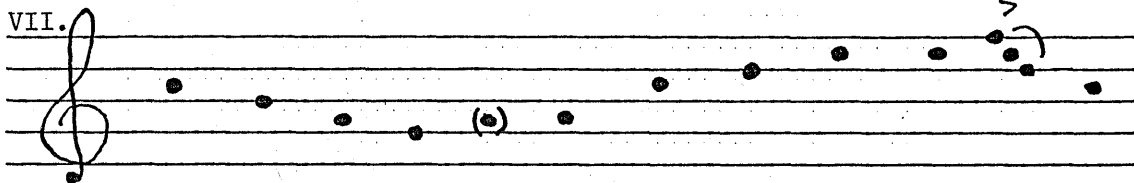
1. Mas ĕu vól- gra motz nōus ab son pla- sén,
2. Anz sap- cház be q'en māi- ór fāl- li- mén
3. Mas vos pas- sáz só- bre toz pès- sa- mén,
4. A bel sén- blan et ab cu- ïl- li- mén,
5. Q'âu- ri- ón dol si·m ve- zī- on jāu- zén,

VI.



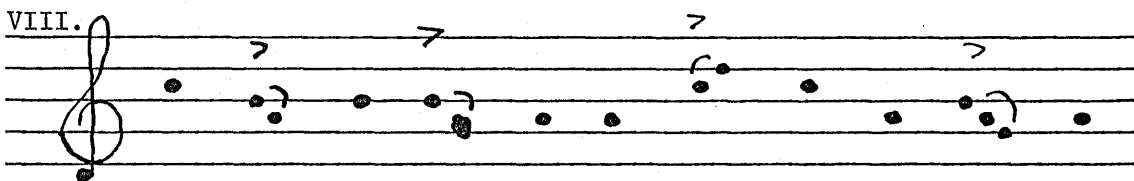
1. Mas re non truōp q'âu- tra vez dit non sí- a.
2. Vos er ten- gút, qaz ál- tra non se- rí- a,
3. E à- tres- sí dic vos qoz no po- rí- a
4. Q'en re- mém- bran mos fols cors chas- cús dí- a;
5. E par a- mōrs dels va- léns cuī plāi- rí- a;

Tornada. Ves a·l bu- zó chán- zos t'en tost t'a- ví- a



1. De qal cáu- sa- us pèn- ga- rái doncs, a- mí- a?
2. C'u- sá- ges es et à- dur- át mǎinz dí- a.
3. Pes- sár a- mór qe fos par a. l a- mí- a.
4. On plus mos senz mo blás- ma e m'en chas- tí- a,
5. Car en- quál m'en s'á- tǎing a còr- te- zí- a,

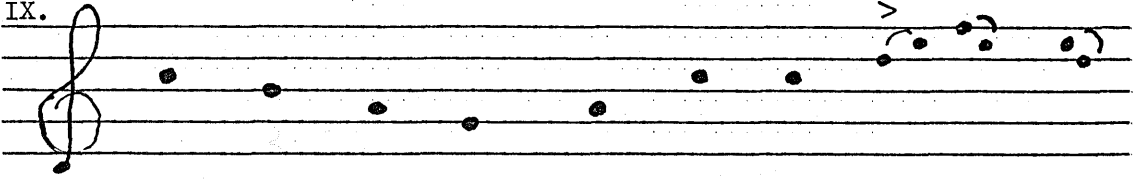
Tornada. A la mè- il- lór fors ú- na qe. l mon sí- a,



1. A qo me- zé- is di- rái d'áu- tre sén- blan,
2. Qoz blás- ma plus qan fā- il cel qan vál- tan,
3. Si- tót non pu- ěs a- vér va- lór tan gran,
4. Mas ěu sá- i ben com es de fīn- a- mán,
5. Qoz fá- za en- nõi als e- nõi- os qi. l fan

Tornada. Q'en lé- is pot hoz a pèn- re co- sís fan

IX.



1. E si fa- rái, no- vél sen- blár mon chan.

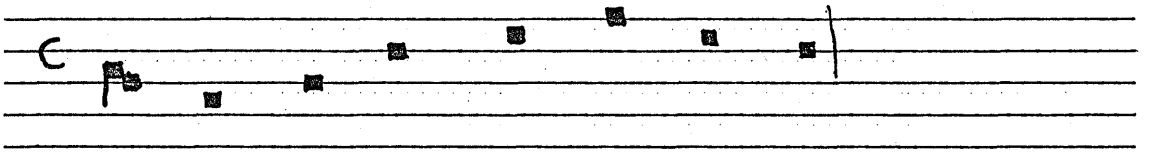
2. Qe dels màl- vaiz no só- ten hoz a dan.

3. En- dréit d'a- mórs si- váls nō·i a en- gán.

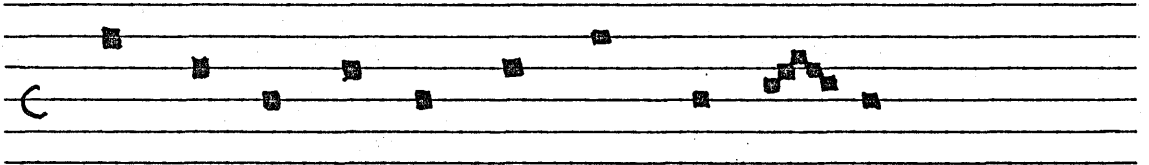
4. Qe·1 senz non a po- dér con- trál ta- lán.

5. Et als a- dréich fāiz oz tot qan vól- ran.

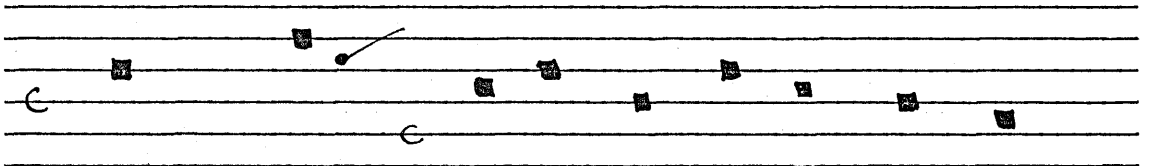
Tornada. Jōis e sò- láz ab gāis cors ben és- tan.



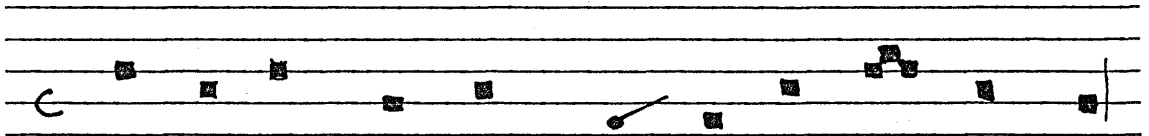
I. Ben fei- ra chan- zos plus so- ven,



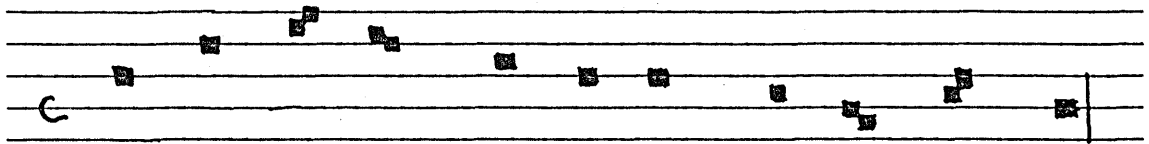
Mas e no. i es tot jorn a di- re



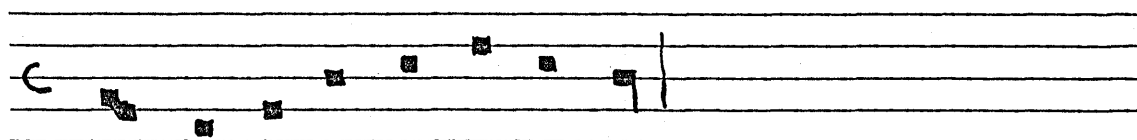
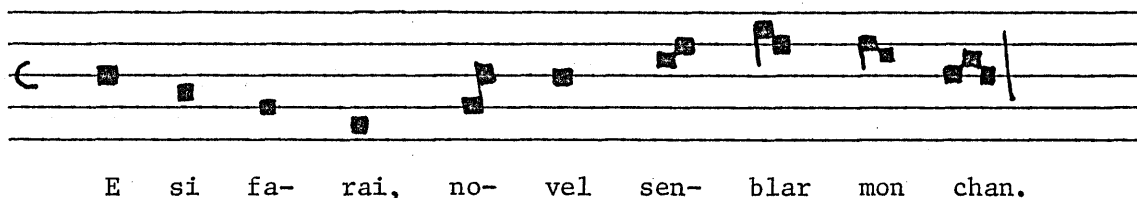
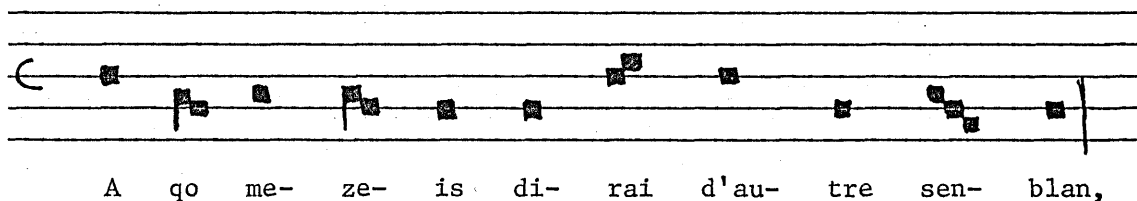
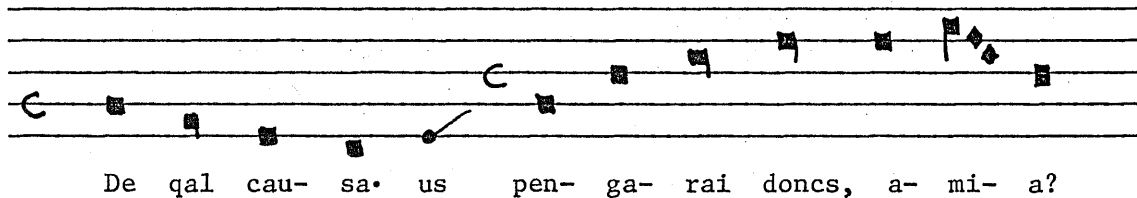
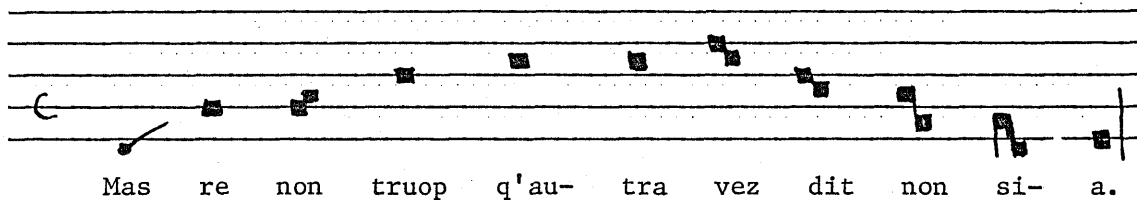
Q'eu plaing par a- mor e sos- pi- re,



Car o sab- on tras tu- it co- mu- nal- men;



Mas eu vol- gra motz no. us ab son pla- sen,



Ritournelle

- II. Amada vos ai lonjamen,
 Et enqer non ai cor qez vire
 Duncs si perchoz volez aucire,
 Non auez ges de bon razonamen;
 Anz sapchaz be q'en maior fallimen
 Vos er tengut qaz altra non seria,
 C'usages es et adurat mainz dia.
 Qoz blasma plus qan fail cel qan valtan,
 Qe dels malvaiz no soten hoz a dan.

III. Donna, ben sai certanamen
 Qe·l mon non pos, donna, eslire
 Don qalqes bes no sia dire,
 O qom pessan non formes plus valen;
 Mas vos passaz sobre toz pessamen,
 E atressi dic vos qoz no poria
 Pessar amor qe fos par a·l amia.
 Sitot non pues aver valor tan gran,
 Endreit d'amors sivals no·i a engan.

