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Musical Form And Tonal Structure In Troubadour Song

Claudio Vanin

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MUSICAL FORM AND TONAL STRUCTURE

IN

TROUBADOUR SONG

by

Claudio Vanin

Faculty of Music

**Submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy**

**Faculty of Graduate Studies
The University of Western Ontario
London, Ontario
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ABSTRACT

The aim of this study is to lay the groundwork for an eventual codification of musical form and style in the troubadour songs. To that end, it concentrates on two of the broadest musical parameters, form and tonal structure. A new catalogue of all attributed songs is provided with the study, which is intended to remedy the deficiencies of Genrich's, the only complete one available until now. It is based on descriptive and logical, rather than historical, principles, and the graphing procedure employed is designed to provide more information than the standard ones, by showing connections at the sub-phrase level. The songs are grouped into five large categories, based on the kind of phrase repetition found in their musical forms, and these categories then serve as a tool in the detailed examination of the nature and role of musical form in the repertoire. It is found that the troubadours' acknowledged fascination with structure for its own sake, as evidenced in their versification, can also be seen in their musical forms. Indeed, there is an intimate and dynamic interaction between the two kinds of form, which can serve as a paradigm for the understanding of music/text relations in the *canço*. The analysis of selected examples demonstrates some of the many ways in which the troubadours created subtle and finely articulated formal designs in their music; this contradicts the view that they were unskilled as composers and relied only on simple standard formulas for their music.

The chapter on tonal structure examines the songs for evidence of functional tonal

centres, and looks at the role of the final in relation to these. It is found that both the medieval modal system and the notion of interval chains are useful in shedding light on the characteristic tonal features of troubadour songs, and that a significant percentage of the finals can be considered functionally related to the tonal centre of the song, where this is clearly established.

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TABLE OF CONTENTS

	Page
CERTIFICATE OF EXAMINATION	ii
ABSTRACT	iii
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF EXAMPLES	vii
LIST OF APPENDICES	ix
CHAPTER I — THE TROUBADOURS AND MUSICOLOGY	1
1. Introduction	1
2. Overview of Research	5
CHAPTER II — APPROACHES TO THE STUDY OF FORM IN THE TROUBADOUR SONGS	21
1. Twentieth-century Studies	21
2. Secondary Medieval Sources	36
3. Formal Analysis: Principles and Methodology	48
CHAPTER III — MUSICAL FORMS IN THE TROUBADOUR REPertoire	65
1. <i>Oda Continua</i> Forms	65
2. Forms with One Repeated Phrase	92
3. ABAB Forms	111
4. Symmetrical Forms	142
5. Irregular Forms	162
CHAPTER IV — TONAL STRUCTURE IN THE TROUBADOUR SONGS .	177
CHAPTER V — CONCLUSION	219
APPENDIX I	222
APPENDIX II	236
APPENDIX III	285
BIBLIOGRAPHY	292

LIST OF EXAMPLES

EXAMPLE	Page
1. Bernart de Ventadorn, P-C 70,12, from Gennrich, <i>Nachlass</i> , #21	53
2. From Ruwet, "Methods,"	55
3. Peire d'Alvergne, P-C 323,15	67
4. Gaucelm Faidit, P-C 167,43	70
5. Folquet de Marseille, P-C 155,22	72
6. Peire Vidal, P-C 364,42	76
7. Arnaut de Mareuil, P-C 30,3	80
8. Peire Vidal, P-C 364,40	83
9. Pons de Capdoill, P-C 375,19	85
10. Folquet de Marseille, P-C 155,8	88
11. Bernart de Ventadorn, P-C 70,1, ll. 1-4	94
12. Gaucelm Faidit, P-C 167,56, ll. 2, 4, 8	98
13. P-C 10,27; P-C 406,15	101
14. Gui d'Uisel, P-C 194,3, ll. 6-9	103
15. Guiraut Riquier, P-C 248,83	104
16. Peire Vidal, P-C 364,37, ll. 1-4	106
17. Guillem Ademar, P-C 202,8	107
18. Guiraut de Borneill, P-C 242,64, ll. 1-2	109
19. Peire Vidal, P-C 364,36, ll. 1-2	109
20. Gaucelm Faidit, P-C 167,30, ll. 1-5	117
21. Pons de Capdoill, P-C 375,27, ll. 1-4	120
22. Pons d'Ortafas, P-C 379,2, ll. 1-5	122
23. Uc de Saint Circ, P-C 457,26, ll. 1-5	123
24. Peirol, P-C 366,3	124
25. P-C 406,2 and P-C 406,13, ll. 1 and 3	127
26. Berenguier de Palazol, P-C 47,5	130
27. Raimon de Miraval, P-C 406,20	132
28. Arnaut de Mareuil, P-C 30,16	135
29. Raimon de Miraval, P-C 406,24	137
30. Raimon de Miraval, P-C 406,21	140
31. Peirol, P-C 366,26	141
32. Raimon de Miraval, P-C 406,7	146
33. Guiraut Riquier, P-C 248,26	149
34. Guiraut Riquier, P-C 248,69	153
35. Monge de Moncaudo, P-C 305,6	156
36. Bertran de Born, P-C 80,37	158

LIST OF EXAMPLES
(continued)

37. Berenguer de Palazol, P-C 47,7	160
38. Marcabru, P-C 293,18 and P-C 293,30	166
39. Gaucelm Faidit, P-C 167,17	168
40. Peire Vidal, P-C 364,31	170
41. Bernart de Ventadorn, P-C 70,23 and P-C 70,39, ll. 1-4	171
42. Raimon de Miraval, P-C 406,44	174
43. From Sachs, 150	189
44. Jaufre Rudel, P-C 262,2	194
44. Arnaut de Mareuil, P-C 30,19	206
45. Pons de Capdoill, P-C 375,27	209
46. Peirol, P-C 366,21	212
47. Guiraut Riquier, P-C 248,55	213
48. Berenguer de Palazol, P-C 47,12	215

LIST OF APPENDICES

APPENDIX

I	—	SUMMARY OF TROUBADOUR SONG FORMS	222
II	—	CATALOGUE OF TROUBADOUR SONG FORMS	236
III	—	TONAL FEATURES	285

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CHAPTER ONE

THE TROUBADOURS AND MUSICOLOGY

INTRODUCTION

The refined and courtly art of the troubadours continues to exert its fascination on both specialist and amateur alike. The already extensive bibliography of literary studies is constantly augmented by new contributions that often modify older perspectives as they attempt to bring us closer to the living reality of that art in its original setting. The problem of textual transmission, for example, which used to be addressed only insofar as it impinged on the making of editions and manuscript stemmata, is now understood as having a much broader significance relating to oral performance, poetic individuality versus anonymous creation, and the whole aesthetic of composition. And for those who simply wish to experience the poetic and musical legacy of the troubadours as directly as possible, new recordings and concerts are more generously available than before, with renditions that are often strikingly different from the older ones.

In surveying musicological studies of troubadour music over the past century,

however, one is faced with a rather mixed result. Certainly our knowledge has come a long way since the first serious attempts to broach the topic by Restori and others at the turn of the century. There is an accurate edition of the melodies, though it only appeared as late as 1984,¹ and a thorough paleographical study of the largest of the four main music manuscripts.² Some important studies by Friedrich Gennrich and Hans Spanke from the 1930s attempted a formal typology of the songs premised on their historical development out of earlier repertoires. In the 60s and 70s, several studies by Hendrick van der Werf challenged a number of previously-held views on rhythm, transmission, and the nature and role of the musical aspect of the troubadour songs. There have also been two book-length studies of music/text relations in the works of individual poets, as well as numerous articles on various topics.³

A great deal of uncertainty nevertheless afflicts the current status of troubadour musical studies, some of it attributable to deficiencies in the sources, some perhaps due simply to divergent subjective opinions. A number of analytical approaches have been suggested, without any one achieving general acceptance and legitimacy. On the question of rhythm, which absorbed so much of the attention of earlier generations of scholars, there is no real consensus, even if the modal theory appears to have been finally laid to

¹The edition referred to is that of H. van der Werf and G. Bond, eds., *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester, N. Y., 1984).

²This is the study of ms. R by Elizabeth Aubrey in her dissertation, "A Study of the Origins, History and Notation of the Troubadour Chansonier Paris, Bibl. Nat. f. fr.22543," (University of Maryland, 1982).

³The following section provides an overview of musicological research in the field from the turn of the century to the present day.

rest. Scholars who at first might seem to hold compatible views on the problem, such as John Stevens and van der Werf, are instead at pains to point out the differences and flaws in the the other's ideas.

On the interrelated questions of the intrinsic value of the melodies and their relation to the texts, one finds opinions so far apart that one wonders if it is the same object that is referred to. In studies of text/music relations, which tend to have a structuralist orientation, as well as in Gennrich's older formal analyses, it is taken for granted that a certain amount of conscious, individual exercise of technical skill is responsible for the structures discerned. For some of the scholars who stress the oral nature of the compositional context for troubadour songs, however, there is little sign of art or craft in the surviving notations. Van der Werf has referred to them as 'remembered improvisations', and sees a stark contrast between the finesse and ingenuity displayed by the poets in devising their metric schemes, and the absence of these qualities in the melodies. For him the music does not do justice to the poems, this task being up to the performer, and it would be idle to seek any purposeful connection between the two elements, whose relation is practically haphazard.

But an oral culture of creation and transmission does not necessarily imply an improvisatory musical style, for just as the troubadour poets were able to create elaborate, complex, and finely-wrought poetic structures without the aid of writing, so, surely, were they capable of inventing and memorizing melodies of comparable complexity (especially when one considers the relative brevity of the typical troubadour stanza). My own conviction is that the evidence from contemporary discussions and

from the musical sources supports an aesthetic of relatively equal balance between music and poetry in these songs, and one of the intentions of the following study is to demonstrate some of the manifold ways in which the musical sophistication and artistry of the troubadour poets is manifested in surviving notations.

The main purpose of the study, however, is to lay the groundwork for a codification of the troubadours' musical style(s) and compositional procedures, taking the entirety of the extant repertoire into account, a task that has barely been touched upon until now. To that end, the central focus of the study is on the broadest parameter of musical composition, that of form. There is no sharp dividing line between musical form and musical style, however, and many of the points brought forth could also be considered aspects of style. The approach adopted here is descriptive rather than historical; such an approach will also serve to remedy some of the deficiencies in Gennrich's formal studies and typology, whose revision is long overdue. Gennrich's analytical catalogue of the musical forms for all the troubadour songs is also in dire need of replacement, and the present study therefore includes a new formal catalogue for all attributed troubadour songs. This should provide a more accurate and detailed reflection of the contents of the sources, and thereby a more solid basis for further study in the field.

The other main focus of the present study is on the question of tonal structure in the repertoire. A representative sample of the songs was examined for evidence of functional ranking or differentiation among pitches, according to selected criteria. The two major reference points for this part of the study were the medieval modal system and the concept of interval chains, both of which were found to have some application. The

latter had not previously been tested in any thoroughgoing manner, but only suggested. In regard to the modal system, what distinguishes the present endeavour from others known to me is the stress on criteria of a functional rather than merely classificatory nature.

The remainder of this chapter gives a brief chronological review of the major musicological studies from the past century. Chapter II examines the role of musical form in the aesthetic of the Provençal *canço*. The relevant twentieth-century contributions to the subject are assessed and then Dante's discussion in the *De vulgari eloquentia* is also examined. The chapter concludes with an exposition of the principles and methodology employed in the analysis, graphing and classifying of the troubadours' musical forms. The songs are grouped into five broad categories, and each of these is discussed and explored in Chapter III. Chapter IV is devoted to the question of tonal structure, and in the concluding chapter, some of the prospects for future research in the field are outlined.

OVERVIEW OF RESEARCH

Although a number of scholars from the eighteenth and nineteenth centuries, such as Charles Burney, Jean-Benjamin de La Borde, Charles-Edmond-Henri de Coussemaker, François-Joseph Fétis, and August-Wilhelm Ambros, had mentioned the troubadours and

trouvères in their general music histories,⁴ it was not until Antonio Restori's pioneering study of 1895 that serious work began in this field.⁵ In spite of its deficiencies and modest aims, his article provided the first inventory of all the manuscripts containing music notation for songs in Provençal, transcriptions of thirty-six songs,⁶ (five in multiple versions) including all those of Peirol, as well as historical background on the poets, and some consideration of musical style and metric/musical forms.

Restori's transcriptions of the notation into durational values seem to have been based on intuition rather than any kind of system, but the issue of rhythm soon came to dominate scholars' attention and continued to do so for many decades, often overshadowing other questions.⁷ Hugo Riemann proposed fitting all the melodies within

⁴C. Burney, *A General History of Music* (London, 1776-89); J.-B. de La Borde, *Essai sur la musique ancienne et moderne* (Paris, 1780); C. E. H. de Coussemaker, *Histoire de l'harmonie au moyen-âge* (Paris, 1852); F. J. Fétis, *Histoire générale de la musique*, 5 vols. (Paris, 1869-76); A. W. Ambros, *Geschichte der Musik* (Leipzig, 1884-87). Of course philologists and literary historians had been studying the Provençal poets, though not their music, for much longer; E. Vincenti, *Bibliografia antica dei trovatori*, Documenti di filologia 6 (Milan and Naples, 1963) covers the period from the sixteenth to the nineteenth centuries.

⁵A. Restori, "Per la storia musicale dei Trovatori provenzali," *Rivista musicale italiana* 2 (1895), 1-22 and 3 (1896), 231-60, 407-51.

⁶In terms of number of transcriptions, only Higinio Anglès provided a greater quantity before the 1940's with his edition of all 48 songs by Guiraut Riquier: "Les melodies del trobador Guiraut Riquier," *Estudis Universitaris Catalans* 11 (1926), 1-78.

⁷The controversy over the rhythmic interpretation of the troubadour and trouvère songs has continued right down to the present day, as even the strongest opponents of the modal theory, such as Hendrick van der Werf and John Stevens cannot agree in their alternative proposals for a more text-based, free rhythm. Though the topic is an important one, it is not the main focus of this study, and I have not surveyed all the various versions of the modal theory put forth at one time or another during this century. This has been done by Burkhard Kippenburg in his book, *Der Rhythmus im Minnesang* (Munich, 1962).

his *vierhebigkeit* system in a series of articles beginning in 1897,⁸ and Pierre Aubry's adumbration of the application of modal rhythm to the melodies was first presented as a reaction against Riemann's ideas.⁹ Aubry's exposé of the modal theory, now of purely historical interest, takes up his entire 1907 article. In 1909 Aubry issued a book intended for a wider audience, containing literary and historical information on poetic genres and the lives of the troubadours and trouvères, mostly derived from literary scholars such as Alfred Jeanroy and Gaston Paris, but without any further discussion of the music.¹⁰

Aubry's 1907 article provoked a reply in the same year from Johann Baptist Beck, claiming priority in the discovery and formulation of the modal theory, and hastily outlining his version of it.¹¹ The following year his dissertation, *Die Melodien der Troubadours....* was published, and whatever the merits may have been in the plagiarism controversy, there is no doubt that Beck's is by far the more substantial work.¹² The

⁸H. Riemann, "Die Melodik der deutschen Minnesänger," *Musikalisches Wochenblatt* 28 (1897); "Die Rhythmik der geistlichen und weltlichen Lieder des Mittelalters," *Musikalisches Wochenblatt* 31 (1900); "Die Melodik der Minnesänger," *Musikalisches Wochenblatt* 33 (1902); 36 (1905).

⁹P. Aubry, "L'oeuvre mélodique des troubadours et des trouvères," *La revue musicale* 7 (1907) 317-32, 347-60; issued separately as *La rythmique musicale des troubadours et des trouvères* (Paris, 1907).

¹⁰P. Aubry, *Trouvères et troubadours* (Paris, 1909).

¹¹J.-B. Beck, "Die modal Interpretation der mittelalterlichen Melodien der Troubadours und der Trouvères," *Caecilia* 24 (1907), 97-105.

¹²J.-B. Beck, *Die Melodien der Troubadours, nach dem gesamten handschriftlichen Material zum ersten mal bearbeitet und herausgegeben, nebst einer Untersuchung über die Entwicklung der Notenschrift (bis um 1250) und das rhythmisch-metrische Prinzip der mittelalterlich-lyrischen Dichtungen, sowie mit Übertragung in moderne Noten der Melodien der Troubadours und Trouvères* (Strasbourg, 1908).

first half of Beck's book contains a detailed description and catalogue of the troubadour and related manuscripts, partly based on Restori's, a survey of their notational features, and some comparison of multiple versions; the second half is wholly devoted to the rhythmic interpretation of the melodies using the first three modes of medieval theory, applied according to the supposed meter of the poetic line. Though many examples are given, it is curious that none of them extends beyond the first or second line of a given piece.¹³

It was not until the 1930s that musical studies went beyond the problems of transcription to consider other aspects of the troubadour songs. Several important studies from this decade addressed the question of form. Théodore Gérold's general history of the music of the Middle Ages devotes a chapter to the "character and structure" of the medieval lyric, and his book is notable for the generous space allotted to other aspects of lyric in the vernacular as well.¹⁴ A more ambitious confrontation with the question of form is found in Friedrich Gennrich's *Grundriss einer Formenlehre* of 1932, which is an attempt at classifying the entire repertory of medieval song into a few categories determined by musical form.¹⁵ There are four of these large categories, the litany,

¹³Beck did include six complete songs in his book, *La Musique des troubadours, Les musiciens célèbres* (Paris, 1910), which is a popularization comparable to that of Aubry.

¹⁴T. Gérold, *La Musique au moyen âge* (Paris, 1932).

¹⁵F. Gennrich, *Grundriss einer Formenlehre des Mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes* (Halle, 1932). Gennrich's system is also outlined in an article, "Das Formproblem des Minnesangs. Ein Beitrag zur Erforschung des Strophenbaues der Mittelalterlichen Lyrik," *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* 9 (1931), 285-349.

rondel, sequence and hymn, and each is divided into several subcategories. Though Gennrich borrows many of his terms from medieval genre designations, these can be misleading, since he then treats his formal types as somewhat independent of any specific genre with which they may be associated in a given instance. He also prefers to give the music pride of place as the determinant of form; rhyme scheme and meter are strictly secondary.

One of the problems with Gennrich's endeavour, apart from its too ambitious scope, is that the systematic and historical aspects are constantly at odds with each other.¹⁶ On the one hand, the formal types are viewed as ideal, abstract essences guiding the medieval composer's *Formwille* as it seeks its actualization in particular works; the author compares them to geometrical forms like the pyramid or square, or the formulas that define the molecular structure of matter. On the other hand, Gennrich clearly implies an historical relationship between the forms grouped under one category. As Ronald Taylor has pointed out, "the entire critical structure is thus built on a series of historical presuppositions: the derivation of an individual song-form — and therefore of an individual song — depends on the establishment of a specific, exclusive historical sequence; but this sequence cannot be proved. Also, as development proceeds, forms are evolved which can be traced back to more than one such basic type — sometimes,

¹⁶The reviews by Spanke and Appel discuss most of the problems with Gennrich's volume. See H. Spanke's review in *Literaturblatt für Germanische und Romanische Philologie* 55 (1934), 104-14, and C. Appel's "Zur Formenlehre des provenzalischen Minnesangs." *Zeitschrift für romanische Philologie* 53 (1933), 151-71.

indeed, to a basic type which Gennrich does not include at all.¹⁷ And, as the only criteria used to assess a piece is its musical form, this can lead to an often arbitrary typology in the cases where musical form alone is obviously not sufficient as a determining element.

Under the large category of sequence-type forms, for example, Gennrich includes the *lai*, and with it some related forms such as the 'strophic lai' and 'lai-segments'.¹⁸ One of the features that makes the *lai* resemble the sequence is the immediate repetition of a metrical scheme with the same music in groups of short lines, known as *responcion*. On the strength of the pattern of musical phrase repetition, therefore, Gennrich applies the label 'strophic lai' to such songs. Thus, Guiraut Riquier's *Amors, pos a vos falh poders* (P-C 248, 10),¹⁹ is used to illustrate this form because its third and fourth musical phrases are repeated for lines five and six, and Gennrich graphs it like this:²⁰

¹⁷R. J. Taylor, *The Art of the Minnesinger*, Vol. II (Cardiff, 1968), 279.

¹⁸The term *lai* comprises a very wide variety of longer song forms, but one of its main features is that the stanzas are all set in a different poetic form with different music.

¹⁹The abbreviation P-C refers to the standard listing of all troubadour poets and songs in A. Pillet and H. Carstens, *Bibliographie der Troubadours*. Schriften der Königsberger Gelehrten Gesellschaft, Sonderreihe 3 (Halle, 1933). The number before the comma identifies the poet, the number following the individual song, and both numberings are in alphabetical order. The P-C number also provides a convenient reference to the best complete edition currently available of the surviving music for troubadour songs, that of H. van der Werf and G. Bond, *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester, 1984).

²⁰Gennrich, *Grundriss*, 184-85. Gennrich's superscript x's are meant to show a rhythmic variant of the same melodic line; the neumes over the final syllables in these lines are distributed differently to adjust for the shorter fifth and sixth lines, but Gennrich's rhythmic transcription makes them equal in duration to lines three and four. (It should also be noted that the second half of line four in his transcription is misplaced.)

I.	II.	III.
α β a_3 b_3	γ δ b_3 a_3 $x\gamma$ $x\delta$ c_7 c_7	ϵ ζ d_{10} d_{10}

Although many meters and rhyme schemes used by the troubadours can be ambiguous regarding the division of the stanza into *frons* and *cauda*, in this case Guiraut has used one of the most conventional patterns of all, with a clear division after the fourth line; both rhyme, meter and syntax support this. The musical phrase repetitions do not override or contradict the textual division, especially since there is a marked similarity among all phrases in the song, but rather add another pattern which modifies the strictness of the standard form. In a typical *lai*, the repeated lines tend to be very short, and the repetition includes both rhyme and meter, not only music; a *lai* has rather long stanzas with somewhat irregular meters, and of course, each stanza is set in a different metrical pattern with different music. Any relation between the form of song such as this one and that of the *lai* seems superficial in light of the more important

differences.²¹

Gennrich's derivation of both the *oda continua* and the ABAB form²² from the hymn also appear less than well-founded, since Bruno Stäblein's publications of the 1950s demonstrate a wide diversity of musical forms for the hymn.²³ Less excusable is his application of the term *vers* to the *oda continua* musical form with no repeated phrases. The term was used by the earlier troubadours as the equivalent of the later term *canço*, referring to the same genre of love poem; it had no connotations regarding musical form, and a *vers* could just as easily be in ABAB form as through-composed.²⁴ (His use of the term *canço* for the ABAB musical form is confusing for similar reasons.) Gennrich's work was nevertheless an important survey of medieval song forms for its time.²⁵ Continuing research into individual repertoires has increased our appreciation of

²¹There are four genuine *lais* in the Provençal repertory, where they are known as *descorts*: the two anonymous *Lai nom par* (P-C 461,122) and *Lai Markiol* (P-C 461,124); *Ses alegrasge* (P-C 205,5) by Guilhem Augier; and *Qui la vi en ditz* (PC 10,45) by Aimeric de Peguilhan. They are excluded from van der Werf's edition but are found in Gennrich's and Fernandez de la Cuesta's. See notes 24 and 25 below for references. One can make similar objections to the other Provençal songs classed by Gennrich under this term on pp. 183-84 of his *Grundriss*.

²²*Oda continua* is the term coined by Dante for a form without repeated units; 'ABAB form' is not Gennrich's, but has been used by others (and will be in the present study) for forms that present this pattern of repetition in their opening lines.

²³B. Stäblein, *Hymnen*, Monumenta monodica medii aevi I/1 (Kassel, 1956; and "Hymnus," in *Die Musik in Geschichte und Gegenwart*, ed. F. Blume (Kassel, 1949-68).

²⁴The term is highly interesting nonetheless as an indicator of possible links with the paraliturgical *versus* of St. Martial. See J. Chailley, "Les premiers troubadours et les *versus* de l'école d'Aquitaine," *Romania* 76 (1955), 212-39.

²⁵Further discussion of Gennrich's formal studies is found in Chapter II, with particular reference to the analyses presented with his edition of the melodies.

their diversity, and in some ways has made the prospect of a synthesis such as Gennrich envisioned seem more, rather than less, distant.²⁶

Although Gennrich announced a complete edition of the troubadour melodies in his *Grundriss*, this was not to appear until decades later, so that Ugo Sesini's edition of all the melodies in G (Bibl. Ambrosiana R. 71 sup.), in the early forties, was an important addition to the few available in published form.²⁷ The introduction discusses the manuscript's paleography, compares its readings with those in the other sources,²⁸ and gives the author's ideas on rhythm and metrics.²⁹ Each song transcription is accompanied by a page of notes that include the metric and melodic schemes, division of the stanza, ambitus and modality (there is no reference at all to Gennrich's formal

²⁶A somewhat different typology of song forms is found in Hans Spanke's *Beziehungen zwischen romanischer und mittellateinischer Lyrik mit besonderer Berücksichtigung der Metrik und Musik*, *Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, philologisch-historische Klasse III/18* (Berlin, 1936). Spanke sees the metrical form of the text as the main determining factor for formal structure in the majority of medieval song forms, though he allows the musical form as primary in sequence-related forms. His many works on Latin and Romance lyric can therefore be taken as a corrective to Gennrich's, although neither seemed able to recognize a relationship between text and music in which the two elements work together in a more balanced way, as I believe they do in the troubadour *canço*.

²⁷U. Sesini, "Le melodie trobadoriche nel canzoniere provenzale della Biblioteca Ambrosiana (R. 71 sup.)," *Studi medievali* 12 (1939), 1-101; 13 (1940), 1-107; 14 (1941), 31-105; 15 (1942), 189-90; issued separately as a book, Turin, 1942.

²⁸Sesini's frequent valuation of G's versions as superior to those in the other manuscripts seems somewhat subjective, and based as much on the manuscript's Italian provenance and location as on any tangible criteria.

²⁹Sesini's transcriptions are ostensibly modal, but by using the sixth mode, he produces what amounts to an isosyllabic reading. His method of scansion in feet, based on accentuation patterns, is not considered valid for Old Provençal or Old French verse by most experts.

types).

The first volume of Gennrich's complete edition, containing the transcriptions, appeared in 1958, with volumes of commentary and an historical introduction following in 1960 and 1965.³⁰ Though far from ideal, this was to be the only edition available with all the melodies for another twenty years.³¹ Apart from his concern with rhythm, form and the search for contrafacts, Gennrich paid very little attention to questions such as melodic style or modality, nor did hardly anyone else until the 60s and 70s, when a number of new perspectives began to be explored that made many of the older studies seem limited and dated.

Troubadour musical style in itself has never been the subject of a full-length study; an article by Bruno Stäblein from 1966 stands out for its attempt to address the issue in general terms.³² Taking a few troubadours such as Bernart de Ventadorn, Folquet de

³⁰F. Gennrich, *Der musikalische Nachlass der Troubadours*, 1. Kritische Ausgabe der Melodien; 2. Kommentar; 3. Prolegomena. Summa musicae medii aevi 3, 4, 15 (Darmstadt, 1958, 1960, 1965).

³¹It suffers from other weaknesses besides the use of modal rhythm (applied in a wholly subjective manner) and the inherent deficiencies in the formal classification system. Gennrich did not balk at freely emending the form of any melodies he considered erroneous, without giving notice that he had done so; although over 65 songs appear in more than one version, Gennrich gives only a single, presumably 'best' version for each song, without specifying which manuscript(s) it is taken from. I. Fernandez de la Cuesta's edition, *Las Cançons dels Trobadors* (Toulouse, 1979) gives the pitches in unmeasured note values, with the original note forms above the staff. It too contains many errors, and practically no commentary, except for the reproduction of Gennrich's formal graphs with each song. The most acceptable edition is that of H. van der Werf and G. Bond, eds., *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester, N. Y., 1984), although it too has texts for only the first stanza of each song.

³²B. Stäblein, "Zur Stilistik der Troubadour-Melodien," *Acta musicologica* 38 (1966), 65-90. An earlier article by H. Anglès, "El canto popular en las melodias de los

Marseille and Peire Vidal as representative of their time, Stäblein discusses three periods of distinct stylistic features: an early period characterized by a classic balance and regular proportion in melodic design, form, and meter; a middle period showing a more convoluted complexity, more melismatic, and with a mixing of long and short line-lengths; and a later period showing the influence of simpler styles from the North or from more popular song forms, more syllabic, regular and obvious in design.

Other perspectives were opened up under the influence of structuralism and a new appreciation of the role of orality, transmission and performance context in shaping the troubadours' art. In a series of important articles followed by a book, Hendrik van der Werf challenged and revised several established ideas on the nature of troubadour and trouvère song in its historical context.³³ The search for an original, single, authentic

trovadores provenzales," *Anuario Musical* 14 (1959), 3-23 and 15 (1960), 3-20, purports to reveal evidence of a folk style in the troubadour melodies, but the argument presented is somewhat circular and has more to do with rhythm than objective characteristics of musical style. Anglès finds that many of the transcriptions in modal rhythm are unappealing or uninteresting, while the use of duple rhythm can render certain songs more effective; from this he suggests that duple rhythms, associated with a folk style, might be more appropriate than the triple time of modal rhythm.

³³Van der Werf's articles deal with trouvère songs, but the conclusions are intended to apply to the troubadours as well, though it is true that the author often fails to distinguish the two. The articles referred to are the following: "The Trouvère Chansons as Creations of a Notationless Musical Culture," *Current Musicology* 1 (1965), 61-68; "Recitative Melodies in Trouvère Chansons," in *Festschrift für Walter Wiora*, eds. L. Finscner and C.-H. Mahling (Kassel, 1967), 231-40; "Deklamatorischer Rhythmus in den Chansons der Trouvères," *Die Musikforschung* 20 (1967), 122-44; and "Concerning the Measurability of Medieval Music," *Current Musicology* 10 (1970), 69-73. Many of the ideas from these articles are incorporated into van der Werf's book, *The Chansons of the Troubadours and Trouvères: A Study of the Melodies in Relation to the Poems* (Utrecht, 1972).

Theodore Karp also authored some major articles that should be mentioned, but they deal with matters more specific to the trouvères than the troubadours. See his "Borrowed

version of a song, such as Gennrich had undertaken in his edition, is based on a misconception of medieval oral traditions. The many variants found in multiple versions of troubadour and trouvère melodies are not to be dismissed as corruptions or scribal errors, but should rather be understood as legitimate variants probably stemming from different performers' interpretations.

This recognition of an inherent variability of transmission has direct implications for the making of editions,³⁴ but it also has wider implications for van der Werf. In contrast to Gennrich's elevation of form to the level of ultimate principle in the troubadour aesthetic, he finds a marked disparity in value between textual and musical structures in both troubadour and trouvère songs. "Considering the care with which the troubadours and trouvères designed the form of their poems," he says, "and considering the agreement among the manuscripts regarding rhyme and stanzaic form, one would expect the authors, composers and scribes to pay equal attention to detail regarding the musical form. But the manuscripts make it abundantly clear that the form of the poem

Material in Trouvère Music," *Acta musicologica* 34 (1962), 87-101; "The Trouvère Manuscript Tradition," in *Twenty-fifth Anniversary Festschrift of the Department of Music, Queens College*, ed. A. Mell (New York, 1964), 25-52; and "Modal Variants in Medieval Secular Monophony," in *The Commonwealth of Music, in Honor of Curt Sachs* (New York, 1965), 118-29.

³⁴Van der Werf's own edition of trouvère melodies, *Trouvères Melodien*, 2 vols., Monumenta Monodica Medii Aevi, 11 and 12 (Kassel, 1977-79), gives all the versions available for each song. The problems of transmission and variants in the troubadour melodies entail a thorough examination of the sources for their proper treatment; for the largest manuscript, this has been carried out by Elizabeth Aubrey in her dissertation, "A Study of the Origins, History and Notation of the Troubadour Chansonier Paris, Bib. Nat. f. fr.22543," (University of Maryland, 1982).

must have been of far greater interest to everybody involved than the form of the melody. Convention and lack of sophistication in the form of the melody are typical, while originality and attention to detail are exceptional.³⁵ Van der Werf has also described trouvère melodies as "remembered improvisations" that do not do justice to the poems, and that rarely exhibit any interconnection with the versification.³⁶ In considering melodic structure, therefore, he prefers to distinguish more elementary, generalized features such as recitation tones and third chains that he sees as common to many songs, rather than form. Van der Werf has also been one of the most forceful critics of the application of modal rhythm to troubadour and trouvère songs. Here too it is possible to trace some of his arguments to the oral nature of the musical culture; the nature of the variants indicates a free, 'declamatory' style of performance, while modal rhythm belonged to a more learned, clerical sphere of musical training and practice that relied on notation.

The structuralist movement made its impact on medieval literary studies more strongly than on medieval musicology, but it did offer a new approach to the troubadour songs, especially in the area of text/music relations.³⁷ This can be seen in the study of

³⁵Van der Werf, *The Chansons*, 63.

³⁶Van der Werf, "The Trouvère Chansons," 67.

³⁷One of the basic texts for the literary side is Paul Zumthor's *Essai de poétique médiévale* (Paris, 1972). The marked formalism found in troubadour versification has found some resonance in the French avant-garde, and one of the members of *Oulipo*, Jacques Roubaud, has written a book on this aspect of the subject; it is titled *La fleur inverse: essai sur l'art formel des troubadours* (Paris, 1986). In musicology, a number of studies can be grouped together by virtue of their common structuralist affiliation: N. Ruwet, "Méthodes d'analyse en musicologie," *Revue belge de musicologie* 20 (1966), 65-90, which is discussed in the following chapter; D. Halperin, "Distributional Structure

Bernart de Ventadorn by Gisela Scherner-Van Ortmerssen,³⁸ and also to a lesser degree in Margaret Switten's book on Raimon de Miraval,³⁹ the only book-length studies treating troubadour text/music relations that have been published so far. Scherner-Van Ortmerssen's approach selects several elements of structural significance in text and music, such as syntax, meter, word repetition and theme words, semantics, and melodic form, highest or lowest pitches, ambitus, melismas and cadences; for each song tables are drawn up showing the articulations of each structure and their interaction in the stanza.