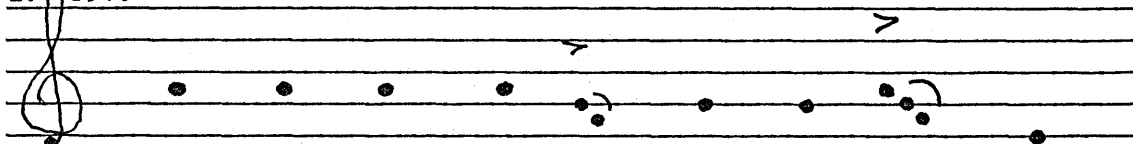
IV. Esters sol car vos estez gen,
 No trob razon qan mo consshire
 Si mi faiz mal qan ia·m n'aire,
 Tan gen l'om faiz ses far aziramen,
 A bel senblan et ab cuillimen,
 Q'en remembran mos fols cors chascus dia;
 On plus mos senz mo blasma e m'en chastia,
 Mas eu sai ben com es de finamen,
 Qe·l senz non a poder contral talan.

V. Don ab un baisar solamen,
 A greu tot qan voil ni dezure,
 E pos metez l'om e n·os tire,
 Sivals par mal de·l ennoi sagen;
 Q'aurion dol si·m vezion jauzen,
 E par amors dels valens cui plaira;
 Car engual m'en s'ataing a cortezia,
 Qoz faz a ennoi als encoios qi·l fan
 Et als adreich faiz oz tot qan volran.

Tornada. Ves a·l buzo chanzos t'en tost t'avia
 A la meillor fors una qe·l mon sia,
 Q'en leis pot hoz a penre cosis fan
 Jois e solaz ab gais cors ben estan.

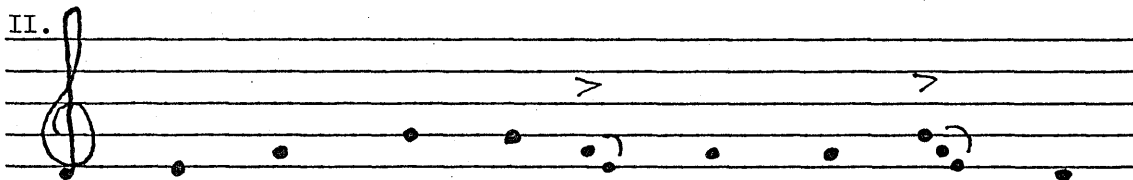
Gui d'Uissel. En tanta guisaz mena amors.

I. 59v.



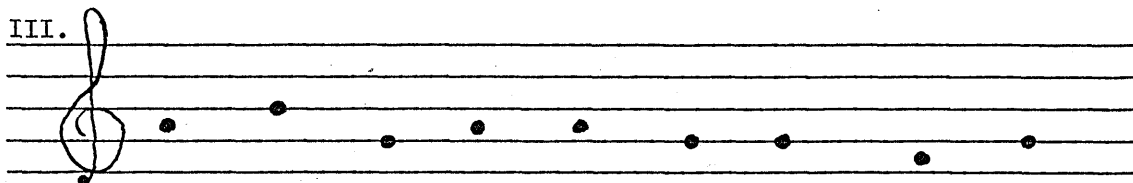
1. En tán- ta gui- sáz mé- na a- mórs
2. Bó- na dó- na, prez e va- lórs
3. Ge- táz m'a- véz de las cla- mórs
4. E ses gen de dos à- ma- dórs
5. E cho es le nuē- is e·l pa- órs

II.



1. C'a pé- nas sãi si dē- ich chan- tár,
2. E còr- tez- í' ab gen par- lár,
3. Ab precz et a mer- cé cla- már,
4. Qan fanz o qes tang ad a- már,
5. Qe m'á- gra fã- iz des- ès- per- ár,

III.



1. O si dē- i pla- gnér o plo- rár,
2. O ill ri en a- mó- ros e clar,
3. Per qez de- véz te- nír plus car,
4. Car trop pot hoz a- mór dop- tár,
5. E par- tír de vos è- lō- i- gnár,

IV.

1. Tan mi dó- na gā- uz e do- lórs;
 2. E gens cors e frés- ca co- lórs;
 3. E fo- gír fēi- gnénz pèr- ja- dórs;
 4. S·il āi on blás- mes es pa- órs;
 5. E vi- rár si po- gués āil- lórs;

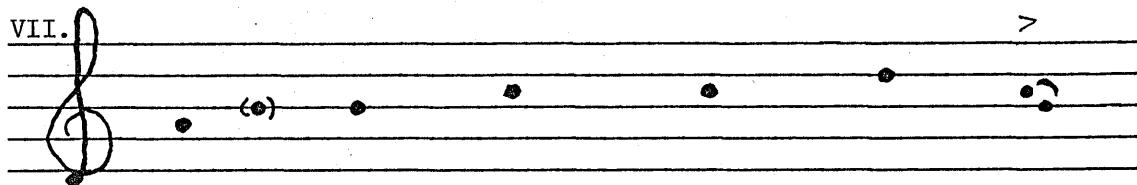
V.

1. Pé- ro, qí·n vol- gués drēiz ju- jár,
 2. Et a genz don non a- véz par,
 3. Qa dón- na fāi bon ès- qí- vár,
 4. Non es o la o bra nō·i par,
 5. Mas tan sa- béz los bens tri- ár,

VI.

1. Mas n'āi mal qe bes, e māi- órs;
 2. Só- bre toz áu- tres fāiz mēil- lórs;
 3. Lo bruīt dels fals de- vī- na- dórs;
 4. Qe grēu er de dó- as co- lórs;
 5. Dels mals e·l sens de las fo- lórs;

VII.



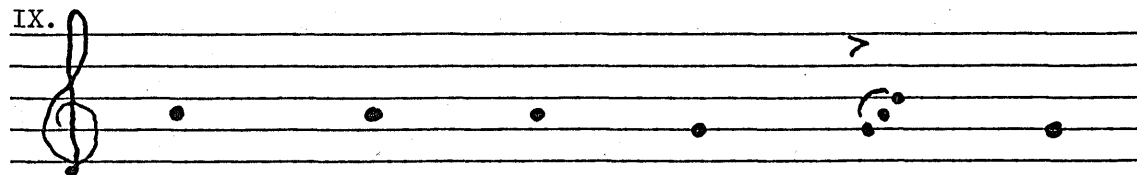
1. Mas tan am fi- na- mén
 2. Vos fan en- tèir- a- mén
 3. Qe per un mal di- sèn
 4. Cors e fāich lòn- ga- mén
 5. Qez á- man e té- men

VIII.



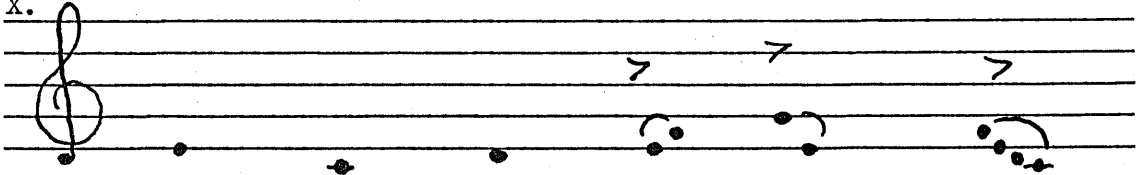
1. Qe·l mal tīeng a nì- en,
 2. Só- bre tó- tas va- lén,
 3. Q'en bel sèn- blan s'en pren,
 4. Sa- béz q'ēu vāu vól- ven,
 5. E cel an e só- fren,

IX.

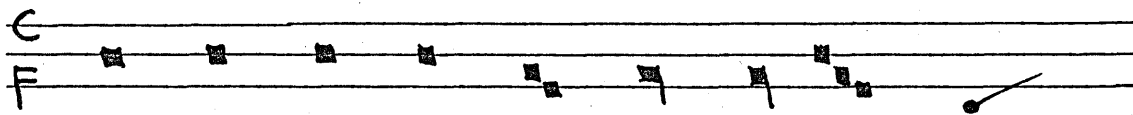


1. E gra- zisc et e- nánz
 2. Per q'ēu suī ben a- mánz
 3. S'en lé- va bruiz tan granz
 4. Tem qe sí- a·l ta- lánz
 5. M'en jāu- zi- rái e- nánz

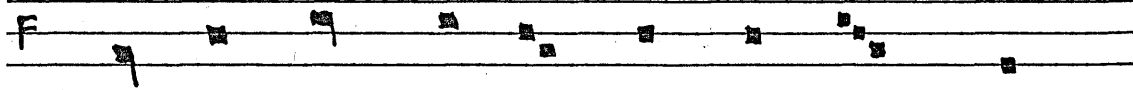
X.



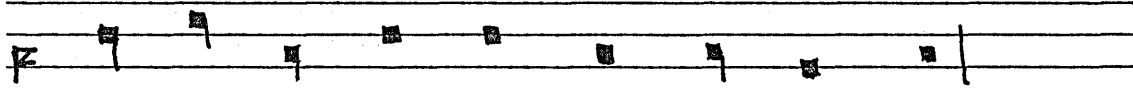
1. Lo bes, per qe•m plaz chánz.
2. Qi suī d'a- mórs cla- mánz.
3. C'a- mórs en- sén- ble en- gánz.
4. Lāi on es lo sen- blánz.
5. Qe si m'é- ra cla- mánz.



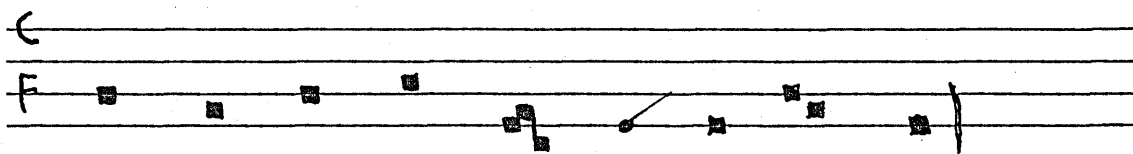
I. En tan- ta gui- saz me- na a- mors



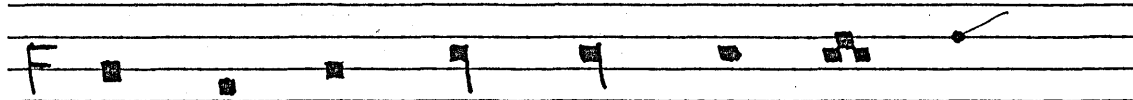
C'a pe- nas sai si de- ich chan- tar,



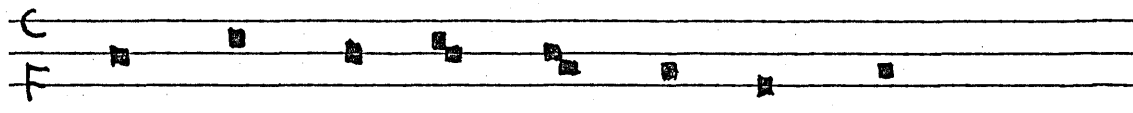
O si de- i pla- gner o plo- rar,



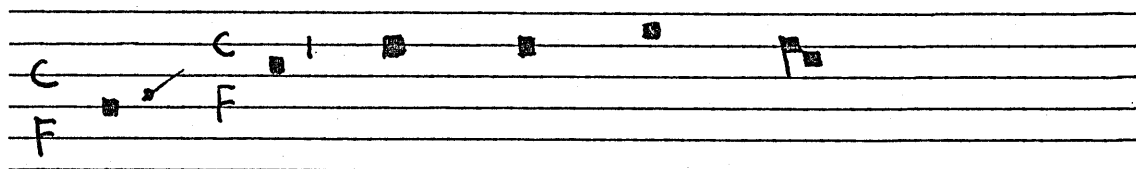
Tan mi do- na ga- uz e do- lors;



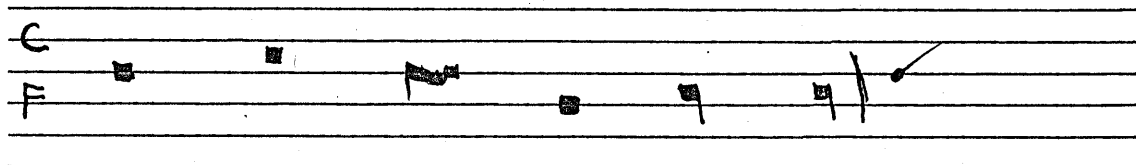
Pe- ro, qi·n vol- gues dreiz ju- jar,



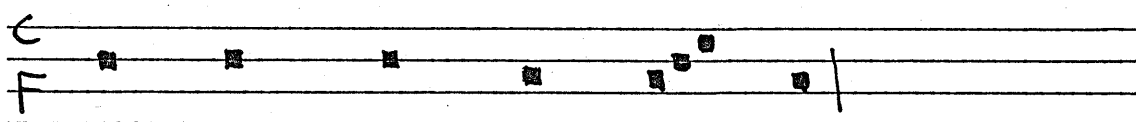
Mas n'ai mal qe bes, e mai- ors;



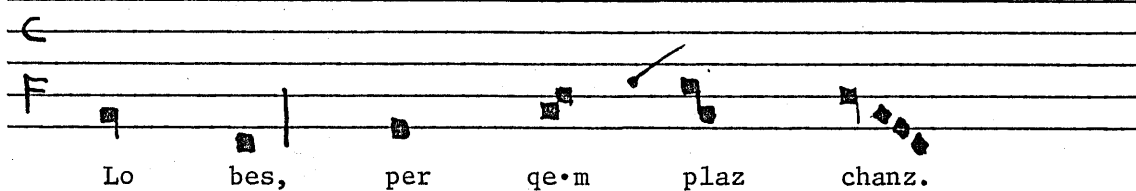
Mas tan am fi- na- men



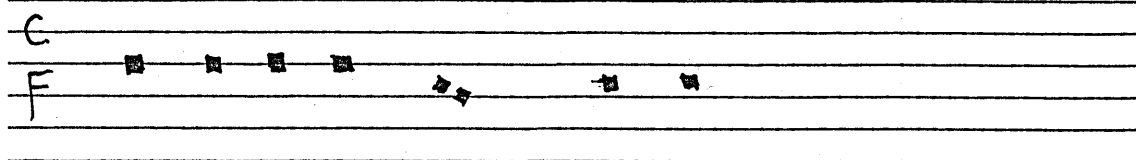
Qe·l mal tieng a ni- en,



E gra- zisc et e- nanz



Lo bes, per qe·m plaz chanz.