Switten's study of the poems with melodies of Raimon de Miraval, which also includes an edition, has much in common with the previous one, but is less mechanical in execution. Instead of parsing each song by means of the various structural 'grids' referred to, the author devotes separate chapters to the main elements of the songs, melody, versification, syntax and meaning. For each division, the kinds of processes and structures at work are discussed with examples from the songs. In the chapter on melody, for example, Switten considers such factors as range, intervallic progression,

in Troubadour Music," *Orbis musicae* 7 (1980), 15-26; A. Pearce, "Troubadours and Transpositions: A Computer-Aided Study," *Computers and the Humanities* 16 (1982), 11-18. Certain of Gérard Le Vot's articles have a marked structuralist orientation, most evident in an article he co-authored with P. Lusson and J. Roubaud, "La sextine d'Arnaut Daniel — essai de lecture rythmique," in *Musique, littérature et société au moyen âge. Actes du colloque 24-29 mars 1980*, eds. D. Buschinger and A. Crepin (Paris, 1980), 123-57.

³⁸G. Scherner-Van Ortmerssen, *Die Text-Melodiestruktur in den Liedern des Bernart de Ventadorn* (Munster, 1973).

³⁹M. L. Switten, *The Cansos of Raimon de Miraval: A Study of Poems and Melodies* (Cambridge, Mass., 1985).

shape, mode, form, and the repetition of smaller units than the phrase. Three subsequent chapters discuss the interaction of elements at the level of the line of verse, the stanza, and the whole song.

The type of approach used in these two studies, and in others that can be conveniently labelled 'structuralist', is not necessarily at odds with one that seeks to come to terms with the fluidity of the oral tradition, but it is striking how much at variance are the resulting images of the nature and value of the music in authors who adopt one or the other of these approaches. It can be seen not only in the studies just discussed, but in more recent ones as well.⁴⁰ In their most extreme forms, the two points of view suggest on the one hand that the troubadours' conscious technical skill as composers was negligible, and on the other that it was at least as fully developed as their poetic craft. This kind of divergent image can be taken as symptomatic of a general uncertainty that plagues the current thinking of troubadour scholars. The question of rhythm may never be settled, yet even among those who reject the modal theory there

⁴⁰Studies which assume a more or less improvised melodic idiom based on a skeletal melodic framework include: E. Aubrey, "Forme et formule dans les mélodies des troubadours," in *Actes du Premier Congrès International de l'Association Internationale d'Études Occitanes 4-11 août 1984*, ed. P. T. Ricketts, Association Internationale d'Études Occitanes 2 (London, 1987), 69-83; R. R. Labaree, "'Finding' Troubadour Song: Melodic Variability and Melodic Idiom in Three Monophonic Traditions," Ph.D. diss. (Wesleyan University, Conn., 1989). The following articles by Vincent Pollina suggest that the finest details of a melody's form may be worthy of attention as clues to the composer's intentions: "Troubadours dans le nord: observations sur la transmission des mélodies occitanes dans les manuscrits septentrionaux," *Romanistische Zeitschrift für Literatur-geschichte / Cahiers d'histoire des littératures romanes* 9 (1985), 263-78; "Canço mélodique et canço métrique: 'Era.m cosselhatz, senhor' de Bernart de Ventadorn," in *Actes du Premier Congrès International de l'Association Internationale d'Études Occitanes 4-11 août 1984*, ed. P. T. Ricketts, Association Internationale d'Études Occitanes 2 (London, 1987), 409-22.

is lack of agreement on an alternative.⁴¹ There is also a lack of consensus as to analytical approaches or methodologies; a number of different ones have been suggested, but none has achieved general acceptance or legitimacy.

The following chapter takes a closer look at the problem of musical form in the troubadour songs and outlines the principles and rationale behind the approach adopted for the present study.

⁴¹One would have gathered that van der Werf's view on rhythmic interpretation, for example, as presented in his book *The Chansons*, was comparable in practical terms to that of John Stevens, since the former took the spoken delivery of the text as a model, and the latter also seeks to maintain textual values by advocating an isosyllabic performance. Stevens' ideas are outlined in his *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350* (Cambridge, 1986), and he is there (esp. pp. 502-03) at pains to distinguish them from van der Werf's; van der Werf's disagreements with Stevens are set out in his review of Stevens' book in *Journal of Musicological Research* 8 (1989), 378-86.

CHAPTER TWO

APPROACHES TO THE STUDY OF FORM IN THE TROUBADOUR SONGS

TWENTIETH-CENTURY STUDIES

The main principles underlying our understanding of musical form in the troubadour songs are fairly straightforward and can be traced back to Dante. The musical phrase corresponds to the line of verse, and the repetition (or lack of repetition) of musical phrases determines the melodic form of the song. It is conventional to compare this with the metric form, determined by the rhyme scheme and number of syllables per line. This could be criticized as a linking of unlike elements, since the rhyme sound occurs only at the end of the line of verse, while the melodic phrase fills the entire line, but there is little doubt that the troubadours themselves established the convention, as will become clear not only from Dante's discussion, but from a study of the sources themselves.

The whole issue of musical form has become problematic in relation to the troubadour and trouvère repertoires, however, for various reasons. Foremost among these has been the negative influence of Friedrich Gennrich's formal studies of the 30s.¹ The distortions and misconceptions that compromise Gennrich's treatment of form in medieval song seem to have cast a pall over the topic, and scholars have preferred to address other issues instead. Furthermore, these other issues and questions have sometimes been taken as implicit critiques of the legitimacy or value of the study of form, and this in turn has only contributed to the neglect of the subject. For example, questions concerning the variability of the repertoire, orality and compositional context are often contrasted with the supposed fixity that has been associated with the notion of form as it was understood in earlier generations.

Even one's opinion on the intrinsic value of the melodies can have a bearing on the relative importance assigned to the study of their form; if the troubadours were amateur composers with minimal skill, relying on highly conventional formulas and simple, primitive melodies, one would not expect them to display much craft in their musical structures. One of the premises of the present study is that the troubadours in reality possessed a relatively sophisticated sensitivity to musical construction, on a par with their interest in poetic structure, and that musical design parallels and complements poetic design in the aesthetic of the *canço*. Before examining the evidence of the sources in support of this view, however, it will be useful to clarify the relevant

¹See Notes 15 and 30 in Chapter I for references to the main works of Gennrich, and the Bibliography for references to his other studies.

problems and issues as they have developed from the earlier studies of Gennrich to the present.

The problematic aspects of Gennrich's approach to form in medieval song and in the troubadour repertoire concern both the broader theoretical premises involved and the more practical details of constructing analytical graphs for the individual songs.² Gennrich felt that he could detect a kind of evolutionary will towards form or '*Formwille*' in all the music from Latin hymns to the fixed forms of the fourteenth century, the latter standing as ideal types towards which earlier forms were groping.³ The effect of Gennrich's historical outlook can be seen most easily in his catalogue of troubadour song forms which accompanies his edition of the songs.⁴ Along with the graph of the musical form, each song is labelled according to one of the categories developed by Gennrich to cover all of medieval song. Least problematic of these is the form he calls *oda continua*; the term is taken from Dante, who used it to designate melodic forms with no repetition of entire musical phrases.⁵ (Gennrich makes no

²Some of the general issues raised by Gennrich's approach were broached in the overview of research in Chapter One.

³Most of the problems with Gennrich's ideas and approaches were recognized when they first began to appear in print. See the reviews by Hans Spanke and Carl Appel referred to in Note 16 of Chapter One.

⁴It is found in the second volume of his *Nachlass*, published under the title *Kommentar* (Darmstadt, 1960).

⁵In his earlier *Grundriss*, however, Gennrich had used the term *vers* for this form, which can hardly be justified. As mentioned in the previous chapter, *vers* was a poetic term used in the early troubadour period as a generic term for a poem or song; it had no connotation whatsoever regarding musical form. Dante's writings on poetic and musical form are discussed below.

reference to the three other kinds of form discussed by Dante, however.) This is one of the most common and simple designs used by the troubadours, and is generally not difficult to recognize. In Gennrich's system, however, the *oda continua* belongs to the broader category of the hymn type, and is thus supposedly descended from the Ambrosian hymns of the fifth and sixth centuries, a derivation that is entirely hypothetical. He also qualifies a number of the songs given this designation by calling them '*oda continua* with repeats', which would seem to be a contradiction in terms.

Two other of Gennrich's forms allegedly originating with the hymn are those labelled *canso* and 'rounded *canso*', and he applies the terms to the forms often referred to as *Bar* forms. In the '*canso*' form the first two phrases are immediately repeated and the rest of the song is through-composed, while in the 'rounded *canso*' one of the first phrases is repeated at the end. Here again the derivation from the hymn is somewhat dubious, given the universality of the form; it has even been compared with the Greek epode with its pattern of strophe/strophe/antistrophe. Nor can one justify *canso* as a valid term for this musical form; it was used by the troubadours as a genre designation based mainly on the subject matter of the poetry, and any high-style song with courtly love as its theme was known as a *canso*. The vast majority of the songs in the troubadour repertoire is comprised of *cansos*, but the term says nothing about any song's musical form; a *canso* could have an *oda continua* musical form just as readily as an ABAB form,⁶ or indeed a different form altogether.

⁶'ABAB form' is the term I will be using for what Gennrich referred to as *canso* and what others prefer to call 'Bar form'.

Much more problematic are Gennrich's sequence-related categories such as the 'lai-segments', 'strophic lais' and 'reduced strophic lais', which he applies to a fair proportion of the songs. Leaving aside the thorny question of possible links between the sequence and the *lai*, the basis for all of these categories is the immediate repetition of one or more phrases, which is a typical feature in *lais*, often referred to as 'lesser responson'. Of course, such sequential repetitions do occur in the troubadour melodies, but again, the principle is such a common one, and its employment so varied, that the implied fixity and reality of categories such as 'lai-segment, 3rd group' soon evaporates when one confronts the sources more directly. It is not too difficult to find confusing and contradictory classifications even within the terms of Gennrich's system, as can be seen in his classification of the song "Fis e verais e plus fermes que no soill" by Guiraut Riquier (P-C 248,29), which he graphs as follows:⁷

$$\begin{array}{cccc}
 \alpha & \beta & & \\
 a_{10} & b_{10} & & \\
 & & \gamma & \alpha & \beta \\
 \dots\dots\dots & d_{10} & d_{10} & e_{10} & \\
 & & & & \\
 \alpha & \beta & & & \\
 b_{10} & c_{10} & & &
 \end{array}$$

The only difference between the form of this song and those labelled 'rounded *canso*' by Gennrich is that in the former, both of the initial phrases are repeated at the

⁷Gennrich, *Nachlass*, 2., 99.

end instead of only one of them. If one groups together all the songs that demonstrate the ABAB form in their first half, one will find that there is a wide variety of ways that material can be repeated in the second half, should this option be chosen. What Gennrich calls a 'reduced strophic *lai*', is no more than another variation within the broad category of ABAB forms. By adding qualifiers such as 'reduced' and 'segment', Gennrich has created formal types that correspond only to the efforts of his imagination, adding another hypothesis to the underlying one linking the courtly love-song to the sequence or *lai*.

By elevating his formal categories to the status of ideal essences, comparable to geometric or mathematical forms, Gennrich ignores both the variability of the medieval sources, and the role of other elements in the overall structure of a song. Almost a quarter of the surviving troubadour songs with melodies are transmitted in more than one version, yet Gennrich gives only one formal graph for each, as he gives only one transcription for each, confident that he has ascertained the 'best' version. While the formal outline of a song is generally more stable than melodic details, there are cases where the different versions present significant differences in form as well.⁸ Nor can the music be considered the ultimate formal determinant in this repertoire. The poetic form is at the very least equally important, and when other aspects such as genre, register, thematic content, and stylistic features of the melodies are considered together, Gennrich's categories, based on purely musical liturgical predecessors, appear less and

⁸These cases are discussed in the following chapter presenting my own research on troubadour song forms. In the formal catalogue of all ascribed troubadour songs with music, which can be found in the Appendix, each musical version is graphed separately.

less defensible.

The flaws that compromise Gennrich's work have long been recognized, and some of the older prejudices, deriving largely from 19th-century ideologies, have been corrected. Since the 60s and 70s, both musical and literary scholars have re-examined issues such as orality, performance context, transmission and editorial procedures, with particular emphasis on the variability of the repertoire. Gone is the confidence of an earlier generation of scholars, who believed they could establish an author's original version of a text through painstaking comparison of manuscript sources and construction of stemmata. Instead, the uncertainties surrounding the genesis, transmission, and purpose of the surviving sources have tended to undermine modern assumptions about the objective nature of a text. The earliest sources that contain troubadour melodies were produced in northern France in the middle of the thirteenth century, a good century and a half later than the period of activity of the earliest known troubadour, William VII, Count of Poitiers (1071-1127). There is little doubt that the songs were created without the use of notation, and the exact nature of the interaction between written and oral transmission remains uncertain. Some scholars go so far as to deny the validity of the idea of a first version of a tune as the product of individual invention, preferring a model based on the adaptation of common formulas; the variants found in multiple versions are seen as a possible reflection of performers' and scribes' modifications or re-interpretations that are all equally valid.⁹

⁹Hendrick van der Werf was one of the first to emphasize the importance of orality for understanding the compositional process in the troubadour and trouvère tradition; see his article "The Trouvère Chansons," and also his book *The Chansons*. Similar issues form the subject of Elizabeth Aubrey's article, "Forme et formule," and

The changing perspectives of the past decades have also raised issues that challenge the relevance of formal studies, and these must be addressed if such studies are to be justified. One of the most fundamental questions concerns the role of the music in the troubadour aesthetic of song-making. While Gennrich had implicitly assigned a higher role to the music, a different opinion is now finding its way into standard reference works, as the following quotation from the *Dictionary of the Middle Ages* makes clear: "The poet was expected to compose a new melody for each song, but the melodies are not sophisticated and are even quite conventional, presenting less interest to musicologists than the texts do to literary scholars."¹⁰

As with Hendrick van der Werf's comments in his influential study *The Chansons* and various articles, one derives an image of the troubadour musical tradition as a domain of rank amateurs whose simple melodies all sound alike. For van der Werf, and others who stress the oral nature of the compositional context for troubadour song, there is little sign of art or craft in the surviving notations; the melodies functioned in a limited utilitarian manner as a vehicle for the words. In *The Chansons*, van der Werf gives a balanced and reasonable assessment of what information there is pertaining to the transmission of the troubadour melodies.¹¹ He suggests they were composed and passed on orally until about the middle of the thirteenth century, when collectors and scribes began to preserve the songs in manuscripts. The combined effects of performers' and

R. R. Labaree's "'Finding' Troubadour Song".

¹⁰F. R. P. Akehurst, "Troubadours, trouvères," *Dictionary of the Middle Ages*, ed. J. R. Strayer, 12 vols. (New York, 1989), vol. 12, 216.

¹¹*The Chansons*, 26-34.

scribes' alterations can for the most part be understood as legitimate variants, attributable to medieval attitudes and conditions, rather than errors, as older editors believed, and give witness to an inherent fluidity in the tradition.

In his chapter on the form of the melodies and poems,¹² van der Werf does not explicitly connect his opinions there to his account of the transmission process, yet there is a logical progression from the earlier chapter, through the immediately preceding one on melodic characteristics, to the discussion of form and versification. When discussing melodic structures, van der Werf refers only to the most elementary tonal formations such as interval chains or recitative-type melodies which are common to a large number of melodies. In the concluding section of the final chapter, "The Chansons as Creations of a Notationless Culture,"¹³ van der Werf attributes the simple, formulaic and conventional nature of the melodies to their having been composed in an oral tradition, without the assistance of notation. He suggests that the use of writing in the creation of the poems may have contributed to the much higher level of craft found in the texts as compared with the melodies, which he says, "sound to us like remembered improvisations in a very traditional and simple fashion."¹⁴

Because of the role of improvisation in the creation and performance of the songs, "it was difficult for the performers to retain it [ie., the melody] precisely as made up by the composer and, because of the lack of design, it was impossible for the notators to

¹²*The Chansons*, 60-73.

¹³*The Chansons*, 70-73. This is evidently based on his earlier article, "The Trouvère Chansons".

¹⁴*The Chansons*, 70.

reconstruct the original."¹⁵ 'Real composition', for van der Werf, only begins with 'written composition', and he likens the songs of the troubadours and trouvères to 'folk music', recalling his earlier references to the primitive melodic types discussed by Curt Sachs.¹⁶ With reference to melodic form, van der Werf finds "convention and lack of sophistication" to be typical for three main reasons. First, he blames the troubadours and trouvères for employing only two stereotyped musical forms, the ABAB form with a repeat of the first pair of phrases and varied *cauda*,¹⁷ and the *oda continua* form without repeats; this is in contrast to the wide variety of versification schemes devised by the troubadours and trouvères. Secondly, "the lack of attention to melodic form," says van der Werf, "is especially attested by the varying relationship between the melodic lines for the pedes. One would expect the melody for the second pes to be a literal repeat of that for the first pes. Yet in reality the relation of the second melodic sentence to the first may be anything from a literal repeat to an elusive echo."¹⁸ Furthermore, he finds that in multiple versions the treatment of these repeats may differ between manuscripts, and that it can be hard to distinguish varied repeats from new material. The third area in which the troubadours' and trouvères' "lack of interest" in musical form shows itself is the relation between poetic and musical forms. For van der Werf, there is almost no relation between the two in this repertoire, since the rhyme schemes and

¹⁵*The Chansons*, 71.

¹⁶These are discussed in an earlier chapter in *The Chansons*, 46-59.

¹⁷The term is Dante's, and refers to the second part of the *canso*.

¹⁸*The Chansons*, 64. The term *pes* (plural *pedes*) is also from Dante; it refers to the pair of phrases repeated in the first part of the *canso* in the ABAB form.

musical forms do not parallel each other throughout the entire course of any individual song except in rare instances; he cites an example of such an "ideal agreement between musical and textual form" in a song by the trouvère Conon de Béthune to emphasize its exceptional nature.¹⁹

It is clear that what van der Werf views as the stark contrast between the troubadours' skill and refinement in poetic composition and their musical composition is seen by him as a natural outcome of the oral nature of the musical tradition; the possibility that a more developed sense of melodic construction could occur within such a context is practically ruled out by him.

Van der Werf's references to improvisation recall the compositional model proposed for chant by Leo Treitler, which was inspired by Parry and Lord's investigations into the performance and composition of the epic.²⁰ Essentially, this model explains both the family resemblances and variants among chants as resulting from a process whereby an underlying schematic structure is 'actualized' anew in different performances which maintain the basic elements of the structure while consciously or unconsciously altering the specific 'surface' details. A singer would remember the most salient features of the chant's scheme or plan, much the way a reciter of epic would have in his mind the plot of his story. He would then realize this scheme by drawing upon

¹⁹*The Chansons*, 67.

²⁰See, for example, the articles by Treitler, "Homer and Gregory: The Transmission of Epic Poetry and Plainchant," *The Musical Quarterly* 60 (1974), 333-72, and "Oral, Written and Literate Process in the Transmission of Medieval Music," *Speculum* 56 (1981), 471-91.

his repertoire of stock melodic formulas, according to the specific textual and liturgical exigencies of the case at hand, the way an epic poet would draw upon his stock of phrases and epithets already designed to fit the metrical requirements of the poem. One of the main purposes of such a model, was to provide an explanation for the transmission of such a large body of chant (and of very long epic poems) without the use of writing; memory is combined with active re-creation within a set of given constraints.

It is sometimes forgotten, however, that oral traditions may differ considerably from one another, and all do not necessarily conform to the models proposed for the epic by Parry and Lord, and adapted for chant by Treitler. More specifically, in a lyric tradition such as that of the troubadours, neither textual nor musical aspects pose any of the memorization problems associated with chant or epic. The average troubadour song has about seven stanzas of seven to twelve lines of verse.²¹ The texts were certainly composed and transmitted orally, since the ability to read and write was possessed by very few of the troubadours;²² the variants that occur in the texts may be attributed in

²¹Compare this with the case cited by Paul Zumthor of a twenty-one-year-old Spaniard in the mid-fifteenth century able to recite from memory the entire Bible, Nicholas of Lyre, the writings of Saint Thomas, Alexander of Hale, Bonaventure, Duns Scotus, all of Avicenna, Hippocrates, Gallen, "and many others." The reference is found in Zumthor's *La lettre et la voix: De la "littérature" médiévale* (Paris, 1987), 158.

²²Although older scholars, such as Gustave Gröber, D'Arco Silvio Avalle and John Marshall, argued for an exclusively written transmission of the troubadour texts, almost without considering the possible role of oral composition, today the tide has turned in the other direction, with scholars such as Paul Zumthor emphasizing the importance of orality in the creation and transmission of medieval literature. A recent and persuasive reassessment of the issue of the transmission of troubadour poems is Amelia E. van Vleck's *Memory and Re-Creation in Troubadour Lyric* (Berkeley, 1991);

part to the freedom that both performers and scribes felt to change or 'improve' the poem as they received it, but in no way does the compositional process involved in producing such a body of lyric poems resemble that of epic.²³ As the many references to this point in the poems themselves make clear, a great deal of care was lavished on the 'polishing' and 'refining' of the troubadour *canço* to produce a highly-wrought artifact of technical complexity and poetic subtlety to match any comparable poetry from other periods.

As every detail of the poetic text was normally created orally, every detail would also have been transmitted orally and memorized word for word. If this was so for the texts, there is no reason to think it would necessarily have been otherwise with the music. It has been estimated that the average rate of production for a troubadour poet was no more than two or three songs per year; if he was concerned about the quality of his melody, he would certainly have had plenty of time to work on every detail of it and teach it accurately to his jongleur. And the literary evidence suggests the melody was just as important as the words: not less, as van der Werf believes; the frequent couplets like *los motz e.l son* testify to this, as well as the judgments of particular troubadours'

one of the conclusions of the book is that writing entered the transmission process of the troubadour poems rather late, and that up until the mid-thirteenth century an oral process of creation and transmission was the rule.

²³Nor could the process have much in common with the creation and transmission of chant, or of English folksongs in the nineteenth century. Although the differences between these various traditions ought to be obvious enough, they are completely ignored in Labaree's study, which pretends to uncover an underlying identity of process between these three traditions. His study is an unfortunate and extreme example of the kinds of confusions and distortions that can result from a failure to maintain simple but important distinctions.

composing talents contained in the *vidas* and *razos*.²⁴ Van der Werf compares the supposed simplicity of the troubadour and trouvère melodies with the thirteenth century motet as an example of genuine composition dependent on notation. A fairer comparison would be with the monophonic music of other genres such as the *pastorela*, where the contrast between the so-called 'high style' and the 'low style' is evident in the music as well as the text and versification.²⁵

It is true that one finds typical melodic formulas for phrase *initia* and cadences, but then there are plenty of stereotyped conventions in the poetry as well, and in musical traditions that rely on notation. The use of conventional formulas is a common feature of the medieval aesthetic that values the type above the individual; each troubadour song is marked by features that make it a partial reflection or echo of all the others of the same genre. This feature in itself need imply nothing about the relative degree of melodic complexity or interest to be found in a piece.

Returning to van der Werf's more specific complaints about the troubadours' and trouvères' lack of interest in their musical forms, the charge of conventionality and a reliance on no more than two stereotyped forms is simply not true if applied to the

²⁴Elizabeth Aubrey's article, "References to Music in Old Occitan Literature," *Acta musicologica* 61 (1989), 110-49, provides a useful compilation of the troubadours' various allusions to the musical side of their art.

²⁵For example, one may compare the well-known anonymous dancing song, "A l'entrada del tens clar" (P-C 461,12) with almost any troubadour *canço* to see the difference in style. An edition of the song can be found in van der Werf's *The Chansons*, 98-99. Though the terms 'high-style' and 'low-style' were not invented by him, Christopher Page discusses the differences between the two styles extensively in his book, *Voices and Instruments of the Middle Ages: Instrumental Practice and Songs in France 1100-1300* (London, 1987).

troubadour repertoire. (The remarks may have more validity in regard to the trouvères, but van der Werf generally fails to distinguish the two repertoires, which are by no means alike in all respects.) As the following chapter will show, the troubadours were as inventive in the realm of musical form as they were in the technical aspects of poetic form. Basic types are clearly recognizable, as are basic rhyme schemes, but within the spectrum ranging from songs with no repetition of musical phrases, to those in which all phrases are repeated, there is an enormous range of possibilities for devising unique musical forms, and the troubadours exploited these to the full. Van der Werf's interpretation of the varied repetition of phrases in the *pedes* as a sign of carelessness seems unwarranted; indeed, such modified repeats can be viewed quite differently as attempts to avoid the very conventionality he found so objectionable, by shunning the obviousness of an exact repetition. With regard to the supposed lack of agreement between the poetic and musical forms, van der Werf is here demonstrating a misunderstanding that some other writers have also been prone to. For it is van der Werf's 'ideal agreement', with every rhyme repetition matched by a musical phrase repetition, that would have produced the most trite, mechanical and tedious musical results; rhyme sounds, being limited to the end of a line only, unlike an entire musical phrase, can tolerate much more repetition than the latter. In this case it is the troubadours as composers who have shown the greater sensitivity to the aesthetics of song composition, by opting for a less predictable solution to the problem of text/music relations. Rather than a lack of any relation between poetic and musical forms, one finds a range of ways in which the two can be conjoined in a meaningful way, and one of the

intentions of the present study is to demonstrate these in a systematic manner for the whole body of surviving songs with music.

SECONDARY MEDIEVAL SOURCES

Turning now to the medieval sources, it must be acknowledged that the writings of the troubadours contain almost no reference to musical form *per se*. The lyric poems, as well as the *vidas* and *razos*, do contain numerous references to music, but these are of a general nature; melodies are characterized as *gais*, *joios*, and *plazens*, for example, and different troubadours' composing and singing skills are singled out for praise or blame. There are also a number of suggestive remarks about the adequate joining of music and text, such as the following quotation from Peire Vidal (P-C 364,2):

Ajostar e lassar
 sai tan gent motz e so,
 que del car ric trobar
 no.m ven hom al talo,
 quant n'ai bona razo.²⁶

This has been translated, "I know how to couple and lace words and music

²⁶Cited in E. Aubrey, "References to Music," 120. The text is from the edition by D'Arco Silvio Avalle, *Peire Vidal: Poesie*, Documenti de filologia 4 (Milan and Naples, 1960), 37.

together so gracefully that no one can compete with me in the precious, rich style, when I have a good one for it."²⁷ Such comments, along with the frequent couplets such as *el motz e.l son*, indicate at least that both words and music were equally products of careful craftsmanship and that their adequate conjoining in the *canço* was also a matter of skill rather than chance.

For more specific discussions of the technical aspects of versification and music our only sources from the period are the *Leys d'amors*²⁸ and Dante's *De vulgari eloquentia*.²⁹ Even these are somewhat removed from the heart of the tradition, and so must be used with caution. The *Leys* provide an exhaustive compendium on poetic composition, but say very little about music. They represent one side of an effort to uphold and continue a tradition that was no longer alive. References to poets from the classic period of the twelfth century are few, and the whole organisation and pedantic tenor of the treatise aligns it with the Latin clerical tradition of grammatical and rhetorical treatises; the living art of the troubadours is tirelessly codified into an endless list of rules and prescriptions. The scattered references to music that do occur in the *Leys* give the impression that it was no longer integral to the poetry by the fourteenth

²⁷Translation from Linda Paterson, *Troubadours and Eloquence* (Oxford, 1975), 96-97.

²⁸The only edition available at present is that by A.-F. Gatién-Arnoult, *Las Flors del Gay Saber, estier dichas las Leys d'Amors* 3 vols. (Toulouse, Paris, no date [1840-43]). A new edition has been announced by Gérard Gouffier; see also his article, "Le reflet de la *canço* dans le *De Vulgari Eloquentia* et dans les *Leys d'Amors*," *Cahiers de civilisation médiévale* 25 (1982), 187-96.

²⁹The edition used here is Dante Alighieri, *De vulgari eloquentia*, *Vulgares Eloquentes* 3, vol. 1, ed. P. V. Mengaldo (Padua, 1968).

century. In so far as musical and poetic structures are interdependent, however, the *Leys* provide a wealth of information on the relevant poetic aspects such as the division of the stanza, metrical structures, rhyming patterns and all the technical aspects of versification.

It should also be borne in mind that Dante's main concern in the *De vulgari eloquentia* was with the poetry of his immediate predecessors and contemporaries in Italy, and that his moral and spiritual universe is very different from that of the troubadours, if not alien to it. In spite of the weight of his authority, and his citations of troubadour poets in the *De vulgari* and the *Divina commedia*, scholars have shown that his familiarity with the poets of southern France was in fact rather limited.³⁰ Dante's treatise nevertheless remains our most important source of information on melodic construction in the troubadour *canço*, and his terms are still the ones most commonly used today. The relevant sections of the treatise will therefore be examined now to see what light they may shed on the role of musical form in the aesthetic of the *canço*.³¹

Music is discussed in conjunction with Dante's treatment of structural features of the *canço* in the *De vulgari* Book II, sections viii-xi. In section iv of the same Book, however, Dante gives the following definition of poetry in its essence:

³⁰For fuller discussion of this question see Gonfroy, "Le reflet," with further references, as well as S. Aston, "The Troubadours and the Concept of Style," in *Stil- und Form Probleme in der Literatur* (Heidelberg, 1959), 142-47.

³¹To the best of my knowledge, the only previous discussion of Dante and troubadour musical forms is the brief article by Robert H. Perrin, "Some Notes on Troubadour Melodic Types," *Journal of the American Musicological Society* 9 (1956), 12-18.

[Poesis . . .] nichil aliud est quam fictio
rethorica musicaque poita.³²

This can be translated, "Poetry is none other than an invention poetically expressed according to rhetoric and music."³³ As the commentator P. V. Mengaldo notes, *poesis* here is used in a collective and abstract sense to refer to imaginative constructs in general, not only the making of poems. Likewise, 'music' is employed here not in the sense of 'melody', but with the Boethian signification of 'numerical structure or arrangement of parts'.³⁴ A poetic composition would thus have a musical component whether or not it had a melody. It is well to note this important distinction, even though it becomes difficult to separate the two senses in parts of Dante's later discussion.

While *poesis* need contain no element of 'practical' music, a *cantio* in Dante's time could still include poetic types normally sung to a melody. The term, however, cannot be taken as a Latin equivalent for the Provençal *canço*, which was limited thematically to the singing of *fin'amors*, for Dante has extended the term's range to include other subject matter treated in an elevated style, be it moral, philosophical, spiritual or political. A more accurate parallel term might therefore be *vers* as it was employed by the later generation of troubadours and in the *Leys d'amors*, namely as an inclusive term covering the *canço* as well as other genres such as the *sirventes*, *planh*,

³²*De vulgari* II, iv, 2-3.

³³Unless otherwise noted, translations are my own.

³⁴*De vulgari* II, iv, 2-3, note 9.

etc. In section viii Dante asks whether the term *cantio* should refer to the composition of harmoniously disposed words, or to the melody ("Preterea disserendum est utrum cantio dicatur fabricatio verborum armonizatorum, vel ipsa modulatio."³⁵) He answers that the "modulatio" is never called "cantio" but either "sonus, vel thonus, vel nota, vel melos," and that the term *cantio* is used for the verbal creations in question even when they are in written form and no one sings them.³⁶ The following is the definition Dante then proposes for the *cantio*, which is for him the highest and noblest of all poetic forms:

Et ideo cantio nichil aliud esse videtur quam
actio completa dicentis verba modulationi
armonizata.³⁷

The *cantio* is thus "an action completed by one who composes words harmoniously in accordance with the (numerical structure of the) melody." It is further characterized by its tragic (ie., 'lofty') style, by a unity of thought, by stanzas of analogous structure, and by the absence of a refrain. The melody is not absolutely essential, but its structure is, and this may be abstracted from the sounding melody per se as a harmonious arrangement of parts, a numerical structure. It is this structure (along with the melody) that remains invariable from one stanza to the next in the *cantio*, and Dante next examines the stanza as an organism "in which all the technical craft of the *cantio* is

³⁵*De vulgari* II, viii, 5.

³⁶*De vulgari* II, viii, 5.

³⁷*De vulgari* II, viii, 6.

contained."³⁸ The term, in Latin *stantia*, had only recently been applied to this poetic unit, and Dante exploits the architectural metaphor it contains to convey the importance of the underlying structural framework in a poem.³⁹ The stanza is a privileged locus for the elaboration of a harmonious structure which must be carefully designed and proportioned to receive the other elements, the way the skeletal bone-structure of a living organism is the foundation for its external form.

According to Dante, the technical craft of the *cantio* ("ars cantionis") consists of three main elements: the "cantus divisionem" or melodic division; the "partium habitudinem" or disposition of parts; and the "numerus carminum et sillabarum" or number of verses and syllables.⁴⁰ There is a certain amount of overlap in the presentation of these three areas, making the distinction between them unclear. The third element, comprising the length of the stanza or sections of the stanza, and the meter, is not treated because the treatise was left unfinished. In the section devoted to the "partium habitudinem," however, the relative excellence of various meters is considered, as well as the number of lines in each part of the stanza, according to the options envisioned by Dante. The second element in fact also includes the first, and is seen to be the most important of all, as Dante states at the beginning of chapter xi:

³⁸ ". . . ut in quo tota cantionis ars esset contenta. . . ." *De vulgari* II, ix, 2.