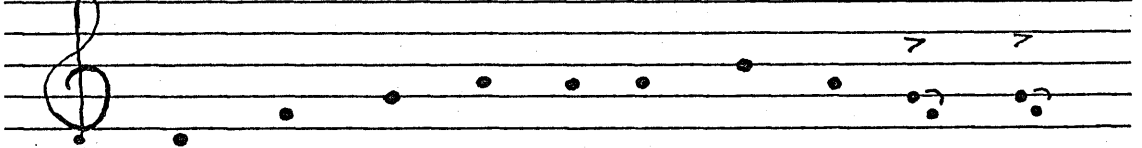


Ritournelle

- II. Bona dona, prez e valors
 E cortezi' ab gen parlar,
 Oill ri en amors e clar,
 E gens cors e fresca colors;
 Et a genz don non avez par,
 Sobre toz autres faiz meillors;
 Vos fan enteiramen
 Sobre totas valen,
 Per q'eu sui ben amanz
 Qi sui d'amors clamanz.
- III. Getaz m'avez de las clamors
 Ab precz et a merce clamar,
 Per qez devez tenir plus car,
 E fogir feignenz perjadors;
 Qa donna fai bon esquivar,
 Lo bruit dels fals devinadors;
 Qe per un mal disen
 Q'en bel senblan s'en pren,
 S'en leva bruiz tan granz
 C'amors enseuble enganz.
- IV. E ses gen de dos amadors
 Qan fanz o qes tang ad amar,
 Car trop pot hoz amor doptar,
 Si·l ai on blasmes es paors;
 Non es o la o bra no·i par,
 Qe greu er de doas colors;
 Cors e faich longamen
 Sabez q'eu vau volven,
 Tem qe sia·l talanz
 Lai on es lo senblanz.
- V. E cho es le nueis e·l paors
 Qe m'agra faiz desesperar,
 E partir de vos eloignar,
 E virar si pogues aillors;
 Mas tan sabez los bens triar,
 Dels mals e·l sens de las folors;
 Qez aman e temen
 E cel an e sofren,
 M'en jauzirai enanz
 Qe si m'era clamanz.

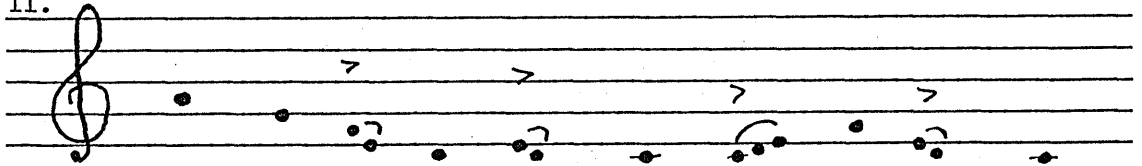
Perdigon. Los mals d'amors ai eu ben toz apres.

I. 64r.



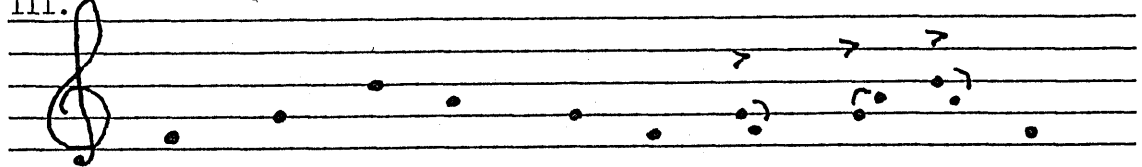
1. Los mals d'a- mōrs āi ēu ben toz a- prēs,
2. C'à- tres- sí cre q'a mo- rír m'à- ven- gués,
3. E lēu perz o suī mes- fáiz ni mes- prēs,
4. La gran bel- tát e- l va- lór q'en lēi és,
5. Ēu et a- mōrs sez de tal guīs em- prēs,

II.

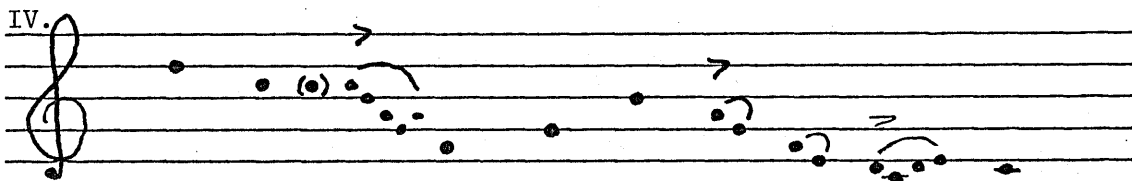


1. Mas anc lo bes non pōis un jorn sa- bér,
2. Ōu jū- ra- rí- a toz temps ses mon plāi- zér,
3. Car sol vos āus dē- si rár ni vo- lér,
4. Ab toz bos āips q'en don- na pōs- sca a- vér,
5. C'ó- ra ni jor, nuīt, ni māi- tín ni- sér,

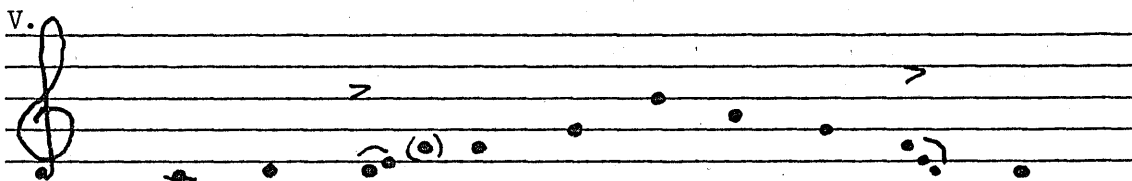
III.



1. E se no fos car ēu āi bon es- pér
2. Donc nó- mes mēilz q'ēu mo- rá en bon es- pér
3. Ges per āi- tál noz tuōil de bon es- pér
4. Mi fan es- tár á- des en bon es- pér
5. Nos part de mi ni ēu de bon es- pér

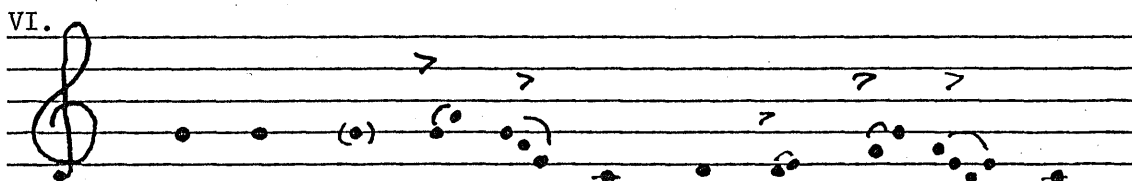


1. En cui- dé- ra q'en non i a- gués ges;
2. Q'a ĩa vi- da q'en ĩa pos non ten- gués;
3. Qe ma- gér tort per- dón- na ben mer- cés;
4. Qe ĩa no cre q'en ges és- ser po- gués;
5. Qe morz m'á- gra la do- lór tan granz és;



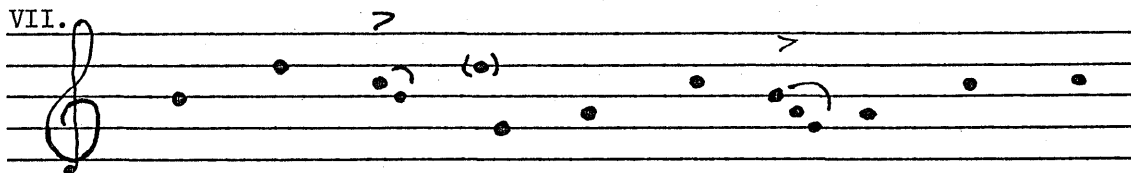
1. Et á- gran drēiz q'ēu fos des- ès- pe- ráz,
2. Cāis- sáz es morz toz hoz q'en vīu i- ráz,
3. Pé- ro, se·l tort mi fos a- drēiz ju- jáz,
4. Qe lāi on es toz áu- tres bes pāu- sáz,
5. Sen bon es- pér no fō- ra a- sè- gu- ráz,

Tornada. Mas s'ēu un jor fos a- míc à- pe- láz,



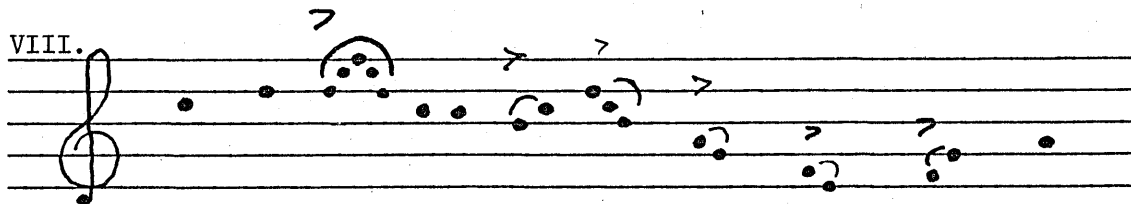
1. Tan āi a- māt et anc no fuī a- máz;
2. A cui non es jōis ni pla- zér do- náz;
3. Ēu no cui- dé- ra és- ser tan en col- páz;
4. Qe nō·i sí- a mes sa hu- mī- li- táz;
5. Pé- ro, non es en re mer- máz;

Tornada. De tan bon cor con èu li suī do- náz;



1. Pé- ro, se·l ben es tan dolz e plai- sénéz
2. Mēu suī be cel q'en né- gus jāu- zi- ménz
3. Qe né- gus drēiz non pot és- ser guī- rénz
4. S'on fāi so- frír ma do- lór bòn- a- ménz
5. Qe luncs es- pér m'áu- ra fāiz lòn- ja- mén

Tornada. A·l la bēl- la don nos part mons ta- lénz



1. Com es lo mals an- guí- sos e co- sénéz,
2. Non pot dar jōi per q'ēu sí- a jāu- zénéz,
3. — — — — — — — — — —
4. C'u- mī- li- táz mer- cés e chāu- si- ménz,
5. Es- tár ma- ríz e a granz pès- sa- ménz,

Tornada. Anc tan a- mór non des- tréinz māl- a- ménz,

IX.



1. Anz vōil mo- rír q'ēu an- cār no l'a- tén- da.

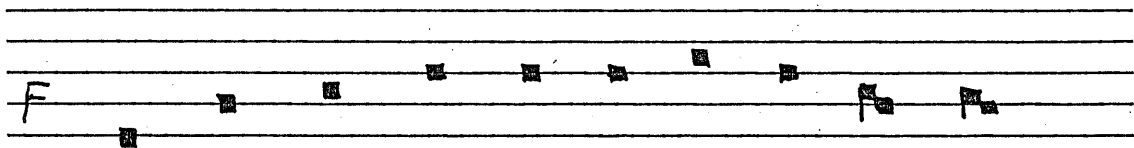
2. Tro c'a mi- dónz plá- za q'en mer- cé prén- da.