³⁹Dante had previously used the term *stantia* in the *Vita nuova*, but I am unaware of other authors' use of it in Latin before him. According to Manlio Cortelazzo and Paolo Zolli's *Dizionario etimologico della lingua italiana* (Bologna, 1988), vol. 5, p. 1267, the first occurrence in Italian of the word *stanza* as a poetic term was by Barberini in 1314. Interestingly enough, the Greek word *oikos*, meaning house or dwelling, was the term used in Byzantine hymnography for the stanzas of the kontakion.

⁴⁰*De vulgari* II ix, 4-5.

Videtur nobis hec quam habitudinem dicimus maxima pars eius quod artis est. Hec etenim circa cantus divisionem atque contextum carminum et rithimorum relationem consistit.⁴¹

These are all elements pertaining to the *cantio* as a manifestation of formal design: the melodic structure, the choice and arrangement of meters, and the rhyming-pattern. That the melodic structure is understood by Dante as an abstract pattern independent of the melody itself becomes apparent in chapter x where he outlines the possible types of melodic structure available.

The first type is the *oda continua*, in which there is no repetition of any of the melodic phrases, and no *diesis* or division of the stanza. Dante says that this form was used in all the songs of Arnaut Daniel, and that he himself had used it in his "Al poco giorno e al gran cerchio d'ombra."⁴² Of the 18 *cansos* of Arnaut Daniel whose texts have survived, two are preserved with music, "Chanzon do.l moz son plan e prim" (P-C 29,6), and "Lo ferm voler q'el cor m'intra" (P-C 29,14). Both can be considered to conform to the *oda continua* melodic type, but as for Dante's *canzone*, no one would pretend that Dante had ever composed a melody for it, or intended it to be sung. In fact, from this and subsequent statements, it is apparent that Dante assumed that the pattern of melodic phrase repetition was strictly congruent with that of rhyme repetition within the stanza, and that he bases his whole discussion of melodic form on rhyme-schemes,

⁴¹*De vulgari* II, xi, 1.

⁴²*De vulgari* II, x, 2.

not music. It is entirely possible, and perhaps probable, given the ambiguities of his references to music, that Dante's knowledge of troubadour poetry was derived entirely from manuscripts, and that he did not hear a *canço* sung with its melody. When he says, therefore, that Arnaut Daniel used the *oda continua* for preference, he is reflecting this poet's predilection for stanza forms in which there is no repetition of rhymes within the stanza, as in his famous sestina "Lo ferm voler" (P-C 29,14). (The other song of Arnaut with music does not have a similar rhyme-scheme, however.) This type of rhyme scheme is used only rarely by other poets, though, for it goes against the principles of versification to have no rhyme sound answered within the stanza. And yet, the *oda continua* as a musical form was very common among the troubadours; whether intentionally or not, Dante has singled out one of the most important melodic designs in the repertoire.

The other three types of melodic form described by Dante have phrase repetition and divide the stanza into two large sections. The possibilities are succinctly described in the following paragraph:

Quedam vero sunt diesim patientes: et diesim esse non potest, secundum quod eam appellamus, nisi unius ode fiat, vel ante diesim, vel post, vel undique. Si ante diesim repetitio fiat, stantiam dicimus habere pedes; et duos habere decet, licet quandoque tres fiant, rarissime tamen. Si repetitio fiat post diesim, tunc dicimus stantiam habere versus. Si ante non fiat repetitio, stantiam dicimus habere frontem. Si post non fiat, dicimus habere sirma, sive caudam.⁴³

⁴³*De vulgari* II, x, 3-4. "But there are others which have the division: and there can be no division, in the sense we use the term, unless there is a repetition of one

Using Dante's terminology, the forms described may be graphed as follows, X standing for any number of unrepeated phrases:

- 1) *pedes cum cauda* (or *sirna*) — AB AB / X or
ABC ABC / X
- 2) *frons cum versibus* — ABCD... / YZ YZ
- 3) *pedes cum versibus* — AB AB / YZ YZ

Dante's categories have the quality of simplicity and symmetry that one finds in the syllogisms of logic; they encompass all the possible combinations within a very limited set of options, namely, repetition or non-repetition before or after the *diesis*. As such, they are fascinating as a kind of distorting lens through which the concrete reality of the troubadour *canço* is both illuminated and obscured at the same time. Since it is likely that Dante had in mind the textual stanzaic forms rather than the musical, we may first consider the degree to which he is reflecting the actual state of affairs with regard to forms of versification in the troubadour repertoire. Considering that Frank's *Répertoire*

melody, either before the division, or after, or in both sections. If the repetition is made before the division, we say that the stanza has feet, and it is proper that it should have two, though at times there are three, but rarely. If the repetition occurs after the division, we say that the stanza has verses. If there is no repetition before the division, we say that the stanza has a *frons*. If there is none after the division, we say that it has a *sirna* or *cauda*."

*métrique*⁴⁴ lists a total of 884 different rhyme schemes, it is not surprising that Dante's patterns correspond to only a handful of those that were used. The symmetrical *pedes* in the form ab ab, is without a doubt one of the more common rhyme schemes for the first half of the stanza, and the use of three or more *pedes*, or *pedes* consisting of more than two lines, is also readily attested in practice, and conforms to Dante's types. One may also find *versus* in the same form, which we may represent as cd cd or ef ef, but equally common choices if not more common, when the second half is constructed symmetrically of repeated rhymes, are the patterns cc dd and cddc. The latter pattern, abba, is also one of the most popular for the first half of the stanza. As for the *frons* and *cauda* without rhyme repetition, these are extremely rare. At the same time, there are several hundred schemes that simply fall outside Dante's categories.

If we now look at these categories as melodic structures, once again we find both a striking correspondence and lack of correspondence with the facts. The *pedes cum cauda* type is an accurate reflection of a genuine and common form in the repertoire, and is an exact equivalent of what Gennrich labelled a *canço*. In fact exactly half of the songs with an ABAB melodic structure in their first half have no repetition of whole phrases in their second half, just as the *pedes cum cauda* stipulates. The other half of this group of songs, however, conforms much less closely to Dante's *pedes cum versibus* category. Only three or four songs in the whole repertoire have the form which may be

⁴⁴Istvan Frank, *Répertoire métrique de la poésie des troubadours*. 2 vols., Bibliothèque de l'École des hautes études 302 and 308 (Paris, 1953-57).

diagrammed AB AB / CD CD;⁴⁵ all the others with an AB AB beginning have different forms and degrees of repetition in their second half. As for the *frons cum versibus* type, it would have to be considered virtually unrepresented in the troubadour songs, since every song that has any repeated phrases in its second half also repeats one or more phrases in its first half.

It must be admitted that even if the musical component was for Dante more virtual than actual, he nevertheless has identified two of the most standardized and popular musical forms in the troubadour repertoire. It is possible that his recognition of the *oda continua* comes from his admiration of Arnaut Daniel's sestina, in which rhyme scheme and musical form are identical; if the music was unknown to Dante, then his recognition of this form would have been based on the poetic form, and thus more or less fortuitous in regard to its importance as a musical form. The *pedes cum cauda* form is more common as a musical than a poetic form, however, so it remains very difficult to gauge the nature and degree of Dante's awareness of troubadour musical practice.

From the more general point of view of the role of musical form in the troubadour aesthetic, Dante's discussion is invaluable as the only one of its kind that comes even close to being contemporary with the main period of troubadour activity. One must exercise caution in this area as well though, for it is uncertain how much of Dante's perspective on the *canço* would have been shared by the troubadour poets who were his models for a high-style poetry in the vernacular. There is a strong Boethian

⁴⁵In fact, only one song fits this form exactly; it is P-C 406,21. Other songs which approximate the form are P-C 70,36 (version of ms. R), P-C 457,40, P-C 273,1 and P-C 366,26.

strand in his conception of poetry and music, which I suggest would have been alien to the majority of the Provençal poets.⁴⁶ However, Dante's assimilation of the poetic and melodic structures could be taken as a sign that the two were viewed as functionally comparable in his time, and that just as the invention of unique and elaborate stanzaic structures was an important element in the troubadours' aesthetic of form, and appreciated for its own sake, the invention of such a variety of musical forms can be understood in terms of the same aesthetic.

The abstractness of a formal design may seem far removed from the physical and emotional presence of the human voice in the immediacy of performance, whether one is considering a musical or poetic structure. As Frank's *Répertoire* amply documents, however, this concern with form was a real one in terms of the technical side of the poetry, and there is no *prima facie* reason to think that the music did not form part of the same preoccupation. While relatively abstract when taken alone, the musical and poetic formal designs together serve, to paraphrase Dante, as the underlying framework for the conjoining of the other components in the song, and thus provide an excellent paradigm for the analysis and understanding of text/music relations in the *canço*. As will

⁴⁶The troubadours may have created a refined, intellectual poetry, but, as F. R. P. Akehurst explains, "it is clear that they were not, in the accepted sense, learned men. . . . It would seem . . . that the troubadours' formal education was strictly limited. We have but little information on the schools in the Midi where the troubadours might have studied; there were abbeys and cathedrals along the pilgrimage routes, but it seems they did not contribute much to the intellectual life of the period. . . . Nothing in the south can be compared with Chartres, Orléans, Paris. But there are a few more elementary schools: Poitiers has a continuously active school throughout the twelfth century. . . . It is, however, doubtful that the instruction ever went beyond the trivium in the southern schools." Quotation from Akehurst, "The Troubadours as Intellectuals," *Mosaic* 8 (1975), 123-24.

be seen, the graph of the musical form can also act as an eminently useful framework for the study of other levels of compositional practice, such as melodic relationships at the sub-phrase level, and stylistic features in the melodies. The following section considers these and other aspects of musical form as seen in the troubadour songs transmitted with their melodies.

FORMAL ANALYSIS: PRINCIPLES AND METHODOLOGY

In order to re-establish the study of form in troubadour (and by extension trouvère) music on a more secure footing, it was essential to have a new catalogue of musical form in all the transmitted songs, given the drawbacks of the only existing one by Gennrich. It is therefore important that the principles used in the graphing of song forms and in the organization of the catalogue be explained. (The catalogue itself can be found in the Appendix.)

The aim of the study is descriptive, not historical, and no attempt has been made to derive the troubadour songs from other repertoires on the basis of form or style, though the results may well provide the material for comparative studies in the future. I have therefore eschewed the use of special terms to designate formal categories, so as not to obscure the richness and variety of musical forms found in the sources. (The

exception is the term *oda continua*, whose meaning and application is sufficiently clear-cut to justify its retention.) This is not to say that there are no standardized kinds of form common to many songs, for it will be seen that there are. It is one of the compositional features of these songs that there is often no clear dividing line between a standard type and a variation of the type which may be close to or somewhat distant from the model form. The troubadours were not content to rely on the same forms over and over again, but continually sought to revivify them through alterations that would give an individual song a unique design even as it was clearly related to a type; this is as true of their metric and rhyme schemes as it is of their musical forms.

Since the main determinant of melodic form in the songs is the repetition or non-repetition of phrases, the length of a melodic phrase being equivalent to the line of verse, a logical system of classifying the song forms immediately suggests itself. They can be sorted into groups according to the degree and kind of repetition found in each; at one pole there are the songs in which no phrases are repeated, and at the other there are those in which all phrases are repeated. In practice, the latter group will be found to be a subset of a category determined as much by the kind as the degree of repetition; they all belong to the large group of songs which begin with two or more *pedes*, and thus can be referred to as ABAB forms. The three other categories proposed here do not obviously constitute familiar types the way the former two do; they can be taken as preliminary heuristic tools for dealing with the wide range of forms that fall between the extreme poles.

There is a fairly substantial group of songs in which only one phrase is repeated.

This group is clearly related to the group with no repetitions, and its forms would normally be considered variants of what Dante called the *oda continua*. Because of the size of the group, and in order to avoid the contradictory label '*oda continua* with repeats', or indeed, 'no-repeat form with one repeat', these songs are placed in a separate category. The reader might then expect other categories following an additive principle, classifying songs with two repeats, songs with three repeats etc. Such categories would not be very useful, however, since for the remainder of the songs it is not so much the number of phrases repeated that is the most cogent feature, but which phrases are repeated, and in what kind of pattern. The ABAB group of songs all have in common the symmetry of pattern found in their first half; when part of the first half is repeated at the end, the symmetry is extended.

Other kinds of symmetrical designs are also possible outside this group, though they have received almost no attention in the literature. Accordingly, the remainder of the songs have been separated into two other broad categories, one in which there is some symmetry evident in the formal design, the other in which the sequence of repeated phrases is irregular. It must not be thought that the latter group necessarily implies a formlessness or lack of musical cohesion in the song as a whole, only that the formal plan produced by phrase repetition is not clearly symmetrical. It will be seen that many songs from this group show other kinds of balanced relationships between phrases or sections, which are produced by connections at the sub-phrase level, or when the metric and rhyme schemes are taken into account.

The five main groups may then be summarized as follows, with their abbreviated

designations in parentheses:⁴⁷

- Group I - *Oda Continua* (No repeated phrases) (0)
- Group II - One phrase repeated (1)
- Group III - ABAB in first half (ABAB)
- Group IV - Symmetrical forms (sym)
- Group V - Irregular repetitions (irr)

Before looking at the song forms in detail, the methodology used in analysing and graphing the forms must be explained. The most thorny issue in this area is the criteria for determining what should be considered a new phrase and what the same phrase or variant of the same phrase. People may argue endlessly about this question, which of course is not limited to any single repertoire. One person may hear two phrases as essentially similar, and becomes frustrated at the next person's inability or refusal to see the resemblance. One would therefore greet with some interest any proposal for a systematic, objective method of settling the issue. Such a proposal was presented by the Belgian linguist Nicholas Ruwet some twenty-five years ago, in his article, "Méthodes d'analyse en musicologie."⁴⁸

⁴⁷The Appendix also includes a Summary of Troubadour Song Forms based on these five categories.

⁴⁸See Note 37, Chapter I. The article became a seminal and oft-cited influence for the development of musical semiotics, and has recently been translated into English

His method is a segmentation procedure modelled directly on techniques used by linguists for discovering distinctive units in a language code. That music functions as a semiotic system, with underlying syntactic rules governing the deployment of minimal discrete elements, is therefore a premise of the whole endeavour; another premise following from this is that musical structures are hierarchical. The weakness of other models in music analysis is, according to Ruwet, similar to that of conventional grammars in language: they do not explicitly formulate their discovery procedures, and are tainted with normativism. What he wishes to offer instead is a rigorous, machine-like procedure for the segmentation of a piece into its parts on different hierarchical levels. While acknowledging that a complex of factors may contribute to our recognition of these segments, such as rests, cadences or textual divisions in vocal music, Ruwet chooses, for the sake of rigor and simplicity, to select one criterion only, that of repetition, citing its obvious importance in music generally at all levels. This is defined as an "identity between segments spaced at different places in the syntagmatic chain."⁴⁹ Again, presumably to simplify the demonstration of the method, elementary identities of pitch, interval and duration are assumed as given, and the problem of variations or transformations is deferred.

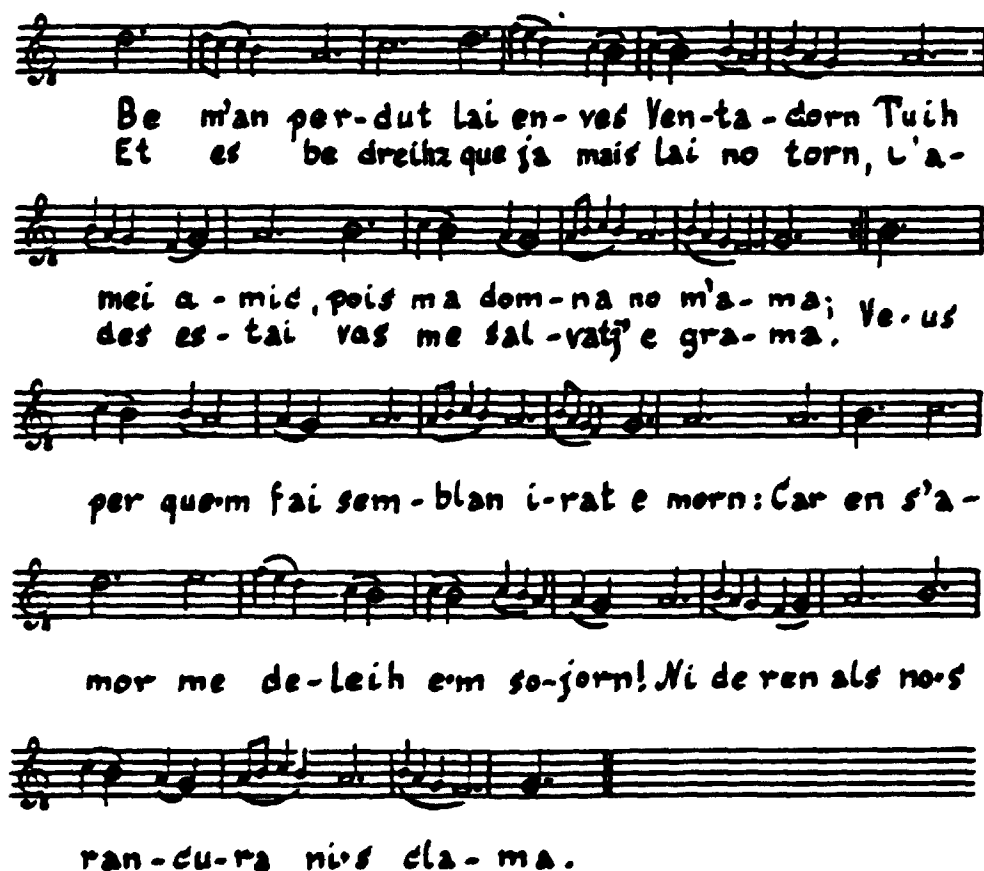
as "Methods of Analysis in Musicology translated and introduced by Mark Everist," *Music Analysis* 6 (1987), 3-36. Though all of Ruwet's examples were taken from medieval monophony, it has had less of an impact on this field. See also H. Powers, "Language Models and Musical Analysis," *Ethnomusicology* 24 (1980), 1-59, and L. Gushee, "Analytical Method and Compositional Process in Some Thirteenth- and Fourteenth-Century Music," *Forum musicologicum* 3 (1982), 165-91.