3. Per qe ma- gr'ops q'en mer- cé mi de- fén- da.

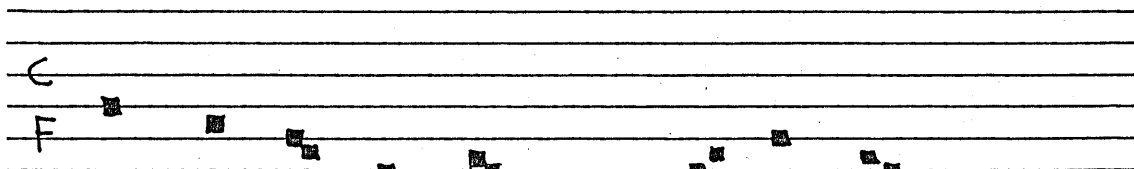
4. Me pot va- lér sol c'a mi- dónz s'en prén- da.

5. Ez en- qér a- tén q'en plus car me vén- da.

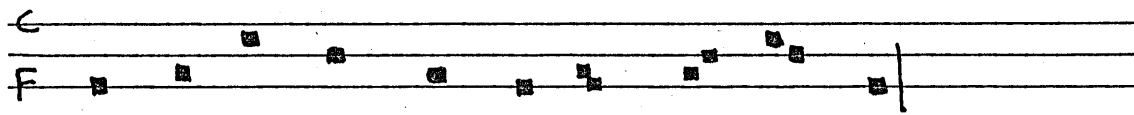
Tornada. Qe nēis lo jorn non a- gués fāiz es- mén- da.



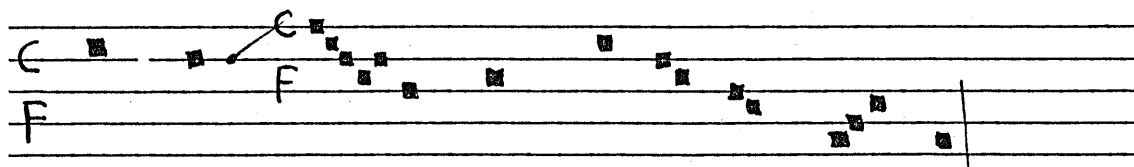
I. Los mals d'a- mors ai eu ben toz a- pres,



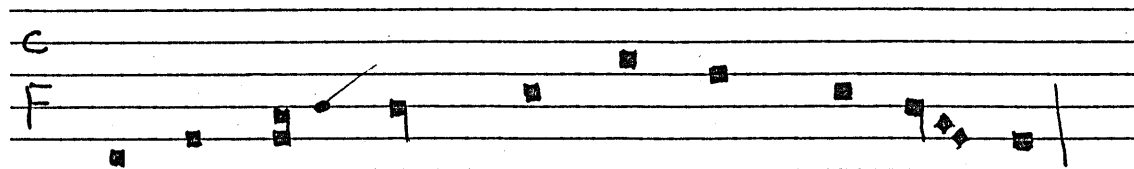
Mas anc lo bes non pois un jorn sa- ber,



E se no fos car eu ai bon es- per



En cui- de- ra q'en non i a- gues ges;



Et a- gran dreiz q'eu fos des- es- pe- raz,

Tan ai a- mat et anc no fui a- maz;

Pe- ro, se.l ben es tan dolz e plai- senz

Com es lo mals an- gui- sos e co- senz,

Anz voil mo- rir q'eu an- car no l'a- ten- da.

Ritournelle

II. C'atressi cre q'a morir m'avengues,
 Ou juraria toz temps ses mon plaizer,
 Donc nomes meilz q'eu mora en bon esper
 Q'a ia vida q'en ia pos non tengues;
 Caissaz es morz toz hoz q'en viu iraz,
 A cui non es jois ni plazer donaz;
 Meu sui be cel q'en negus jauzimenz
 Non pot dar joi per q'eu sia jauzenz,
 Tro c'a midonz plaza q'en merce prenda.

III. E leu perz o sui mesfaiz ni mepres,
 Car sol vos aus desirar ni voler,
 Ges per aital noz tuoil de bon esper
 Qe mager tort perdonna ben merces;
 Pero, se·l tort mi fos adreiz jujaz,
 Eu no cuidera esser tan en colpaz;
 Qe negus dreiz non pot esser guirenz

Per qe magr'ops q'en merce mi defenda.

IV. La gran beltat e·l valor q'en lei es,
 Ab toz bos aips q'en donna possca aver,
 Mi fan estar ades en bon esper
 Qe ia no cre q'en ges esser pogues;
 Qe lai on es toz autres bes pausaz,
 Qe no·i sia mes sa humilitaz;
 S'on fai sofrir ma dolor bonamenz
 C'umilitaz merces e chausimenz,
 Me pot valer sol c'a midonz s'en prenda.

V. Eu e amors sez de tal guis empres,
 C'ora ni jor, nuit, ni maitin niser,
 Nos part de mi ni eu de bon esper
 Qe morz m'agra la dolor tan granz es;
 Sen bon esper no fora aseguraz,
 Pero, mos mals non es en re mer-maz;
 Qe lunçs esper m'aura faiz lonjamen
 Estar mariz e a granz pessamenz,
 Ez enqer aten q'en plus car ne venda.

Tornada. Mas s'eu un jor fos amic apelaz,
 De tan bon cor con eu li sui donaz;
 A·l la bella don nos part mons talenz
 Anc tan amor non destreinz malamenz,
 Qe neis lo jorn non agues faiz esmenda.

Notes. Chapter Four

¹Chapter Two, p. .

²H. A. Clarke, Pronouncing Dictionary of Musical Terms. (Philadelphia: Theodore Presser Co., 1896), p. 10.

³See the Sesini charts in Chapter Three.

⁴Dom André Mocquereau, Paléographie musicale, VII, Solesmes, 1889-1925. See also: Dom André Mocquereau, Le nombre musical grégorien, Tournai, 2 vols., 1908, 1927.

⁵See Chant e deport transcriptions in Chapter Three.

⁶See De Coussemaker chart in Chapter Three.

⁷T. Gérold, La Musique au Moyen Âge, Paris, 1932, p. 175.

⁸Maurice Grammont, Petit traité de versification française. (Paris: Librairie Armand Colin, 1947), pp. 16-22.

⁹Frederick V. Grunfeld, "The Troubadours," in Horizon, Summer, 1970, p. 19.

¹⁰Denis Stevens, Musical director, History of European Music: Music of the Early Middle Ages. (Phonograph record.) (New York: The Musical Heritage Society, Inc.), II, 2.

¹¹Stevens, p. 1.

¹²Ugo Sesini, Le melodie Trobadoriche nel Canzoniere provenzale della Biblioteca Ambrosiana in Studi Medievali, N.S., XIII, Torino, 1940, 76.

¹³Hendrik van der Werf, The chansons of the Troubadours and Trouvères. (The Hague: Martinus Nijhoff, 1972).

¹⁴A Diplomatic Edition (excluding the musical notation) of the Ambrosian Manuscript was made by Prof. Giulio Bertoni, Il Canzoniere provenzale della Biblioteca Ambrosiana R. 71. Sup. (Dresden: Max Niemeyer, 1912).

¹⁵The performer will notice that the first melodic line is repeated (without words) after the neumatic reproduction of the first stanza. I would suggest using this melodic line for the ritournelle.

¹⁶Missing line in ms G; line furnished from: M. Raynouard, Choix des poésies originales des Troubadours, III (Paris: Imprimerie Didot, 1820), p. 127.

¹⁷Missing line in ms G; line furnished from Raynouard, p. 128.

¹⁸Raynouard edition, p. 127, provides this line: "Per fin'
amors com er sui:"

¹⁹Raynouard edition, p. 128, provides this line: "No•s tanh
qe•m recreia."

CONCLUSION

In this study, I have examined critically various theories used in assigning rhythmic patterns to Troubadour poetry and music. Since both were transcribed without rhythmic notation, several conflicting modern systems have developed.

Rhythm should be defined as the flow or movement within or between parts. There are the natural rhythms of the universe and the aesthetic rhythms of man. In either case, rhythm should not be confused or used synonymously with meter.

I have argued that the Troubadours, when placed in their correct historical and environmental setting, reflect a rhythmic rather than "metered" approach to the poetic/musical entity. Even though the Troubadours inherited a rich body of musical tonality and theory, their quadrangular notational system did not indicate rhythmic duration of time. The rhythm was, therefore, dependent upon the verse. The Troubadours were masters of rhyme and stanza structure, but the musicologists (De Coussemaker, Beck, Aubry, and Sesini) ignored the fact that metrics is a part of rhythm.

These same musicologists also ignored the Occitan rules for textual accentuation by erroneously and arbitrarily changing the normal Occitan accents to fit the "strong" beats of the modern musical measure and to fit their view that all medieval pieces are "measured" in ternary meter. Their views are based on the thirteenth-century ars mensurabilis treatises, produced in a period posterior to

that of the Troubadours. As a result, the theories of the musicologists are anachronistic, and poetry is subverted in favor of the musical rhythm, a serious distortion of the total musical/poetic entity.

A systematic comparison of the theories and transcription systems proposed by Edmond De Coussemaker, Jean Beck, Pierre Aubry, and Ugo Sesini revealed that they are based on regular ternary meter and on modern tastes in music. I have included complete charts, summarizing their transcription theories and systems, as an aid for future transcribers.

Through critical analysis of the four systems, I uncovered a number of apparent errors. I take issue with the four musicologists by submitting the following propositions: Troubadour poetry is not: 1) the same as Trouvère poetry; 2) "measured" like the thirteenth-century treatises on polyphony; 3) ternary (or even binary); 4) "metered" by regular patterns; 5) concerned with mandatory pauses and musical rests at the end of each verse-line; 6) separated from or subjugated to the music; 7) founded on the measure; 8) founded on a quantitative accent alone.

I have synthesized a new theory for the assigning of rhythms to the Troubadour works. My theory is designed to avoid the errors of the musicologists listed above, and to provide a valid, reliable, and objective system for the use of future transcribers. My approach assumes the total fusion of the musical/poetic entity and is formulated according to the following premises: 1) the verbal portion of the work provides the content and most of the rhythmic devices for the Troubadour compositions; the irregular accentuation patterns in the

textual accents and the extremely sophisticated metrics of the poetic structure serve to create distinctive and interesting patterns for monodic music and poetic subject-matter; 2) the non-verbal side of the work provides the mood and sonorous atmosphere of splendor and pomp; the Troubadour music is clearly spiritual, dignified, and lofty; these qualities are achieved through limited vocal range, avoidance of rhythmic complexities, and frequent repetitions of melodic patterns; 3) rhythm and content are the principal orienting features of the poetry, and sonority, mood, and mystical setting are the principal orienting features of the music, but the interrelationships are many and subtle; certainly poetry contributes some to sonority and music adds some to the rhythm; 4) the Occitan language is a cadenced language, innately concerned with textual accent; accents are spaced irregularly, and the rhyme-syllable does not always receive an accent; thus the Troubadours were able to alleviate a "sing-song" monotony.

A work of art is always an artistic rather than mechanical combination. By insisting on the primacy of the total musical/poetic entity in the determination of rhythmic patterns, I have been able to emphasize this fusion. This fusion in turn reflects appropriately the original performance-orientation of these works. The system I have proposed will facilitate future interdisciplinary research by philologists, musicologists, and literary scholars.

My contribution includes a new format and transcriptional system for the musical/poetic entity: 1) all unadorned neumes are transcribed as "●" to avoid the modern meters suggested by the quarter notes, half notes, etc.; 2) all ligatures are tied together by the "slur" sign with a sforzando sign ">" placed at the head of the

ligature; 3) all primary stresses of the textual accent are indicated by the sign "˘" and all secondary stresses are designated with "˘~"; 4) the sforzando and textual accent signs are to be interpreted as sustaining, tonic, dynamic, or a combination of these accents -- according to the performer's individual style and tastes; 5) a modern transcription, based on the above principles, includes each stanza line for the corresponding melodic line; 6) following the modern transcription is an adapted transcription of the neumatic notation and of the sequential stanza structures as they appear in the chansonniers. The modern notational system proposed allows greater flexibility for the rhythmic (as opposed to "metered") texture of the musical poem. The format provides all of the tools needed for ease in performance and for metrical, philological, and musicological studies.

In the course of formulating a new system for assigning rhythms to the Troubadour musical poems, I have been able to make two other research contributions in this study: 1) a collection of data in the appendices, including a new format for comparative vowel evolution study from Classical Latin to Vulgar Latin to the daughter languages, a list of published Troubadour songs, a list of the chansonniers, biographies of the Troubadours, representative examples of Troubadour genres, and a chart showing the graphic variants of neumes; and 2) the transcription of six unpublished Troubadour songs -- one from Manuscript "W" and five from the Ambrosian Manuscript "G."

Much work remains to be done in the area of Troubadour research. Up until now, the Troubadour musical/poetic entity has been divided among philologists, musicologists, and literary scholars for special-interest studies. I hope the system I have proposed will encourage

others to build upon or to work within this framework of interdisciplinary research so as to make available the innumerable Troubadour musical poems that have not yet been published, and to consolidate the fragmented published pieces into transcriptions for anthologies of each chansonnier. These objectives need to be accomplished if a comprehensive perspective on Provençal culture and creativity is to be possible.

I plan to make such an anthology and transcription of the Ambrosian Manuscript "G," using the system and format I have presented in this study. In the process of adding thirty-three unpublished Troubadour works notated with music (plus those without musical notation in the Ambrosian Manuscript), I shall also convert the forty-eight songs published formerly by Sesini into my system and format, adding, of course, the omitted stanzas.

Continuing on the subject of future research, it is clear that we need a better working definition of lyric poetry. All we have now is a content-centered definition, and even that is a vague statement which poses personal sentiment against the telling of external events. We need further investigation of how 'poetry' worked to find substitutes for the intrinsic sonority of music. Some of these substitutes can be discovered in the tone color, texture, and rhythmic devices which are so beautifully and totally fused in the Troubadour works -- a sonorous fluidity set in contrast to an irregular rhythmic tension. Such research should begin, therefore, with the Troubadour lyricism of the musical/poetic entity. Music and poetry have always been closely allied. The quest for a better

definition of lyric poetry may lead to the study of what Troubadour poems lack without music and what Troubadour music lacks without words.

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Appendix A: A list of cansos translated into modern notes.

Ugo Sesini, Le melodie trobadoriche nel Canzonere provenzale della Biblioteca Ambrosiana, in "Studi medievali," N.S., XII, 1939, pp. 7-8.

(I) A. Restori, Per la storia musicale dei Trovatori provenzali, in Rivista Musicale Italiana, II, 1895, pp. 1-22; III, 1896, pp. 231-260; 407-443.

1) Can vei la lauzeta mover	Bernart de Ventadorn	II, 10
2) De josta·ls breus jorns	Peire d'Alvergne	II, 13
3) A l'entrada del tems clar	?	II, 21
4) L'autrier jost'una sebissa	Marcabru	II, 22
5) Reys glorios	Guiraut de Borneill	III, 232
6) Kalenda maya	Raimbaut de Vaqueiras	III, 236
7) Pus astres no m'es donatz	Guiraut Riquier	III, 237
8) Lo ferm voler	Arnaut Daniel	III, 243
9) Chanson do·ill mot son plan	Arnaut Daniel	III, 243
10) A chantar m'er	Beatritz de Dia	III, 244
11) Pos a saber mi ven	Raimbaut d'Aurenga	III, 245
12) Be m'an perdut	Bernart de Ventadorn	III, 246
13) Ab joi mou lo vers	Bernart de Ventadorn	III, 248
14) Lanquand li jorn	Jaufre Rudel	III, 249
15) Pax in nomine domini	Marcabru	III, 250
16) Pos tornaz sui en proensa	Peire Vidal	III, 252
17) Meillz qu'om no pot dir	Pons de Capdoill	III, 252
18) Tut tems mi ten amors	Perdigo	III, 253
19) Fort chausa es que tot	Gaucelm Faidit	III, 256
20) D'un sonet vau pensar	Peirol	III, 412
21) Atressi co·l signes fai	Peirol	III, 413
22) Ben dei chantar	Peirol	III, 414
23) Per dan que d'amor	Peirol	III, 415
24) D'un bon vers dei pensar	Peirol	III, 415
25) Mainta gens me mal razona	Peirol	III, 417
26) Tot mon engeing	Peirol	III, 417
27) Molt m'entremis de chantar	Peirol	III, 418
28) Deissa la razon	Peirol	III, 419
29) Nulz hom no s'aucit	Peirol	III, 420
30) Ab joi qui·m demora	Peirol	III, 421
31) Quan amors trobet partit	Peirol	III, 423
32) Coras que·m fezes doler	Peirol	III, 424
33) Si be·m sui loing	Peirol	III, 429
34) De son tort ferai esmenda	Peirol	III, 430
35) Camjat m'a mon cossirier	Peirol	III, 432
36) M'entension ai tot en un vers meza	Peirol	III, 433

H. Riemann, Handbuch der Musikgeschichte, I, II, Leipzig, Breitkopf & H., 1905.

1) Kalenda maya	Raimbaut de Vaqueiras	p. 234
2) A l'entrada del tems clar	?	p. 235
3) Pax in nomine domini	Marcabru	p. 246
4) Fort chausa es	Gaucelm Faidit	p. 247
5) Bel m'es quan son li fruit madur	Marcabru	p. 249
6) Dirai vos senes doptansa	Marcabru	p. 250
7) Us gays conortz	Pons de Capdoill	p. 251
8) Jamays nulh tems	Gaucelm Faidit	p. 252

(attribuita erroneamente a Guillem de Saint Leidier).

P. Aubry, Trouvères et troubadours, Paris, Alcan, 1909.

1) Kalenda maya	Raimbaut de Vaqueiras	p. 56
2) A l'entrada del tems clar	?	p. 60
3) L'autrier jost'una sebissa	Marcabru	p. 79
4) Reis glorios	Guiraut de Borneill	p. 87

J. Beck, La Musique des troubadours, Paris, Laurens, s. d. (1910?).

1) Can lo rossinhols el fulhos	Jaufre Rudel	p. 75
2) Lanquand li jorn son lonc	Jaufre Rudel	p. 79
3) Un sirventes nouel vuelh comensar	Peire Cardenal	p. 88
4) Fort m'enoia s'o auzes dire	Monge de Montaudou	p. 90
5) Fort chausa es que tot lo maior dan	Gaucelm Faidit	p. 92
6) Be•m platz longa nuech (Eu sui tan corteza gaita)	Cadenet	p. 99

Joh. Wolf, Handbuch der Notationskunde, Erst. Teil, Leipzig, 1913.

1) Tant m'es plazens lo mal d'amor	Guiraut Riquier	p. 207
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G. Adler, Handbuch der Musikgeschichte, Frankfurt, 1924 (riedito nel 1930) (Ludwig).

1) Dirai vos senes doptansa	Marcabru	p. 158
2) Lancan vei la folha	Bernart de Ventadorn	p. 159
3) Kalenda maya	Raimbaut de Vaqueiras	p. 159

H. Bessler, Die Musik des Mittelalters und der Renaissance, Potsdam, Akad. Verl. Athenaion, 1931.

1) Can vei la lauzeta mover	Bernart de Ventadorn	p. 106
2) Pos tornatz sui en Proenza	Peire Vidal	p. 106
3) Reis glorios	Guiraut de Borneill	p. 107
4) Fis e verays	Guiraut Riquier	p. 167

Fr. Gennrich, Formenlehre des Mittelalterlichen Liedes (Gr. ein.), Halle, Niemeyer, 1932.

1) Pos qu'ieu vey la fuella	?	p. 73
2) A l'entrada del tems clar	?	p. 85
3) Kalenda maya	Raimbaut de Vaqueiras	p. 164
4) Dona, la genser qu'om vey	Berenguier de Palazol	p. 183
5) Amors, pus a vos falh poders	Guiraut Riquier	p. 184
6) Dona, si totz temps vivia	Berenguier de Palazol	p. 200
7) Molt m'entremis de cantar	Peirol	p. 204
8) Per dan que d'amor m'avegna	Peirol	p. 210
9) Era m cosselhatz, senhor	Bernart de Ventadorn	p. 223
10) Qui s tolgues	Guiraut Riquier	p. 228
11) Quan lo rius	Jaufre Rudel	p. 231
12) Can vei la lauzeta	Bernart de Ventadorn	p. 237
13) Ogan no cugei cantar	Guiraut Riquier	p. 241
14) No sap cantar	Jaufre Rudel	p. 243
15) Be m'an perdut	Bernart de Ventadorn	p. 246

Th. Gérold, La Musique au Moyen Âge, Paris, Champion, 1932.

1) Pus sabers no•m val	Guiraut Riquier	p. 120
2) Pus astres no m'es donatz	Guiraut Riquier	p. 138
3) A l'entrada del tems clar	?	p. 148
4) Can vei la lauzeta	Bernart de Ventadorn	p. 163
5) A cantar m'er	Beatritz de Dia	p. 164
6) La dousa votz ai auzida	Bernart de Ventadorn	p. 165
7) Quant hom es en autrui poder	Peire Vidal	p. 167
8) Chant e deport	Gaucelm Faidit	p. 175
9) Be•m pac d'ivern e d'estiu	Peire Vidal	p. 178
10) Pax in nomine domini	Marcabru	p. 180

C. Appel, Die Singweisen Bernarts von Ventadorn, Halle, Niemeyer, 1934.

1) Can vei la•lauzeta mover	Bernart de Ventadorn	p. 6
2) Ab joi mou lo vers e•l comens	Bernart de Ventadorn	p. 10
3) Ara no vei luzir solelh	Bernart de Ventadorn	p. 12
4) Can par la flors jostal vert folh	Bernart de Ventadorn	p. 15
5) Non es meravelha s'eu chan	Bernart de Ventadorn	p. 18
6) La dousa votz ai auzida	Bernart de Ventadorn	p. 20
7) Era•m cosselhatz, senhor	Bernart de Ventadorn	p. 22
8) Be m'an perdut lai enves Ventadorn	Bernart de Ventadorn	p. 24
9) Conortz, era sai eu be	Bernart de Ventadorn	p. 27
10) Pos preyatz me, senhor	Bernart de Ventadorn	p. 28
11) En cossirer et en esmai	Bernart de Ventadorn	p. 31
12) Amors, e que•us es vejaire	Bernart de Ventadorn	p. 32
13) A! tantas bonas chansos	Bernart de Ventadorn	p. 34
14) Lancan vei la folha	Bernart de Ventadorn	p. 35
15) Can l'erba fresch' e•lh folha par	Bernart de Ventadorn	p. 37

(Continued on next page.)

C. Appel, Die Singweisen Bernarts von Ventadorn, Halle, Niemeyer, 1934.
 (Continued from preceding page.)

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|--|----------------------|-------|
| 16) Estat ai com om esperdutz (Ma
domna fo al comensar) | Bernart de Ventadorn | p. 38 |
| 17) Lancan folhon bosc e jarric | Bernart de Ventadorn | p. 40 |
| 18) Can vei la flor, l'erba vert e la
folha | Bernart de Ventadorn | p. 41 |

Appendix B: A comparative chart of Historical Spanish, Italian, French, and Occitan. (The comparisons are listed by orthography; the bracketed letters [] indicate pronunciation.)

I. TABLE OF VOWEL DISTRIBUTION

A. INDEPENDENT (stressed)

	C.L.		V.L.	SPAN.	ITAL.	FRENCH	OCCITAN
1.	ǎ, ā	free > checked	a >	a	a	e a	a,aa,o[ɑ]=nasal (dropped or not) [a]=most times
2.	ę, ae	free > checked	ę >	ie	ie,ę ę	ie ę	ę
3.	ē, oe, ĩ	free > checked	ę >	e	e	ei>oi e	ę (ee=Gascon & Limousin) (ei>oi in some dialects)
4.	ī	free > checked	i >	i	i	i	i (e=Gascon & Auvergnat)
5.	ū	free > checked	u >	u	u	u	u [y]=most times [ou]=when 2nd element of a diphthong
6.	ō, ŭ	free > checked	o >	o	o	ou>eu o>ou	o [ou]
7.	ö	free > checked	o >	ue	uo,o o	ue>eu o	o [o]=nasal [ɔ]=most times

B. INITIAL (unstressed)

1.	ǎ, ā	free > checked	a >	a	a	a	a (au>au)
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	C.L.		V.L.	SPAN.	ITAL.	FRENCH	OCCITAN
2.	ě, ae	free > checked	ɛ >	i e	i e	e(ae>i) [ɔ] [ɛ]	ɛ
3.	ē, ĭ, oe	free > checked	ɛ >	e(oe>i)	i	e(oe>i) [e] [ɛ]	ɛ
4.	ī	free > checked	i >	i	i	i	i
5.	ū	free > checked	u >	u	u	u[y]	u, i
6.	ō, ŭ, ø au	free > checked	o >	o	o	ou	o>ou(XIV)>au (modern, but rare)
C. FINAL (unstressed)							
1.	ǎ, ā	>	a >	a	a	e [ə]	a
2.	ǣ, ae	>	e >	e	o	(e used as support	
3.	ē, ĭ	>	e >	e	e	vowel after	(e used as support vowel)
4.	ī	>	i >	e	i	consonant	
5.	ū	>	u >	o	u	clusters)	
6.	ø, ō, ŭ	>	o >	o	o		
D. POST-TONICS AND PRE-TONICS			Disappear (except the a>e)				
E. PALATALS AND VOWELS (free)							
1.			+ a >	a	a	ie>(i)e	a (e>i rare) due to vowels plus palatal