⁴⁹The citation is from Everist's translation in *Music Analysis* 6 (1987), 17.

The procedure is reminiscent of long division. One scans the entire piece and extracts the longest possible repeated units, which are assigned letters from the beginning of the alphabet; the remainders are labelled X, Y, Z and so on. This is considered level I, and the procedure is repeated for progressively smaller units to identify lower levels, the object being to eliminate or reduce as far as possible the remainders.

Ruwet illustrates these operations with four monophonic pieces taken in order of their difficulty for the method. His last example is a song by Bernart de Ventadorn, "Be m'an perdut" (P-C 70,12), and his source for an edition of it is Gennrich's rhythmicized transcription, which is based on the version of ms. R.; it is reproduced in Example I below.

Example 1. Bernart de Ventadorn, P-C 70,12, from Gennrich, *Nachlass*, #21.



Be m'an per-dut lai en- ves Ven-ta- dorn Tuih
Et es be dreitz que ja mais lai no torn, L'a-

mei a- mie, pois ma dom-na no m'a- ma; Ve- us
des es- tai vos me sal- vatj e gra- ma. Ve- us

per quem fai sem- blan i- rat e morn: Car en s'a-

mor me de- leih em so- jorn! Ni de ren als no's

ran- cu- ra nis cla- ma.

Twelve of the eighteen songs of Bernart that have been preserved with music are in some kind of repeat form, a significantly higher proportion than for the troubadour repertoire as a whole (but comparable to trouvère figures), and this song is exceptional in that group for the unusually high degree of repetition it displays. Gennrich classifies it as a *Rundkanzone* or 'rounded *canço*' form, with the repetition of the second phrase of the *pedes* at the end, and ignores the substantial repetition of lines two and four in line five, and of lines one and three in line six. Ruwet's paradigmatic graph (shown in Example 2) certainly doesn't miss any of the repetitions, but neither does it give "the clearest picture . . . of the structure of the piece."⁵⁰ His level I segmentation identifies the repetition of the *pedes* in the first half of the song (labelled A), with a remainder X, which is then reduced to two sections that are considered variants of A. The horizontal sequences are considered as intermediary level units, and the vertical alignments show the small units of level III. It would be easy to dismiss the result for its use of a metricized edition, since durations are taken by Ruwet as identity criteria; the result would be modified if this aspect were eliminated, but this would not necessarily invalidate the procedure.

⁵⁰Ruwet, "Methods," 29.

Example 2. From Ruwet, "Methods,".

The musical score consists of three systems of staves, each enclosed in a large bracket on the left. The notation is complex, featuring various rhythmic values, accidentals, and dynamic markings. The first system includes a prominent melodic line at the top and several accompaniment staves below. A marking 'A twice' is present on the right side of the first system. The second system continues the melodic and accompanimental lines. The third system concludes the piece with similar notation. The overall structure is highly organized and detailed.

One notices immediately, however, that the method is incapable of distinguishing the foremost musical articulation of all, that of the end of the phrase. Obviously, reference to the textual line divisions is essential in this repertoire, nor is there any question here of two levels being out of phase with each other. What is more disturbing is the notion that genuine structural levels are revealed by Ruwet's vertical and horizontal sequences of pitches; at best these are no more than fictions accidentally generated by the method. The immediate repetition of two notes in the first line, for example, is hardly a good reason for segmenting the line here. This kind of error points to a deeper one in the original premise comparing the grammar of a language to a musical code. For musical pitches or intervals are simply not analogous to phonemes or morphemes, since the concept of identity for the latter is a function of the requirement of intelligibility and efficient communication. Artistic creativity by its very nature tends to subvert identities of form and function through its preoccupation with other interests, including play, whimsy, beauty, pleasure and so forth.

Unfortunately, it is not possible to resort to a set of objective, more or less mechanical criteria to solve this problem, if only because of the range of factors involved. For one individual, contour may be more important than relatively minor differences in intervals or pitches, while for another the whole melodic sense of a passage is changed if certain pitches are altered. In trying to decide whether to call a phrase a variant of a previous one or a new phrase, it is often difficult to decide how much weight to give to the various factors. For example, in comparing two phrases consisting of 25 to 30 pitches each, one may well be inclined to ignore differences in five

or six pitches or intervals, especially if they do not occur in prominent places. On the other hand, in two phrases that contain no more than five or six pitches, a difference of one pitch or interval might be given considerably more weight.

According to one extreme position, a difference of even a single note would make for a new phrase, but this radical stance solves nothing, and ignores one of the most fundamental principles of artistic perception. This is the innate tendency of the mind to look for resemblances as part of its larger need to find order in phenomena. More satisfying aesthetically than either extreme difference or complete sameness is a blend of the two, where two or more distinct or contrasting elements in a work are nevertheless related in some way. The connections may be obvious or more subtle, and one of the marks of superior genius has traditionally been this power of forging a hidden unity out of diverse or disparate parts. But it is the more lowly and obvious kind of relationship that is intended to be revealed in the graphs of troubadour melodic forms that accompany the present study. It is important to bear in mind that the composers, performers and original audience of these melodies were not likely to have worried about whether one phrase should be labelled A' or B, but instead probably appreciated both the recall of the earlier phrase in the second one and the new meaning given it through variation. But in analysis, it is the connections that draw our attention; the differences need little comment.

Ideally, a formal graph would be capable of showing the degree of resemblance and difference between one phrase and a related one, but, without multiplying the symbols used to the point of absurdity, it is hard to see how this could be practicable.

Nevertheless, with a few supplemental figures, I believe it is possible to provide much more information than the standard graphs that have been used until now. These usually limit themselves to a single letter for each phrase, which may be given a prime symbol to show a variant, or supplemented by a letter in parentheses to show the recall of an earlier phrase in a new phrase. To these, I have added only two new symbols, the asterisk and superscript numbers. It was only after examining a sizable portion of the repertoire that I became convinced the extra symbols would be useful in showing compositional techniques common enough to be considered standard for the troubadours.

Now to explain the graphing methodology in full. For musical phrases, upper-case letters are employed, to distinguish musical phrases from rhymes, which are shown with lower-case letters. A letter of either kind normally corresponds to one line of verse/phrase of music. The only exceptions to this occur in the few cases where there may be some ambiguity regarding the length of the line of verse due to internal rhyme; in these, the form may be graphed twice to show the two possibilities for the poetic form. The top row in the graph represents the rhymes; a poem with seven rhymes has a stanza length of seven lines. Beneath each letter designating the rhymes is a number representing the meter for the verse in question; the number 8 indicates an eight-syllable line with a masculine rhyme, while the number 7' (with added prime) indicates a seven-syllable line with a feminine rhyme (and thus a true total of eight syllables).

The bottom row represents the musical form using upper-case letters for each phrase. Where the music for any song has been transmitted in more than one manuscript, each version has its own formal graph. Simply for the sake of consistency,

the versions are always presented in the same order from top to bottom, beginning with the manuscript containing the largest number of melodies and proceeding downwards to the one with the smallest number; this ordering is also adopted in all the music examples that contain multiple versions. The manuscript sigla appear in parentheses at the extreme left on the row containing the graph of the musical form; in the musical examples, it is placed above the staff for the first line in each song.

To determine whether a phrase should be considered new and thus be designated with a different letter, the basic rule of thumb followed was to consider the phrase new if more than half of it differed significantly from any given previous phrase. If more than half the phrase clearly repeated part of an earlier phrase, then the letter of the original phrase was used also for the variant, with the addition of the prime symbol to show it as a variant. A phrase may have more than one variant, and additional primes distinguish these from one another and from the original.

The asterisk and superscript numbers are used for a special kind of phrase variant, in which the variation is restricted to either the *initium* or cadence of the phrase, understood here as comprising no more than two to five syllables on average. Through the course of examining many troubadour melodies, it was found that one of their consistently recurring features was the relative independence of these two prominent parts of the phrase. On the one hand, a phrase may essentially duplicate another phrase occurring earlier in the song, except for the substitution of either a new *initium*, new cadence, or both. Conversely, a phrase may be clearly new and different from previous ones and yet repeat the *initium* or cadence of an earlier phrase. To show the former

case, an asterisk is used either before or after the letter to designate the presence of a new *initium* or cadence, respectively. Thus, the combination B* would indicate that this phrase was the same as the earlier phrase B except that its cadence was altered; *B* would show that both *initium* and cadence were new, while the main portion of the phrase was repeated. If the same phrase is repeated yet again with a further new *initium* or cadence, a second asterisk is used to indicate this situation.

Where an essentially new phrase repeats the *initium* or cadence of an earlier phrase, a letter in parentheses with a superscript number before or after it is used to show which earlier phrase the *initium* or cadence comes from, and the extent of the repetition. Thus, the combination B(A²) would show that phrase B repeats the cadence of phrase A, and that it is the pitches found with the last two syllables of the earlier line of verse that are repeated. Since the superscript numbers refer to syllables and not single pitches, it may be assumed that where the number 1 occurs—for example, the syllable in question will have several pitches; the repetition of only one or two pitches would not be considered significant enough to warrant an indication in the graph.

Of course, motivic repetitions need not be confined to the beginnings or ends of phrases; these and other types of recall or linking between phrases certainly occur. To show that one phrase recalls some significant element(s) of another phrase, the letter of the earlier phrase is placed in parentheses; where more than one phrase is recalled, the letters are separated by a slash. This type of recall is somewhat less clearly defined than the repetition of *initia* or cadences, and may include contour and transposition as well as motivic correspondences, so it was not deemed necessary or useful to attempt to

indicate the location within the phrase that was subject to recall.

The catalogue of musical forms accompanying this study includes some of the better-known anonymous songs, simply for the sake of completeness and comparison, but they are not counted in the various figures and tabulations regarding troubadour musical or poetic form. This is because one of the aims of the study is to prepare for an evaluation of possible stylistic features associated with either a composer or period, for which the anonymous songs would provide little evidence without accurate dating. Also omitted from the tabulations are three song versions too fragmentary to provide much information regarding form: P-C 183,10, P-C 70,45, and the version of P-C 155,22 appearing in ms. W. This leaves 231 distinct and separate songs for which music survives; when multiple versions are counted the total number of song versions rises to 297. In the catalogue, a chronological order of presentation was selected according to the best information regarding the mid-point of each troubadour's period of activity. The individual songs of each troubadour are not in chronological order but in the order determined by their P-C number, which is alphabetical according to the first line of the song. The P-C number appears at the left of each formal graph, identifying every song by composer (the number before the comma) and song (the number after the comma).

Prior to examining the broad categories of musical forms one by one in the next chapter, it may be useful to take an overview of the distribution of these formal types in relation to poetic forms. Rhyme schemes form the natural point of comparison between the two forms, although meters may play a role in underlining stanzaic divisions. Otherwise, the metric form, consisting of syllable count and number of lines per stanza,

must be considered simply an inevitable precondition for the matching of text and music, and does not impinge further on formal interrelationships between the two domains. Nevertheless, we may note that 60% of the songs with music have isometric stanzas, while 40% are heterometric. In the isometric group, line-lengths range from 5 syllables to 12 syllables, and stanza-lengths range from 6 lines to 13 lines. The most common meters in this group, in order of frequency are the following, the number before the slash indicating the syllable count per line, the number following, the length of the stanza in number of lines: 10/8; 10/7; 7/8; 7/9; 7/7; 7/10.

In the heterometric group, the number of lines per stanza ranges from 5 to 20, and the number of meters combined in a stanza from 2 to 6. The most common heterometric combinations are 10- and 8-syllable lines and 8- and 7-syllable lines with feminine rhymes in the 7-syllable lines. Other combinations found in several songs are 10-8-7, 8-7, 10-7, and 10-6. The song with the greatest number of meters is "Ausiment com Percevals" (P-C 421,3) by Richart de Berbezill, which contains lines of 10, 7, 6, 5, 4 and 3 syllables. In considering the distribution of formal types among metric schemes, I could find no special correlation between any particular meter and musical form, except for one curious feature of the group of songs with irregular repetition patterns. This is the near absence of 10-syllable isometric stanzas in this group. Only two songs from the irregular group have this meter, while none of the other categories have less than 11 songs with 10-syllable lines throughout. The irregular category is the smallest in size, but this is still an unusual divergence from the distribution of all other meters, which are spread evenly among the five categories.

As is well known, the troubadours were very inventive in devising original rhyme schemes for their songs; Frank's *Répertoire* lists no less than 884 different patterns, of which 588 were used only once. For the 231 attributed songs with music, there are 147 distinct rhyme schemes, and 116 of these are used in only one song in the repertoire of 231. (It is understood they may have been used in other *cansos* for which no music has been preserved.) Of the 147 distinct schemes, 83, or more than half, begin with either the pattern abab or abba for their first section. (To be exact, 43 begin abab and 40 begin abba.) However, the abab scheme was used in only 66 songs out of 231, while the abba scheme was used in 96 songs; this matches the greater prevalence of the latter in the repertoire as a whole.⁵¹ The most common scheme within the abab group is the pattern ababccdd, which is shared by 11 songs. The rhyme scheme abbacdd, on the other hand, is common to 32 songs, while the scheme abbacddc is found in 10 songs.

Since any type of musical form can be found with any type of rhyme scheme, it is difficult to speculate whether the rhyme scheme may have influenced the choice of musical form (or vice versa) in any given instance. Nevertheless, one can point to some degree of broad correlation between the main musical and poetic structures. In the group of 66 songs whose rhyme schemes begin abab, there are 41 songs, or almost two-thirds, whose musical forms also begin ABAB, so that the forms parallel one another in the first section. By comparison, only 11 songs in this group have either no repeated phrases or only one repeat. There is also a tendency for songs whose rhyme schemes begin abba

⁵¹The abba opening represents 42% of the 231 songs with music, compared to 39% of the 2542 transmitted poems. The abab pattern was used in 29% of the 231 songs, compared to 28% of all troubadour poems.

to favour the through-composed musical form, though it is somewhat less pronounced. Of the 96 songs beginning abba in their rhyme schemes, 40 have either no repeated phrases or only one repeat in their musical forms, while 27 have ABAB forms.

In the following chapter, the formal features of the troubadour songs are examined in detail, in light of the principles outlined above, with representative examples from each of the five large categories of musical form.

CHAPTER THREE

MUSICAL FORMS IN THE TROUBADOUR REPERTOIRE

ODA CONTINUA FORMS

Contrary to the usual estimates, less than 20% of the troubadour songs with music may be classified as true *oda continua* forms, in the sense that no musical phrase is repeated. The proportion is doubled if one includes forms that have one repeat, but even so, the total remains less than 40%, not the two-thirds that is often cited. Among composers who favoured this form, Folquet de Marseille and Peire Vidal stand out for their avoidance of strongly repetitive forms; neither composer used the ABAB form at all in their surviving notated songs. Thirteen of Folquet de Marseille's poems are preserved with music, and at least one version of each song has either no repeats or only one; in three versions, the repetition of two or more phrases shows some symmetry. Eight of Peire Vidal's 12 musical forms have either no repeats or one; two show some

symmetry, and two have irregular repetition patterns.¹

Apart from the tendency for *abba* rhyme schemes to be matched with *oda continua* musical forms, one may note the fact that this form was used with the rare songs whose rhyme schemes fall at either end of the spectrum of possible rhyming patterns. At one end, there is a song by Guillem de Saint Leidier, "Pus tan mi fors' amors que mi fay entremetre" (P-C 234,16), which has only a single rhyme for its entire six-line stanzas; at the other are two songs that repeat no rhyme within their stanzas, which are also of six lines: Arnaut Daniel's sextina, "Lo ferm voler q'el cor m'intra" (P-C 29,14), and Peire Vidal's "S'ieu fos en cort que hom tengues drechura" (P-C 364,42).