C.L.	V.L.	SPAN.	ITAL.	FRENCH	OCCITAN
2.	+ ɛ̃ >	ie	ie	ie	e>(i rare)
3.	+ ɛ̃ >	e	e	iɛ̃>i	e>(i rare) due to vowels plus palatal
4.	+ ĩ >	i	i	i	i
5.	+ ũ >	u	u	u	u,e>a (modern & rare)
6.	+ ɔ̃ >	o	o	ou>eu	o,u (ue,uo)
7.	+ ɔ̃ >	ue	uo	uɛ̃(i)>ui	o,u (ue,uo) -due mostly to vowel plus palatal

F. PALATALS AND VOWELS (checked)

V.L.	SPAN.	ITAL.	FRENCH	OCCITAN
1. + a	a	a	a	a
2. + ẽ	ie	e	e	e>i due to vowel plus palatal
3. + ẽ	e	e	e	e>i
4. + i	i	i	i	i
5. + ũ	u	u	o>ou,u	u,e>a
6. + ɔ̃	o	o	o>ou	o,u, ue,uo
7. + ɔ̃	ue	o	o	o,u, ue,uo due mostly to vowel plus palatal

G. VOWELS AND 1 CONS. (checked)

V.L.	SPAN.	ITAL.	FRENCH	OCCITAN
1. al+	al+1 cons. al>au>o+2 cons.	al	al>au [o]	au [áu] = 1 + dental al,ol
2. ɛl	(i)e1	ɛl	Irreg.	eu [éu] = 1 + dental ɛl,al
3. ɛl	e1 iello>illo	e1	el>eu	e1
4. il	il	il	il	iel,ial (XIII ^e but rare)
5. ul	ul	ul	u(1)	ul
6. ol	u(ch) ol	ol	ol>ou	ol
7. ol	uel oj	ol	ol>ou	ol

H. VOWELS AND NASALS (free)

1. a	a	a	ai [ɛ̃]	a [a]
2. e	ie	ie,ɛ	ie [iɛ̃]	e [e] also a,i
3. ɛ	e	e	ei [ɛ̃]	e [e] also a,i
4. i	i	i	i [ĩ]	i
5. u	u	u	u [ũ]	u

V.L.	SPAN.	ITAL.	FRENCH	OCCITAN
6. ɔ̄	o	o	o [õ]	o [ɔ̄]
7. ɔ̄	ue	uo	ue>o [õ]	o [ɔ̄]>ou (modern)

VOWELS AND NASALS (checked)

1. a	a	a	a [ã]	a [ɑ]
2. ē	ie	ē	e [ã]	e [ɛ̄] also a,i
3. ē	e	e (n drops)	e [ã]	e [ɛ̄] also a,i
4. i	i	i	i [ẽ]	i
5. u	o	u	o [õ]	u
6. ɔ̄	o	o	o [õ]	o [ɔ̄]
7. ɔ̄	ue	o	o [õ]	o [ɔ̄]>ou (modern)

I. YODS (SPANISH AND OCCITAN COMPARED)

1. In Spanish, if yod is affecting the preceding vowel, it affects by:
 - a. the raising of the vowel
 - b. prevention of diphthongization
2. In Occitan, if yod is affecting the preceding vowel, it affects by:
 - a. raising of the vowel
 - b. causing diphthongization

3. Yod I -c_λ-, -t_λ-

V.L.	Spanish	Occitan	Sp. vowel affected	Occ. vowel affected
c _λ	z	ss		ɔ>ue uo>io (modern)
t _λ	z	z		ɛ>ie

4. Yod II -l_λ-, -n_λ-

V.L.	Spanish	Occitan	Sp. vowel affected	Occ. vowel affected
l _λ	j	lh	ɛ e	ɛ>ie
n _λ	j	nh	ɔ o u o	ɔ>ue uo>io (modern)

5. Yod III voiced (b, d, g, v, m) + yod

V.L.	Spanish	Occitan	Sp. vowel affected	Occ. vowel affected
b _λ		j, g	ɛ>i	ɛ>ie
d _λ		j	ɛ>e	ɔ>ue>ve (modern)
g _λ	y	j	ɔ>o	uo>io (modern)
v _λ		uv	ɔ>u	
m _λ				

6. Yod IV -x-, -ct-, final i, r_λ, gr, s_λ, p_λ

V.L.	Spanish	Occitan	Sp. vowel affected	Occ. vowel affected
-x-	(-cs-)			
	is>j	iss	a>e	e>ie*
-ct-	it>ch	it>ch, g, hq	ɛ>i	ɔ>ue
final <u>i</u> (Pret)		dropped in strong Pret.	ɛ>e	uo>io (modern)
r _λ	ir	ir	ɔ>o	
s _λ	is	is, iz	ɔ>u	
p _λ	ip	pch, p _λ , ch		

*1) Any time ɛ is followed by a retained Occitan yod, the combination looks like this: iei. This can be broken down further (in later Occitan) to: iɛi>ii>i

2) Any time ɛ>i, there has been confusion (maybe as early as V.L.) between ɛ and ɛ -- thus giving: iɛi>ii>i

Appendix C: Brief biographies of a selected list of the Troubadours.

Guilhem de Peitieu (1071-1127). Guillaume IX, the VIIth count of Poitou and the IXth Duke of Aquitaine, is the earliest Troubadour poet known to us. Eleven of his poems, of which there remains only one melody, are preserved which indicates an evolution from the "coarse" to the "courtly" to the "contrite" attitude toward amour courtois. In 1086, he inherited the titles and territories of his father which were more extensive than those of the French King. He refused to take part in the first crusade of 1098; he led his own to Asia Minor in 1101, which was a military disaster. He also took part in the crusade-type expeditions against the Moors in Spain. Threatened several times with excommunication for his anti-church views, he later reconciled with the orthodox religion. His medieval biographer states:

" . . . e saup ben trobar e cantar."

Jaufré Rudel de Blaye (second quarter of 12th century). This poet was born a minor nobleman from the Gironde region. There remain to us seven cansos, some with melodies, all based on a noble, distant, and unrequited love. Legend tells that he fell in love with the Countess of Tripoli whom he had never seen. On a sea voyage to see her, he fell ill, was carried to an inn in Tripoli, the Countess was summoned and he died in her arms a happy man. In reality, he probably took part in the Crusade of 1147 and never returned. His medieval biographer states that he wrote " . . . vers ab bons sons, ab paubres motz."

Marcabrun (1110-1150). Marcabrun, of fairly humble birth from Gascony, was the earliest professional Troubadour known to us. Forty-two poems, of which four melodies remain, are attributed to him and are basically moral and satirical in approach. He was the first Troubadour to attack the "real world" for not living up to the standards of the "ideal world" created by the Troubadours. He was a self-appointed moralist and used his art for social criticism. He enjoyed the patronage of Guillaume X, Count of Poitou, and Duke of Aquitaine, and other great courts in the South of France as well as in northern Spain. His interest in patronage is reflected in his poetry by the words pretz and valor -- two virtues attributed almost exclusively to patrons by professional Troubadours.

Cercamon (d. 1137). According to Marcabrun's biographer, Cercamon of Gascon birth was Marcabrun's master teacher in the art of poetics. Most critics agree that Cercamon came from the jongleur ranks. Guillaume IX had many jongleurs in his court; and since Cercamon's style reflects that of Guillaume IX (except for the light bantering quality), it is speculated that he knew the count-Troubadour. Cercamon is the first to introduce the season of springtime and the song of the bird into the repertory of the canso. Of his works, only seven poems remain and no melodies. His medieval biographer states that Cercamon was " . . . uns joglars de Gascoingna, e trobet vers e pastoretas a la usanza antiga."

Bernart de Ventadorn (c. 1120-1175). Bernart de Ventadorn, the son of a servant and baker in the court of Ventadorn in Limousin, received his musical and poetic training from the viscount Eblo II

whose works we have lost. He was one of the earliest of the increasing numbers of professional poets and during his thirty years of poetic activity (1150-1180) he visited numerous courts in the south, including that of Aliénor d'Aquitaine, granddaughter of the first Troubadour. His greatest patron was Raimon V of Toulouse; he later retired to the Abbey of Dalon. Nineteen melodies are recorded for the forty-one poems remaining to us. These works display a richness and spontaneity of poetic imagination and a technical mastery in the structure of the stanza; he was one of the greatest of Troubadour poets. His medieval biographer says that he " . . . et aveia sotilessa et art de trobar bos motz e gais sons."

Peire d'Alvernhe (c. 1140-c. 1180). A comrade of Guiraut de Borneilh, this poet was a townsman's son from the diocese of Clermont-Ferrand. Reportedly, he considered becoming a clergyman but chose instead the poetic profession as a Troubadour. He visited the court of Sancho III of Castille and the southern courts of Provence and Languedoc. We have twenty-one of his poems; one of these was a tenson with Bernart de Ventadorn. He was the first Occitan poet to write religious poems; in fact, four of his cansos are transformed into a type of hymn. Many of his poems echo those of Marcabrun. His medieval biographer says that he " . . . E trobet ben et cantet ben."

Giraut de Borneil (c. 1140-c. 1190). As another professional poet of humble birth from the Limousin region, he visited the famous southern courts and those in northern Spain. His principal patron was Adémar V, viscount of Limoges (1138-1199). He took part in the crusade

of 1189 and Dante (in his De Vulgari Eloquentia) chose him as the model poet of moral rectitude. He composed seventy-seven poems, forty of which are love-songs (cansos) plus thirty sirventés; Reis glorios is a melodic masterpiece of the Alba genre. His works are a mixture of trobar ric with their stylistic richness and structural coherence and of trobar leu with their ease and lightness of rhythmic expression. His medieval biographer states that he was the ". . . maestre dels trobadors."

Raimbaut d'Aurenga (1144-1173). Raimbaut, lord of Orange with some feudal holdings in Provence and Languedoc, was born a nobleman in Provence and lived at his court of Courthézon. Nearly all of his forty poems (of which only one melody remains) are love-songs which he modifies ingeniously with complex rhyme-schemes. He died in 1173, victim of the epidemic that swept Europe, and his biographer states: ". . . mas mout s'entendait en far caras rimas e clusas."

Bertran de Born (c. 1140-c. 1200). A minor nobleman, he shared the castle of Hautefort in Périgord with his detested brother whom he later ousted by war. He was twice married with five children and spent his last days (1197-1202) as a monk in the Abbey of Dalon. He was not a professional poet; he used poetry late in life (1181-1195) to gain influence and favor with the plantagenet princes of Brittany and England. In his forty-three poems (of which there are numerous sirventés), he is portrayed as a warlike poet-knight; he was the model for the poet of arms. His medieval biographer says: "Bons cavalliers fo e bons guerrers e bons domnejaire e bons trobaire e savis e ben parlanz; e saup ben tractar mals e bens."

Arnaut Daniel (c. 1150-c. 1190). Of noble birth from the castle of Ribérac in Périgord, Arnaut Daniel enjoyed independent status. We have eighteen of his poems preserved, all of which are cansos except one. He is reminiscent at times of Guillaume IX's coarse and erotic love poems but is a master in the trobar ric style. Dante, Petrarch, and Ezra Pound have all admired his technical abilities. His medieval biographer said: ". . . e pres una maniera de trobar en caras rimas, per que soas cansons no son leus ad entendre ni ad aprendre."

Peire Vidal (c. 1160-c. 1200). Peire Vidal was a furrier's son from Toulouse and began his professional career at Raimon V's court in Toulouse. From there, he travelled extensively searching for other patrons in the courts of northern Spain and Italy; later he served the King of Hungary. The last we know of him is at Malta (1204), celebrating the exploits of count Henry, admiral of the Genoese fleet. We have forty-nine works preserved which include cansos, two tensons, and some sirventés-type cansos. He was a master at self-portrayal (even self-caricature) as presented in canso form. His works possess an easy grace and a lively humor in the picturesque and engaging originality of the trobar leu. His medieval biographer states: "E cantava meilz c'ome del mon."

Peire Cardenal (1216-1278). Peire Cardenal came from a well-to-do family in the Toulouse area. He enjoyed the patronage of Raimon VI and his son Raimon VII of Toulouse but travelled extensively to the courts of kings and southern barons. He was in preparation for an ecclesiastical career but abandoned this for the more worldly career

of the professional poet. His ninety-six works are largely didactic and religious in character. They reflect the Marcabrun tradition. Of the three melodies preserved, two are borrowed: one from Guiraut de Borneilh. Sixty of his works are sirventés, moral, social, and political. His thirteenth-century biographer says: "En los cals sirventes demostrava molt e bellas razons e de bels exemples, . . ."

Guilhelm de Montanhagol (c. 1220-c. 1250). Belonging to the minor nobility from Toulouse, this poet remained in Toulouse most of his poetic career with a few excursions to the courts of northern Spain. He was one of the last Troubadours who strove to retain the brilliance of the courtly lyric after the Albigensian crusade in 1229 had destroyed the political, social, and cultural autonomy of the south. We have fourteen of his poems preserved: five sirventés, seven cansos, a partimen shared with Sordello (c. 1220-1269, an Italian poet who cultivated the Troubadour lyric). His medieval biographer states: ". . . e fes per leis maintas bonas chanzas."

Guiraut Riquier (1230-c. 1290). Born in Narbonne, this professional poet spent his first ten years of poetic activity seeking the patronage of Aiméry IV. He then journeyed to Spain and remained nine years at the court of King Alfonso X, returning to the south to seek patronage from count Henri II of Rodez. There are eighty-nine of his poems preserved, six of which are Pastorellas, his most original works. He perfected the trobar clus style and is considered the last of the great Troubadours.

APPENDIX D: Graphic variants of neumes.

Carl Parrish, The Notation of Medieval Music, New York, W. W. Norton and Co., 1957, p. 6.

	SANGALLIAN	FRENCH	AQUITANIAN	BENEVENTAN	NORMAN	MESSINE	GOthic	SQUARE	
SINGLE NOTES									
VIRGA	/		^		ı	✓	†	ı	σ
PUNCTUM	˘	.	.	σ
TWO-NOTE NEUMES									
PODATUS	✓	ı	˘	ı	ı	˘	†	ı	σ
CLIVIS	σ	†	˘	ı	σ	˘	ı	ı	σ
THREE-NOTE NEUMES									
SCANDICUS	˘	ı	˘	ı	˘	˘	ı	ı	σ
CLIMACUS	˘	ı	˘	ı	˘	˘	ı	ı	σ
TORCULUS	σ	σ	ı	ı	σ	ı	ı	ı	σ
PORRECTUS	σ	ı	˘	ı	ı	ı	ı	ı	σ
COMPOUND NEUMES									
PODATUS SUBPUNCTIS	˘	ı	˘	ı	ı	ı	ı	ı	σ
TORCULUS RESUPINUS	σ	σ	ı	ı	σ	ı	ı	ı	σ
PORRECTUS FLEXUS	σ	ı	˘	ı	ı	ı	ı	ı	σ
LIQUESCENT NEUMES									
EPIPHONUS	ı	ı	ı	ı	ı	ı	ı	ı	σ
CEPHALICUS	σ	σ	ı	ı	ı	ı	ı	ı	σ
STROPHIC NEUMES									
DISTROPHIA & TRISTROPHIA	ı	ı	ı	ı	ı	ı	ı	ı	σ
ORISCUS	ı	ı	ı	ı	ı	ı	ı	ı	σ
PRESSUS	ı	ı	ı	ı	ı	ı	ı	ı	σ
SPECIAL NEUMES									
SALICUS	ı	ı						ı	σ
QUILISMA	σ	ı				ı		ı	σ

Appendix E: The Troubadour genres.

Frank R. Hamlin, Peter T. Ricketts, and John Hathaway, Introduction à l'étude de l'ancien Provençal, Genève, 1967, pp. 53-234.

- 1) Canso: "Lanqand li jorn son lonc en mai" by Jaufré Rudel (pp. 89-91).

Lanqand li jorn son lonc en mai,
 m'es bels douz chans d'auzels de loing,
 e qand me sui partitz de lai
 remembra·m d'un' amor de loing.
 Vauc, de talan enbroncs e clis
 si que chans ni flors d'albispis
 no·m platz plus que l'inverns gelatz.

Ja mais d'amor no·m gauzirai
 si no·m gau d'est' amor de loing,
 que gensor ni meillor non sai
 vas nuilla part, ni pres ni loing.
 Tant es sos pretz verais e fis
 que lai el renc dels Sarrazis
 fos eu, per lieis, chaitius clamatz!

Iratz e gauzens m'en partrai
 qan veirai cest amor de loing,
 mas non sai coras la·m veirai
 car trop son nostras terras loing.
 Assatz i a portz e camis!
 E, per aisso, non sui devis...
 Mas tot sia cum a Dieu platz!

Be·m parra jois qan li querrai
 per amor Dieu, l'amor de loing;
 e, s'a lieis plai, albergarai
 pres de lieis -- si be·m sui de loing!
 Adoncs, parra·l parlamens fis
 qand, drutz loindas, er tant vezis
 c'ab bels digz jauzirai solatz.

Ben tenc lo Seignor per verai
 per q'ieu veirai l'amor de loing;
 mas, per un ben que m'en eschai,
 n'ai dos mals, car tant m'es de loing...
 Ai! car me fos lai peleris
 si que mos fustz e mos tapis
 fos pelz sieus bels huocills remiratz!

Dieus, qe fetz tot qant ve ni vai
 e fermet cest amor de loing,
 me don poder -- qe·l cor eu n'ai --
 q'en breu veia l'amor de loing,
 veraiamen, en locs aizis,
 si qe la cambra e·l jardis
 mi resembles totz temps palatz!

Ver ditz qui m'apella lechai
 ni desiran d'amor de loing,
 car nuills autre jois tant no·m plai
 cum jauzimens d'amor de loing.
 Mas so q'ieu vuoill m'es tant ahis
 q'enaissi·m fadet mos pairis
 q'ieu ames e non fos amatz!

Mas so q'ieu vuoill m'es tant ahis!
 Totz sia mauditz lo pairis
 qe·m fadet q'ieu non fos amatz!

- 2) Sirventés: "Un sirventes on motz no falh" by Bertran de Born
 (pp. 84-86).

Un sirventes on motz no falh
 ai fach, qu'anc no·m costet un alh;
 et ai apres un' aital art
 que, s'ai fraire, germa ni quart,
 part li l'uou e la medalha,
 e s'el puois vol la mia part,
 ieu l'en get de comunalha.

Tot mo sen tenh dintz mo serralh,
 si tot m'an donat gran trebalh
 entre N'Azemar e·N Richart.
 Lonc temps m'an tengut en regart,
 mas aras an tal baralha
 que lor enfan, si·l reis no·ls part,
 n'auran pro en la coralha.

Tot jorn resoli e retalh
 los baros e·ls refon e·ls calh,
 que cujava metre en eissart.
 E sui be fols quar m'en regart,
 qu'il son de peior obralha
 que non es lo fers Saint Launart,
 per qu'es fols qui s'en trebalha.

Talairans no trota ni salh
 ni no s muou de son Arenalh
 ni no dopta lanza ni dart,
 anz viu a guisa de Lombart.

Tan es farcitz de nualha
 que, quan l'otra gens si compart,
 el s'estendilh' e badalha.

Guilhelms de Gordo, fol batalh
 avetz mes dintz vostre sonalh,
 (et ieu am vos, si Dieus mi gart).
 Pero per fol e per musart
 vos tenon de la fermalha
 li dui vescomte, et es lor tart
 que siatz en lor batalha.

Tot jorn contendi e·m baralh,
 m'escrim e·m defen e·m tartalh,
 e·m fon hom ma terra e la m'art
 e·m fai de mos arbres eissart
 e mescla·l gra ab la palha,
 e non ai ardit ni coart
 enemic qu'er no m'assalha.

A Peiregors, pres del muralh,
 tan que i puosch' om gitar ab malh,
 venrai armatz sobre Baiart,
 e se·i trop Peitavi pifart,
 veiran de mon bran com talha,
 que sus pel chap li farai bart
 de cervel mesclat ab malha.

Baro, Dieus vos self e vos gart
 e vos aiut e vos valha
 e·us do que dijatz a·N Richart
 so que·l paus dis a la gralha.

- 3) Planh: "Planher vuelh En Blacatz en aquest leugier so" by Sordel
 (pp. 202-204).

Planher vuelh En Blacatz en aquest leugier so,
 ab cor trist e marrit, ez ai en be razo,
 qu'en luy ai mescabat senhor ez amic bo,
 e quar l'ayp valent en sa mort perdut so,
 tant es mortals lo dans qu'eu no y ai sospeisso
 que jamais si revenha, s'en aital guiza no.
 Qu'om li traga lo cor, e que·n manjo·l baro
 que vivon descorat, pueys auran de cor pro.

Premiers manje del cor, per so que grans ops l'es
 l'empeaire de Roma, s'ilh vol los Milanes
 per forsa conquistar, quar luy tenon conques
 e viu deseretatz, malgrat de sos Ties'
 e deseguentre lui manje·n le reys frances,
 pueys cobrara Castella que pert per nescies;
 mas si pez' a sa maire, elh no·n manjara ges,
 quar ben par, a son pretz, qu'elh non fai ren que·l pes.

Del rey engles me platz, quar es pauc coratjos,
 que manje pro del cor; pueys er valens e bos,
 e cobrara la terra, per que viu de pretz blos,
 que·l tol lo reys de Fransa, quar lo sap nualhos,
 e le reys castelas tanh qu'en manje per dos
 quar dos regismes ten, e per l'un non es pros;
 mas, s'ilh en vol manjar, tanh qu'en manj' a rescos,
 que, si·l mair' o sabia, batria l ab bastos.

Del rey d'Arago vuel del cor deia manjar
 que aisso lo fara de l'anta descargar
 que pren sai de Marcella e d'Amilau; qu'onrar
 no·s pot estiers per ren que puesca dir ni far.
 Et apres vuelh del cor don hom al rei navar,
 que valia mais coms que reys, so aug comtar;
 tortz es quan Dieus fai home en gran ricor pojar,
 pus sofracha de cor lo fai de pretz bayssar.

Al comte de Toloza a ops qu'en manje be,
 si·l membra so que sol tener ni so que te;
 quar si ab autre cor sa perda non reve,
 no·m par qu'ela revenha ab aquel qu'a en se.
 E·l coms proensals tanh qu'en manje, si·l sove
 c'oms que deseretatz viu, guaire non val re;
 e, si tot ab esfors si defen ni·s chapte,
 ops l'es mange del cor pel greu fais qu'el soste.

Li baro·m volran mal de so que ieu dic be,
 mas ben sapchan qu'ie·ls pretz aitan pauc quon ylh me.

Belh Restaur, sol qu'ab vos puesca trobar merce,
 a mon dan met quascun que per amic no·m te.

4) Tenso: "Ara·m platz" by Giraut de Borneill (pp. 133-135).

Ara·m platz, Giraut de Borneill,
 que sapcha per c'anatz blasman
 trobar clus, ni per cal semblan.

Aiso·m digatz,
 si tan prezata
 so que es a toz comunal,
 car adonc tut seran equal.

Seign'En Lignaura, no·m correill
 si qecs si trob' a son talan,
 mas eu son jujaire d'aitan
 qu'es mais amatz
 e plus prezatz
 qui·l fa levet e venarsal;
 e vos no m'o tornetz a mal.

Giraut, non voill qu'en tal trepeil
 torn mos trobars, que ja ogan
 lo lauzo·l bon e·l pauc e·l gran.
 Ja per los faz
 non er lauzatz,
 car non conoisson, ni lor cal,
 so que plus car es, ni mais val.

Lingnaura, si per aiso veil,
 ni mon sojorn torn en affan,
 sembla que·m dopte del mazan.
 A que trobatz,
 si non vos platz
 c'ades o sapchon tal e cal?
 Que chanz non port' altre cabtal.

Giraut, sol que·l miels appareil,
 e dig' ades e trag' enan,
 mi non cal sitot non s'esperan;
 c'anc gran viutatz
 non fon dintatz.
 Per so prez' om mais aur que sal,
 e de tot chant es atretal.

Lingnaura, fort de bon conseil,
 etz fis aman contrarian,
 e per o si n'ai mais d'affan.
 Mos sos levatz
 c'us enraumatz
 lo·m deissazec e·l diga mal,
 que no·l deing ad home sesal.

Giraut, per cel ni per soleil
 ni per la clardat que resplan,
 non sai de que·ns anam parlan,
 ni don fui natz,
 si soi torbatz
 tan pes d'un fin joi natural;
 can d'als cossir, no m'es coral.