Of the songs in this group whose music is transmitted in more than one manuscript, there are ten in which one or more versions diverge in form.² In seven of these, the difference is between no repeats and one repeat, but in two songs one of the other versions shows an ABAB form, and in one the other version has a symmetrical repetition pattern. Given the more significant divergence of these three cases, they will be looked at individually. The two versions of the first song, by Peire d'Alvergne (P-C 323,15), are given below, along with their formal graphs.³

¹Appendix I contains a summary of troubadour song forms by composer and by category; Appendix II contains the analytical graphs for each song.

²The songs are: P-C 323,15; P-C 70,43; P-C 155,16; P-C 155,22; P-C 155,23; P-C 167,15; P-C 167,43; P-C 167,59; P-C 364,4 and P-C 364,39.

³In the musical examples, letters above the beginning of the first staff of the song identify the manuscript the version is found in; where more than one version exists, the vertical ordering adopted is that of number of songs contained, merely for the sake of consistency; that is, the manuscript with most songs is on the top stave, that with the

Example 3. Peire d'Alvergne, P-C 323,15.

R
1. De - jo - sta.is breus jorns e.is loncs seirs

X
1. De - josta as bries jors, as loncs seirs,

R
2. can l'au - ra blan - ca bru - ne - zis,

X
2. que la blanc' au - re bru - na - zis,

fewest on the bottom. The list of manuscripts can be found in Appendix II with the catalogue of forms. Music and text for the first stanza follow the edition of H. van der Werf and G. Bond, eds., *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester, 1984), unless otherwise noted, except that I retain the original pitch level of each version, while van der Werf transposes songs to bring all versions to the same level. In his edition, square brackets enclose editorial emendations, and angular brackets missing passages in the manuscript. In a few instances, the editor has proposed corrections where these appeared warranted, and I have adopted these without comment. The reader is referred to van der Werf's edition for more detailed discussion of the manuscript sources and editorial notes for each song.

Pitch designations follow the medieval convention, with uppercase for the octave from A to A below middle c, lower case for the octave above, and primes to indicate pitches extending in either direction beyond this range. The hyphen joins notes in a ligature.

R

3. vuelh que branc e bruelh mos sa - bers

X

3. voil que branke e bruil mos sa - beirs

R

4. don mos joys me frug e.m flu - ris,

X

4. d'un nue joi qui fruc e flo - riz,

R

5. pus dels verts fuelhs vey clar - zitz los guar - rics

X

5. poz del douz fuell vei clar - cir lo jar - riz,

R

6. per que s'es - tray en - tre las neus e.ls freys

X

6. per que re - trai entr' aux as nois, as froiz,

R

7. lo ros - si - nbols e.l tortz e.l gays e.l pics.

X

7. lo ro - si - gnols e tortz e jais e piz.

323,15	a	b	a	b	c	d	c
	8	8	8	8	10	10	10
(R)	A	B	C(A)	D(B)	E	F	G
(X)	A	B	A	B	C	D(A ³)	E

In the version of X, lines 3 and 4 repeat the music of lines 1 and 2 exactly. In the version of R, lines 3 and 4 are related to 1 and 2 through transposition, which might suggest a scribal error. Line 4 is consistently a third higher than line 2, while line 3 alternates between a second and a third in relation to line 1. However, these two lines also have marked divergences in neume formations, apart from transposition, and R differs significantly from X in the last three lines of the song; transposition would seem to be only one factor in the divergence between versions.

The differences of form in "No m'alegra chan ni critz" (P-C 167,43), by Gaucelm Faidit also affect only the first four lines, and these are reproduced in the example, along with the graphs of form. It should be noted, though, that although no other phrases are repeated in the rest of the song in any of the three versions, that of R is so different from those of G and W from line four onwards that one would have great difficulty identifying

it as the same music.

Example 4. Gaucelm Faidit, P-C 167,43.

R



1. No m'a - le - gra chan ni critz

G



1. Non a - le - gra chan ni criç

W



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

R



2. d'au - zels mon fel cor en - gres

G



2. d'au - zels mon fel cor en - gres

W



2. d'au - zel, non fai cors en - greiz

R
3. ni no say per que chan - tes

G
3. ni no sai per che chan - tes

W
3. ni non sap per que ten - ghez

R
4. ni mos ditz me per - des,

G
4. ni tro - bes

W
4. ni per - des

167,43	a	b	b	b	c	c	d	d	d
	7	7	7	3	7'	3'	3	7	4
(R)	A	B	A	B	C	D	E	F	G
(G)	A	B(A ¹)	C	D	E	F	G	H	I
(W)	A	B(A ³)	A*	C(B)	D	E	F	G	H

a	a
7	7
H	I(B ⁴)
J	K
I()	J

Here it is the version of R that produces a strict ABAB form in the melody, yet it is highly unlikely to be correct, since none of the other 15 text manuscripts duplicate R's addition of three extra syllables to line 4 with the words "mos ditz me," and without equivalence in line-length between corresponding phrases, the ABAB form is not possible. The only other difference in form occurs in line 3, where W repeats the music of line 1, but with a new ending, while G has an entirely new phrase.

The difference in form between the two complete versions⁴ of Folquet de Marseille's "Tant m'abellis l'amoros pessamens" (P-C 155,22) arise in the last two lines of the song; it is shown in Example 5 below.

Example 5. Folquet de Marseille, P-C 155,22.

R

1. Tant m'a - be - lis l'a - mo - ros pes - sa - mens

G

1. Tan m'a - bel - lis l'a - mo - ros pes - sa - menz

⁴The third version, found in W, has music for the first three lines and part of the fourth, due to damage to the manuscript.

R

2. que s'es ven - gutz ins en mon cor as - si - re

G

2. qi s'es ven - guz en mon fin cor as - si - re

R

3. per que no.i pot nulhs au - tres pretz ca - ber

G

3. per qe no.i pot nulz au - tre pes ca - ber

R

4. ni mais ne - gus no m'es dos ni pla - zens,

G

4. ni mais ne - guns no m'er doiz ni pla - senz;

R

5. c'a - doncx vieu sas cant m'au - si - zo.ls so - spirs

G

5. c'a - duncs viu sans qan m'au - ci - o.l con - si - re

R

6. e fin' a - mors a - leu - ja mo mar - ti - re

G

6. e fin' a - mor a - leu - ja.m mon mar - ti - re

R

7. que.m pro - met joi, mais trop lo.m do - na len

G

7. qe.m pro - met joi, mas trop lo don - na len

R

8. c'ab bel sem - blan m'a tray - nat lon - ja - men.

G

8. c'ab bel sen - blan m'a trai - nat lon - ga - men.

i55,22	a	b	c	a	b	b	d	d
	10	10'	10	10	10'	10'	10	10
(R)	A	B	C	D(C ³)	E(⁴ A)	F	G(C)	H(² C/D)
(G)	A	B	C	D	E(B ¹)	F(² D/	C'	D
						B ²)		

In G, a symmetrical form is produced by repeating the music of lines 3 and 4 in lines 7 and 8, which results in a symmetrical balance between the two halves of the song. The

last two lines of R's version also recall elements of lines 3 and 4, but the similarity is much more attenuated. It is closest in line 7, which might have been graphed as a variant of line 3, as in G; this is a matter of interpretation, and the phrase was judged to be different enough to be considered a new phrase.

It will be noticed from the graphs of both versions' musical form in this song, that other phrases besides the last two repeat elements of earlier phrases, namely *initia* and cadential material. This kind of repetition at the sub-phrase level is more the rule rather than the exception in this category of form as in the others, and is an important structural device in a form sometimes deprecated for its supposed looseness or formlessness. Certainly, the freedom of a continuous unfolding must be understood as a principle of the non-repeat form, as the name *oda continua* suggests. But there are very few songs that do not balance this freedom with the kind of structural linking just mentioned, and even in these, of course, a sense of unity is achieved through similarity of phrase shape, modal orientation, and motivic recall. P-C 155,5, P-C 364,42, and P-C 406,28 are three songs whose formal graphs indicate a minimum of cadential or *initia* linking, or phrase recall, in comparison to the average. As an example, "S'ieu fos en cort que tengues drechura" (P-C 364,42), is given below and discussed, but the reader will find analogous circumstances in the other songs as well.

Example 6. Peire Vidal, P-C 364,42.

R

1. S'ieu fos en cort que hom ten - gues dre - chu - ra,

2. de ma do - na, si tot s'es bon' e be - la,

3. mi cla - me - ra car tan grans tortz mi me - na

4. que no m'a - ten ple - vir ni co - vi - nen - sa:

5. e doncx per que.m pro - met so que no.m do - na?

6. non tem pec - cat ni sap que s'es ver - go - nha.

364,42	a	b	c	d	e	f
	10'	10'	10'	10'	10'	10'
(R)	A	B	C	D	E(D)	F(E)

As in Arnaut Daniel's sestina, the poetic and musical forms mirror one another in that both would have been considered examples of the *oda continua* by Dante. There is no

repetition of rhyme sounds within the stanza, and no repetition of musical phrases; at the sub-phrase level, no *initia* or cadences are repeated. Yet all the rhymes are feminine in this isometric *canço*, ending in the same vowel sound 'a'; in addition, the b, c and d rhymes are linked in their accented syllables through assonance, as are the e and f rhymes. The cadences all differ, but those of lines 2 to 5 all consist of a descending three-note neume followed by a single pitch; the first line ends with only two single neumes, while the last line has the most extended cadence, with four-plus-two pitches (the rhyme of the first line is also the only one not linked to the others in the sound of its accented syllable). Furthermore, though each phrase is clearly different from all the others and not a variant, each is nevertheless linked to at least one other phrase through motivic recall. The brief *recto tono* at the beginning of line 1 is recalled at 3,3-5;⁵ the stepwise ascent followed by two descending thirds at 1, 2-10' is heard again transposed at 3,1-7; the relatively wide leap of a fourth at 2,7-8 is paralleled by an ascending fifth at the same location in line 3; the two descending thirds of 3,5-7 are answered by two ascending thirds at 4,3-5; and the motive at 5,5-9 is repeated at 6,5-9, and in turn recalls 4,4-8.

The presence of these links, connecting both rhyme sounds and musical phrases, results in a unified structural design in a song that appears on the surface to be one of the more extreme examples of the most differentiated of forms. This concern for

⁵This system of reference is borrowed from van der Werf's edition, *The Extant Troubadour Melodies*; the number before the comma refers to the line of verse, the number(s) after the comma to the syllable(s) in the line (and where applicable, the music with those syllables).

structure in the *oda continua* category of troubadour songs is an aspect that deserves some emphasis, since it is so easily overlooked, and will therefore dominate the remainder of this section. In considering the poetic structure of the stanza, the main factors are its division into parts, the pattern of rhymes, the number of lines and their meters. It is common for the stanza to be divided textually into two parts, and these may be equal in length, or one or the other may be longer, the relative length being a function not only of the number of lines, but the number of syllables in each line. Normally, the rhyme scheme will indicate the stanzaic division where this is clear, and it will be supported by meter as well as syntax and content. For example, the following poetic forms all have a clear two-part division, indicated by the slash:

a	b	b	a	/	c	c	d	d		
10'	10	10	10'		10	10	10'	10'		
a	b	a	b	/	b	a	b	a		
7'	4	7'	4		7	5'	7	5'		
a	b	b	a	a	/	c	d	d	c	c
10	10'	10'	10	10		10	10'	10'	10	10

However, there are plenty of examples where no clear division is evident, or where ambiguity results in various possible divisions, or where the stanza divides into more than two parts. In musical forms with repeated phrases, the division can be evident simply from the pattern of repetitions, although it need not always coincide with the textual division. In *oda continua* forms, this option is not available, but it is not quite

true that the form can have no division, as Dante claimed.⁶ To some extent, each phrase shows some degree of melodic articulation, whether it be through characteristic *initia* and cadences or contrasting material, and the presence of a stronger articulation dividing the stanza is often a matter of degree. In some cases, though, the melodic division is readily apparent, and may be produced by various means. For example, if the interval between the end of one phrase and the beginning of the next is very small or at the unison throughout the song, a large leap at one phrase juncture will effectively articulate the stanza into two at that point. Examples that divide the stanza melodically in this way include P-C 323,4, P-C 323,15, P-C 30,3, P-C 364,39, and P-C 155,11.

Following is the formal graph for P-C 323,4, "Amis Bernart de Ventadorn," by Peire d'Alvergne:

323,4	a	b	b	a	c	d	d
	8	8	8	8	7'	8	8
(W)	A	B	C	D(B)	E	F(D ²)	G(C ²)

The interval between lines 4 and 5 is a seventh, while that between every other phrase is the unison, except for lines 3 and 4, which are separated by a third. The leap in this case clearly underlines the division of the stanza indicated by the rhyme scheme. P-C 323,15, P-C 364,39 and P-C 155,11 function in a very similar way, with their largest interval between phrases falling at the point of division one would expect from the rhyme

⁶"Quia quedam sunt sub una oda continua usque ad ultimum progressive, hoc est sine iteratione modulationis cuiusquam et sine diesi." *De vulgari* II, x, 2.

scheme and metrical structure. The rhyme scheme of P-C 30,3 contains some ambiguity, which the metrical form does not resolve, since the stanzas are isometric; its pattern of rhymes is abbaacc. The song with its formal graph is shown in Example 7 following.

Example 7. Arnaut de Mareuil, P-C 30,3.

G

1. Ai - ssi com cel c'ama e non es a - maz

2. [o] ai eu fach q'ai a - maz lon - ja - men

3. en un sol loc e ges no m'en re - pen

4. anz la voil mais a - mar des - es - pe - raz

5. qe d'otra a - ver tu - tas mas vo - lon - taz;

6. e car eu l'am fi - na - men ses en - gan,

7. cre q'il val tan per q'eu no.i au - rai dan.

30,3	a	b	b	a	a	c	c
	10	10	10	10	10	10	10
(G)	A	B	C(A/ A ³)	D	E	F(E)	G

One could divide the stanza after the fourth line, on the strength of the abba pattern, which is a standardized type, and this would be supported by the *tornadas*, which are of three lines. It would also be legitimate to see two points of articulation in the stanza, one after the third line, and one after the fifth, with the latter perhaps stronger on account of the new c rhyme in the last two lines, thus: abb/aa//cc. In terms of the intervals at phrase junctures, the division between the fifth and sixth lines receives a marked emphasis by the upward leap of a seventh at this point. All other intervals between phrases are either unisons or seconds, except for the third that comes between lines 4 and 5; since the cadence of line 4 repeats that of lines 1 and 3, with the difference that the final pitch is b instead of d, giving an *ouvert/clos* effect, the possible division after the fourth line is respected in this way. Likewise, the secondary articulation after the third line is supported by the exact repetition of the cadence of the first line at the end of the third, in effect linking the first three lines together.

In other songs different techniques may be used to underline the stanzaic division. In P-C 406,39, by Raimon de Miraval, which has a rhyme scheme that divides the eight-line stanza into two equal parts, the last four lines all utilize the same cadence figure, binding these lines together as a unit and distinguishing the second part from the first. P-C 366,22, by Peirol, also has eight-line stanzas, and in this case the same

sequence of final pitches in the first four lines is repeated in the last four, suggesting an equal division into two parts here as well.

As we have seen, from the point of view of the poetic structure, the stanzaic division is largely a product of the specific sequence of rhymes and meters that make up this structure. The pattern itself might be considered to be relatively independent and secondary compared to the poetic text as a whole, but this technical aspect of poetic craft was an absorbing concern for the troubadour poets, who strove for originality and ingenuity in versification. Likewise, the formal pattern resulting from the sequence of repeated and non-repeated musical phrases is to some degree an abstraction from the living whole that is the melody in its sounding reality. One of the virtues of this level of abstraction, however, is that it provides the basis for a dynamic interrelation between the poetic and musical forms, dynamic because it arises not from a simple identity between the two, but from an often complex mixture of agreement and tension that enriches both sides of this dual art. A prime focal point for this interaction of forms is the pattern resulting from the combined sequences of rhymes and cadences. It is normal to compare the rhyme sequence with the musical form determined by repetition of entire phrases, but as cadential figures may be repeated or varied independently of phrase repetition, they often set up their own pattern, which of course interacts with the rhyme sequence much more directly than does the entire phrase. In songs without repetition of phrases, such cadential patterns are an important structural resource; to a lesser extent, finals alone and *inicia* may also set up formal patterns.

In many ways, each song presents a unique configuration of interrelationships that

differentiate it from all the others; there are no standardized types at this formal level. Nevertheless, a few selected examples may give some idea of the formal interest possible even in the *oda continua* category of musical forms. "Quant hom honratz torna en gran paubreira" (P-C 364,40) is a *canço* by Peire Vidal; the music and text for the first stanza are shown in Example 8, following the formal graph.

Example 8. Peire Vidal, P-C 364,40.