Lingnaura, si·m gira·l vermeil
de l'escut cella cui reblan,
qu'eu voill dir: "A Dieu me coman!"

Cals fols pensatz
outracuidatz
m'a mes doptanza deslial?
No·m soven com me fes comtal?

Giraut, greu m'es per San Marsal
car vos n'anatz de sai nadal.

Lingnaura, que ves cort rial
m'en vauc ades ric e cabal.

- 5) Alba: "En un vergier sutz fuella d'albespi" by an anonymous
author (pp. 117-118).

En un vergier sutz fuella d'albespi
tenc la dompna son amic costa si,
tro la gayta crida que l'alba vi.
Oy Dieus, oy Dieus, de l'alba! Tan tost ve!

"Plagues a Dieu ja la nueitz non falhis,
ni·l mieus amicx lonc de mi no·s partis,
ni la gayta jorn ni alba no vis!
Oy Dieus, oy Dieus, de l'alba! Tan tost ve!

Bels dous amicx, baizem nos yeu e vos
aval els pratz, on chanto·ls auzellos;
tot o fassam en despieg del gilos.
Oy Dieus, oy Dieus, de l'alba! Tan tost ve!

Bels dous amicx, fassam un joc novel
yns el jardi, on chanton li auzel,
tro la gaita toque son caramel.
Oy Dieus, oy Dieus, de l'alba! Tan tost ve!

Per la doss'aura qu'es venguda de lay,
del mieu amic belh e cortes e gay,
del sieu alen ai begut un dous ray.
Oy Dieus, oy Dieus, de l'alba! Tan tost ve!"

La dompna es agradans e plazens,
per sa beutat la gardon mantas gens,
et a son cor en amar leyalmens.
Oy Dieus, oy Dieus, de l'alba! Tan tost ve!

- 6) Pastorella: "A Sant Pos de Tomeiras" by Giraut Riquier
(pp. 229-232).

A Sant Pos de Tomeiras
 vengui l'autre dia,
 de plueia totz mullatz,
 en poder d'ostaleyras
 qu'ieu no conoyssia,
 ans fuy meravelhatz
 (per que·l viella rizia
 qu'a la jove dizia
 suau calque solatz,
 mas quasquna·m fazia
 los plazers que sabia,
 tro fuy gent albergatz),
 que agui sovinsula
 del temps que·n es passatz
 e cobrey conoyssensa
 del vielha, de que·m platz.

E dissi·l: "Vos etz selha
 que ja fos bergeira
 e m' avetz tant trufat."
 Elha·m dis, non pas felha:
 "Senher, mais guerreira
 no·us serai, per mon grat."
 "Pros femna, de maneira
 tal vos vey segonteyra
 qu'esser deu chastiat."
 "Senher, s'ieu fos leugeira,
 non a trop qu'en carreira
 fuy de trobar mercat."
 "Pros femna, per aizina
 fon dich d'ome cochat."
 "Senher, ans suy vezina
 d'est amic non amat."

"Pros femna, d'aital toza
 cum vos deu amaire
 fort esser dezirans."
 "Senher, Dieus per espoza
 mi vol, mas del faire
 no suy ges acordans."
 "Pros femna, de mal traire
 vos es ben temps d'estraire,
 si es hom benanans."
 "Senher, assatz ad aire
 pogram viure, mas paire
 lo sai de ·vii· efans."
 "Pros femna, gent servida
 seretz per sos filhs grans."
 "Senher, ja·n suy marrida
 qu'un no n a de ·x· ans."

"Na femna descenada,
 de mal etz estorta
 e peitz anatz sercan."

"Senher, ans suy membrada
 que·l cor no m'i porta
 si que·n fassa mon dan."

"Pros femna, via torta
 queretz, don seretz morta,
 so·m pes, enans d'un an."

"Senher, ve·us qui·m coforta,
 quar de mon gaug es porta
 selha que·ns es denan."

"Pros femna, vostra filha
 es, segon mo semblan."

"Senher, pres de la ylha
 nos trobes vos antan."

"Pros femna, doncx emenda
 covenra que·m fassa
 per vos de motz pezars."

"Senher, tant o atenda
 qu'a sso marit plassa;
 pueys faitz vostres afars."

"Pros femna, no·us espassa
 enquers, e dura·us massa
 mais huey vostre trufars."

"En Giraut Riquier, lassa
 suy; quar tant seguetz trassa
 d'aquestz leugiers chantars?"

"Pros femna, quar vilheza
 vos a faitz chans amars."

"Senher, de vos se deza
 tant, qu'als vielhs non etz pars."

"Pros femna de mal dire
 no·m feratz temensa,
 mas aisso solatz par."

"Senher, ges no m'albire
 que ma malsabensa
 vos saubessetz pessar."

"Pus e vostra tenensa
 suy, ben devetz sufrensa
 de tot ab mi trobar."

"Senher, ges no m'agensa
 qu'ie·us diga ren per tensa
 ni·us fassa mal estar."

"Dona, ja no poiriatz,
 quar no·us puesc desamar."

"Senher, quant o fariatz,
 ye·us vuelh totz temps honrar."

"Al pro comte agensa
d'Astarac nostra tensa,
dona, qu'om deu lauzar."
"Senher, sa grans valensa
lo fai ab bevolensa
a totas gens nomnar."
"Dona, si·l sa veziatz,
saubessetz l'amparar?"
"Senher, ben auziriatz
que·nay en cor afar."

- 7) Descort: "Eras quan vey verdeyar" by Raimbaut de Vaqueiras
(pp. 182-184).

Eras quan vey verdeyar
pratz e vergiers e boscatges,
vuelh un descort comensar
d'amor, per qu'ieu vauc aratges;
q'una dona·m sol amar,
mas camjatz l'es sos coratges,
per qu'ieu fauc dezacordar
los motz e·ls sos e·ls lenguatges.

Io son quel que ben non aio
ni jamai non l'averdò,
ni per april ni per maio,
si per ma donna non l'ò;
certo que en so lengaio
sa gran beutà dir non sò,
çhu fresca qe flor de glaio,
per qe no m'en partirdò.

Belle douce dame chiere,
a vos mi doin e m'otroi;
je n'avrai mes joi' entiere
si je n'ai vos e vos moi.
Mot êtes male guerriere
si je muer per bone foi;
mes ja per nulle maniere
no·m partrai de vostre loi.

Dauna, io mi rent a bos,
coar sotz la mes bon' e bera
q'anc fos, e gaillard' e pros,
ab que no·m hossetz tan hera.
Mout abetz beras haisos
e color hresc' e noera.
Boste son, e si·bs agos
no·m destrengora hiera.

Mas tan temo vostro preito,
todo·n son escarmentado.
Por vos ei pen' e maltreito
e meo corpo lazerado:
la noit, can jatz en meu leito,
so mochas vetz resperado;
e car nonca m'aprofeito
falid' ei en mon cuidado.

Belhs Cavaliers, tant es car
lo vostr' onratz senhoratges
que cada jorno m'esglaio.
Oi me lasso! que farò
si sele que j'ai plus chiere
me tue, ne sai por quoi?
Ma dauna, he que dey bos
ni peu cap santa Quitera,
mon corasso m'avetz treito
e mot gen favlan furtado.

Appendix F: A list of chansonniers.

- Moshé Lazar, Chansons d'amour. (Paris: Librairie C. Klincksieck, 1966), pp. 45-47.
- A = Rome, Biblioteca Vaticana, lat. 5 232. Publié par A. Pakscher et C. De Lollis, in Studi di Filologia Romanza, III, 1 891, pp. 1-670.
- B = Paris, Bibliothèque Nationale, fr. 1 592 [identique à A]. Pour les variantes, cf. Paschker et De Lollis, ibid., pp. 671-720.
- C = Paris, Bibliothèque Nationale, fr. 856.
- D (et Da, Db, Dc, d) = Modène, Biblioteca Estense, a, R, 4, 4. Édition diplomatique: H. Teulié et G. Rossi, in Annales du Midi, XIII, 1901, pp. 60-73, 199-215, 371-88; XIV, 1902, pp. 197-205, 523-38.
- F = Rome, Biblioteca Vaticana, Chigi L, IV, 106. Édition diplomatique: E. Stengel, Die provenzalische Blumenlese der Chigiana, Marburg, 1878.
- Ff = Milan, Biblioteca Ambrosiana, D 465 inf.
- G = Milan, Biblioteca Ambrosiana, R 71 sup. Édition diplomatique: G. Bertoni, Il Canzoniere provenzale della Biblioteca Ambrosiana R 71, Dresden, 1912.
- H = Rome, Biblioteca Vaticana, lat. 3 207. Édition diplomatique: L. Gauchat et H. Kehrlí, in Studi di Filologia Romanza, V, 1893, pp. 341-568.
- I = Paris, Bibliothèque Nationale, fr. 854 [identique à K].
- K = Paris, Bibliothèque Nationale, fr. 12 473.
- L = Rome, Biblioteca Vaticana, lat. 3 206. Édition diplomatique: M. Pelaez, in Studi Romanzi, XVI, 1921, pp. 5-205.
- M = Paris, Bibliothèque Nationale, fr. 12 474.
- N = New York, Pierpont Morgan Library, 819 [autrefois Cheltenham, Phillipps Library, 8 335].
- N² = Berlin, Königliche Bibliothek, Phillipps 1910. Édition diplomatique: A. Pillet, in Archiv für das Studium der neueren Sprachen und Literaturen, CI, 1898, pp. 11-140; CII, 1899, pp. 179-212.

- O = Rome, Biblioteca Vaticana, lat. 3 208. Édition diplomatique: De Lollis, in Atti della R. Accademia dei Lincei, Serie IVa, vol. 2, 1 885-6, pp. 4-111.
- P = Florence, Biblioteca Laurenziana, Plut. XLI, 42. Édition diplomatique: E. Stengel, in Archiv für das Studium der neueren Sprachen, 49, 1 872, pp. 53-88, 283-324; 50, 1 873, pp. 241-88.
- Q = Florence, Biblioteca Riccardiana, 2 909. Édition diplomatique: G. Bertoni, Il Canzoniere provenzale della Riccardiana 2 909, Dresden, 1905.
- R = Paris, Bibliothèque Nationale, fr. 22 543.
- S = Oxford, Bodleian Library, Douce 269. Édition diplomatique: W. P. Shepard, The Oxford Provençal Chansonnier, Princeton-Paris, 1927.
- Sg = Barcelone, Biblioteca de Catalunya, 146. Publié par Masso y Torrents, Institut d'Estudis Catalans, Anuari 1907, pp. 420 ss.
- T = Paris, Bibliothèque Nationale, fr. 15 211.
- U = Florence, Biblioteca Laurenziana, Plut. XLI, 43. Édition diplomatique: Grützmacher, in Archiv für das Studium der neueren Sprachen, 35, 1864, pp. 363-463. Cf. aussi, S. Santangelo, in Studi Romanzi, 3, 1905, pp. 53-74.
- V = Venise, Biblioteca Marciana, fr. App. cod. XI. Édition: Grützmacher, Archiv für das Studium der neueren Sprachen, 36, 1864, pp. 379-455. Cf. aussi, V. Crescini, Per gli studi romanzi, Padova, 1892, pp. 129-37.
- Ve. Ag. = Barcelone, Biblioteca de l'Institut d'Estudis Catalans, 7, 8.
- W = Paris, Bibliothèque Nationale, fr. 844. [= Chansonnier français M].
- X = Paris, Bibliothèque Nationale, fr. 20 050. [= Chansonnier français U].
- a = Florence, Biblioteca Riccardiana, 2 814. Publié par E. Stengel, in Revue des langues romanes, 41, 1898, pp. 349-80; 42, 1899, pp. 5-43, 305-44, 500-508; 43, 1900, pp. 195-214; 44, 1901, pp. 213-44, 328-41, 423-42, 514-20; 45, 1902, pp. 44-64, 120-51, 211-75.
- e = Rome, Biblioteca Vaticana, Barberini, lat. 3 965.
- f = Paris, Bibliothèque Nationale, fr. 12 472.

Fragments de chansons ou citations dans:

- α = Matfre Ermengaud, Le Breviari d'Amor, éd. G. Azaïs, Béziers-Paris, 1862-81, 2 vol.
- β^1 = Raimon Vidal, So fo el temps c'om era gays, éd. M. Cornicelius, Berlin, 1888.
- β^3 = Raimon Vidal, Las Razos de trobar, éd. Stengel [Die beiden ältesten provenzalischen Grammatiken], Marburg, 1878, pp. 67-87.
- μ = Terramagnino da Pisa, Doctrina de Cort, éd. P. Meyer, Romania, VIII, pp. 181 ss.