364,40	a	b	a	b	c	c	b
	10'	10'	10'	10'	10	10	10'
(G)	A	B	C(A)	D	E	F ^{(2B/} C ³⁾	G(D/D ³)
cadence pitches	c	G	C	C	F	C	C
cadence pitches as rhyme scheme	a	b	a	a	c	a	a

G

1. Quant hom hon - raz tor - na en gran pa(u) - pre - ra

2. q'a es - tat rics e de gran be - ne - nan - za,

3. de ver - go - gna no sap ren com se que - ra

4. anz a - ma mais co - brir sa ma - le - nan - za;

5. per q'es ma - ger mer - ce. • plus franc dos

6. qaq hom fai ben al pa(u) - bres ver - go - gnos

7. q'a mainç d'al - 'res q'an en qe - rer ñi - an - za.

The text repeats many of the standard commonplaces of the courtly love song, without achieving stylistic originality.⁷ The poem is based on an extended military metaphor in which the lady plays the role of a superior foe. The poet almost seems to have been more interested in the technical challenges of the versification; the poem is set in *coblas unissonans*, one of the most difficult rhyming patterns, in that the same rhyme sounds in the same sequence must be used in every stanza. The stanzas are isometric, consisting of seven lines of ten syllables, all with feminine rhymes except the two c rhymes in lines 5-6. Since the a and b rhymes both have the same vowel sound in their final, unaccented syllables, and since the stanzas are *unissonans*, one may imagine the ear becoming fatigued after one or two stanzas. It would therefore seem fitting to use the through-composed design for the music, which would provide the most variety in the

⁷In his edition, *Peire Vidal. Poesie*, 390, Avallé describes the poem as "una delle solite canzoni di maniera ... ricca di luoghi comuni e di frasi fatte, *res nullius* di tanta rimeria occitanica."

sound pattern, with a new phrase for every line. The music does do this, but it also juxtaposes a different pattern which interacts dynamically with the poetic form.

One feature of the rhyme scheme is the dovetailing of *rims encadenatz* (abab) and *rims crozatz* (abba),⁸ so that the *diesis* or division between lines 4 and 5 is obscured. The last four lines form a unit like the first four, with line 4 as a pivot common to both. Like the text, the music too has no clear division in the middle of the stanza. Instead, line 5 begins at the same pitch as the final pitch of line 4. There are only three different final pitches, as there are only three rhymes, and the sequence of finals also produces two overlapping patterns of four lines each, with a pivot at the fourth line. The first, third and fourth lines in each section end in a c or C, while the final pitch of the second line in each section (that is, line 2 and line 5) lies a fourth or fifth from C (G in line 2, F in line 5). The sequence can be graphed as a set of rhymes (as shown above in Example 8) and its effect is to set up a counterpoint to the actual rhymes, exhibiting both tension and parallelism.

The cadences in turn set up their own pattern which further modifies and interacts with those found in the finals and textual rhymes. Thus lines 1 and 2 share the same final vowel sound 'a', though they have different rhymes, and their cadences have the same figures, but shifted to a different pitch level. A similar use of transposition occurs with the two masculine rhymes at the ends of lines 5 and 6, and another example of this interplay between end-line patterns can be seen between lines 3 and 6 and lines 4 and 7, which are linked through their cadences; in this case the cadences are at the same pitch

⁸The terms are from the *Leys d'Amors*.

level, but are varied by the redistribution of pitches over syllables.

Other songs from this category that are notable for structural interplay between rhyme scheme and cadential material include: P-C 70,19, P-C 155,1, P-C 155,8, P-C 155,11, P-C 155,22, P-C 29,14, P-C 30,3, P-C 167,52, P-C 364,4, P-C 370,13, P-C 406,39, P-C 375,19, P-C 248,53 and P-C 248,61. Two of these, P-C 375,19 and P-C 155,8, have been chosen for discussion because they illustrate the contrasting results possible from similar means. "S'eu fi ni dis nulla sazon" (P-C 375,19), by Pons de Capdoill has a very straightforward, simple stanzaic form shared by a large number of poems; its eight-line stanzas are isometric, with a meter of eight syllables, varied slightly by the two feminine c rhymes. The song and its graph are shown in the following example.

Example 9. Pons de Capdoill, P-C 375,19.

G

1. S'eu fi ni dis nu - illa sa - zon

2. ves vos or - guoillz ni fa - lli - men

3. ni pas - sei vos - tre man - da - men,

4. ab fin cor e le - ial e bon

5. vos mi ren, del - la dolch' a - mi - a,

6. e.m part de l'al - trui si - gno - ri - a

7. e re - maing en vos - tra mer - ce

8. qal qe.m vo - illaz far mal o be.

375,19	a	b	b	a	c	c	d	d
	8	8	8	8	8'	8'	8	8
(G)	A	B	C(B ²)	D(A ⁴)	E	F(D ³)	G(D ³)	H(A ³)

What is interesting in this song is the subtle, discreet manner in which the cadences underscore the rhyme structure and stanzaic articulations, without juxtaposing a different pattern of their own. The stanza divides clearly into two equal parts, and the cadences help to define this division and the secondary articulations in a number of ways. The three-note descending figure b-a-G is common to the cadences of the first four lines, joining them together as a unit; transposed upward and downward one step, the figure further articulates the sub-grouping of the last four lines into two pairs, at the same time connecting lines 6 and 8 with cadences of the first half, and differentiating them. The cadence of line 5 stands out for its shift in register compared to all the others, and this

too has the effect of underlining the stanzaic division at this point; slightly varied and transposed down a fifth, the same cadence links the two b rhymes. The chiasmic rhyme structure of the first half is strictly paralleled in the cadences by the finals; in addition, the cadences for the b rhymes are identical, while those with the a rhymes are slightly varied. Since the a and b rhyme sounds are themselves linked in their consonantal terminations, it seems fitting that all four cadences accompanying them should also employ similar figures.

"In cantan m'aven a membrar" (P-C 155,8), by Folquet de Marseille, has a more complex, tangled poetic structure, with a correspondingly more involved set of cadential interrelationships. The music is given below along with the graph of its form.

Example 10. Folquet de Marseille, P-C 155,8.

G

1. In can - tan m'a - ven a mem - brar

2. cho q'eu cuich chan - tan o - bli - dar,

3. mas per ço chant q'o - bli - des la do - lor

4. e.l mal d'a - mor,

5. mais on plus chan, plus mi so - ve

6. c'a la bo - cha nu - lla res no m'a - ve

7. mais sols: "mer - ce!"

8. per q'es ver - taz e sem - blan be

9. q'inz el cor port, dom - na, vos - tra fai - çon

10. qe.m chas - ti - a q'eu no vir ma ra - son.

155,8	a	a	b	b	c	c	c	c	d	d
	8	8	10	4	8	10	4	8	10	10
(G)	A	B	C	D	E	F(C ³)	G(B ³ / A ¹)	H(³ A)	I	J(C/D ²)

The first point to notice about the poetic form is the degree of non-congruence between rhyme pattern and metrical form. The rhyme scheme would suggest articulations at the changes of rhyme, since the rhymes occur in a strictly sequential order. Thus, one possible division would be:

a a / b b // c c c c / d d

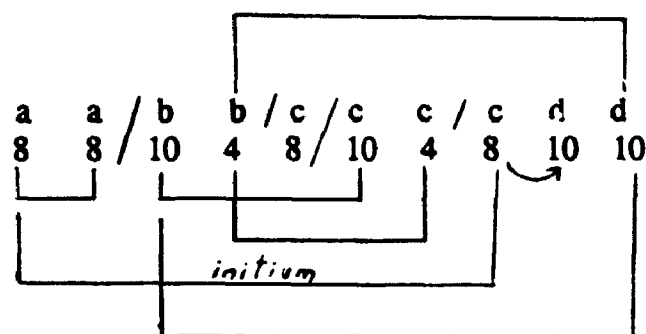
The use of three different meters, however, and the order in which they appear, would produce the following design, which agrees with that of the rhymes at the beginning and end, but contradicts it in the middle:

a a b b c c c c d d
8 8 / 10 4 8 // 10 4 8 / 10 10

The music adds its own measure of complexity to the structure, confirming some of the prominent points of articulation suggested by the rhyme scheme and metrical design, while creating other links beyond these. The parallelism between lines 3 4 and 5, and 6 7 and 8, suggested by the metrical arrangement, is present in the cadential formations of these lines. The cadence of line 3 is repeated in line 6, while the entire melodic material of line 7 repeats that of line 4 at a lower pitch level, with slight variation; the parallelism is not carried through to lines 5 and 8. The rhyme scheme articulations after lines 2 and 4 are also echoed in the cadences; the two a rhymes share the same pitches in their cadences, varied only by redistribution over syllables, and a similar matching can be seen in the cadences for the b rhymes (indeed, all of line 4 is a minor variant of the music for the last four syllables of line 3).

An alternate articulation for the latter half of the song is produced musically

through effects of motivic recall and melodic enjambment. Line 8 opens with the same *initium* as line 1, suggesting a new beginning here, and thus a point of articulation. Then, the ascending melodic line, emphasized at the cadence by the interval of the third, produces an effect of melodic enjambment with line 9 which immediately descends, so that the two together form an arch. The beginning of line 10 also recalls an earlier phrase, this time line 3, in its five ascending pitches on syllables 2 to 6, and the cadence of this final line repeats the cadence of the fourth line. By way of summary, these various links and articulations are diagrammed below with the rhyme and metrical schemes.



This concludes the examination of *oda continua* forms; a list of all the songs classified under this heading for at least one of their versions can be found in Appendix I.

FORMS WITH ONE REPEATED PHRASE

In this category, which includes 45 song versions, have been placed all those forms with only a single phrase repeated once. The repetitions may follow the original phrase exactly, or they may vary it while still leaving no doubt as to the relation between the two phrases. The category itself may thus be largely understood as a variant of the *oda continua* group of songs with no repeats. And, just as we are unable, in the majority of cases, to uncover any clear rationale in the composer's choice of an *oda continua* form as opposed, let us say, to an ABAB form in a given song, it is not normally evident why one phrase in particular should be repeated and why the repeat should occur where it does. Nevertheless, there is a significant group of songs from this category in which the repeated phrase seems to have a structural function, and the songs in this group will be considered individually. Two other sub-groups that emerge from the category of single repeat forms have parallels in other categories. Seven songs are distinguished by the placement of their repeated phrase, which echoes the first phrase of the song. In these, the first phrase is repeated as the third phrase, producing the opening pattern ABAC. Examination of these songs suggests a truncated form of the standard ABAB form, and so this group will also be considered separately. If only one phrase is to be repeated, brief reflection will disclose that two major options present themselves: either the phrase is repeated immediately, or after other intervening phrases. The immediate repetition of a phrase has a different qualitative effect than repetition after other material, and since a number of the ten songs in this sub-group share other features as well, they

Example 11. Bernart de Ventadorn, P-C 70,1, ll. 1-4.

R

1. Ab joi muou lo vers e.l' co - mens

G

1. Ab joi mou lo vers e.l' co - menç

W

1. En joi mof lou vers et com - mens

R

2. et ab joi re - man e fe - nis;

G

2. et ab joi re - man e fe - nis;

W

2. et en joi re - man et fe - nis,

too will be looked at as a distinct sub-group.

Twenty of the songs with one repeated phrase are represented in more than one manuscript, and in 15 of these, at least one of the other versions shows a difference in form.⁹ In seven songs, the difference is between one repeat and no repeats, while in the remaining eight the other version is in a form from one of the other three categories. The latter cases will be discussed here due to their wider divergence in form. They are P-C 421,2, P-C 70,1, P-C 70,31, P-C 155,10, P-C 155,27, P-C 167,37, P-C 167,56 and P-C 167,43. In three of these, P-C 70,1, P-C 167,37 and P-C 167,43, the other version is in an ABAB form. Bernart de Ventadorn's "Ab joi mou lo vers e.l comens" (P-C 70,1) is an interesting case from the point of view of the potential effect of form on the transmission process. Its music survives in three manuscripts, and the main differences occur in the first half of the song; agreement is much closer for the last four lines. To save space, only the first four lines are given in the example below in all three versions.

⁹The songs are: P-C 70,31, P-C 155,10, P-C 155,16, P-C 155,23, P-C 155,27, P-C 167,15, P-C 167,37, P-C 167,43, P-C 167,56, P-C 167,59, P-C 364,4 and P-C 364,39.

R
3. et ab que bo - na si - a la fis,

G
3. e sol que bo - na fos la fis,

W
3. et sab que bons en est la fins,

R
4. bos crey qu'er lo co - men - sa - mens;

G
4. bons sai q'er lo co - me - ça - menz;

W
4. car bons est li com - men - ce - mens;

70,1	a	b	b	a	c	c	d	d
	8	8	8	8	7'	7'	10	10
(R)	A	B ^(3A)	A	B	C	D	E	F
(G)	A	B	B*(A ⁴)	C ^(3B)	D	E	F	G(D ²)
(W)	A	B	*A	C	D(C ²)	E	F ^(3C)	G

The version of R shows a clear ABAB form, with an almost literal repetition of the first pair of phrases. One also notices the marked similarities between the A and B phrases,

not only in R but in G and W as well. In R, both phrases begin with the same three pitches, both contain the descending minor third G-E, and both have the same final pitch and similarity in contour and range. In G, it is the second and third phrases that are closest for the larger part of the phrase, while the third phrase substitutes the ending of the A phrase, thus reflecting in part the ABAB form. The fourth phrase of G is different from the first three, but does repeat the same three opening pitches of its B phrase; it is also closer to the B phrase of R than to any of its own preceding phrases. In W, we seem to have a truncated or obscured version of the ABAB form, with only the A phrase repeated, albeit with a new *initium*. One might be tempted to conclude that R presents us with the version closest to the original, and that the other two manuscripts have corrupted this in their different ways. But it is also possible that the original version, on account of the unique closeness among its first four phrases, created a certain amount of confusion in the transmission, and the scribe of R, or his immediate source, simply resolved the problem in the manner that seemed most tidy and clear.¹⁰ In P-C 167,37, the difference in form between the two surviving versions seems to be a function of the wide divergence between the two melodies throughout the entire song. The repeated phrase in X is the third, which recurs in a varied form in the sixth line; in R, a clear ABAB form is evident. A similar situation obtains in P-C 167,43 which was discussed in the section on *oda continua* forms above.

¹⁰The scribe of R has been accused of 'regularizing' forms that may have originally been more complex. On the other hand, there are also examples where G presents the version with the regular or standardized form, while R gives a less tidy form; some of these are discussed in succeeding pages.

P-C 70,31 and P-C 155,27 both appear in two versions, with the other version falling within the category of forms that display some form of symmetry in their repetition patterns; for both songs it is ms. G that contains the symmetrical form. The formal graphs of the two songs are shown below.

70,31	a	b	b	a	c	d	d	c
	8	8	8	8	8	8	8	8
(G)	A	B	C	D	A*	B'	E(C)	D
(W)	A	B	C	D	A*	E(A* ³)	F	G
155,27	a	b	b	a	c	c	a	a
	7	7	7	7	5	7	7	7
(R)	A	B	C	D	E	F(C ²)	L'	G
(G)	A	B	C(A ²)	D	E	C	D	F
							d	d
							5	7
							H	I(² H)
							E*	G

In both versions of P-C 70,31 the initial phrase is repeated for the fifth line with a new cadence, underlining the parallelism of form between the two halves of the song shown in the rhyme scheme; the difference is that in ms. G's version the parallel is more extensive, including the repetition of the A B and D phrases, and some recall of the C phrase as well. In P-C 155,27, ms. G repeats the pair of phrases C and D together, as well as the E phrase, while R repeats only the D phrase, in the same place as ms. G, although the cadence of its C phrase recurs in line 6. In this case, the versions contain significant melodic differences throughout the entire song.

The other version of P-C 167,06 was classified with the songs with irregular

repetition patterns; it repeats two phrases without any apparent symmetry. Both versions repeat a truncated version of an earlier phrase at line 8, except that it is a different phrase. The phrases in question are shown below in Example 12 for comparison, along with the formal graphs for the whole song.

Example 12. Gaucelm Faidit, P-C 167,56, ll. 2, 4, 8.

Example 12 shows three pairs of musical staves, each pair representing a line of the song. Each pair consists of a staff labeled 'G' (original) and a staff labeled 'X' (variation). The lyrics are in Old French.

Line 2:

- G: 2. de cho dunt plus a.l cor vo - lon
- X: 2. d'ai - co don plus a.l cor vo - lon

Line 4:

- G: 4. uns del granz senz fo - ra del mon;
- X: 4. un des granz sen fo - rez del mun;

Line 8:

- G: 8. car do - pla - men
- X: 8. car dou - ble - ment

167,56	a	b	a	b	b	c	c	c	c	d	d
	8	8	8	8	8	8	8	4	4	10	10
(G)	A	B	C	D(B)	E(D)	F	G	*D*	H	I	J(A/B/D)
(X)	A	B	C	D	E(D)	C*	F	B*	G	H	I(A/B/B ²)

Both of the other two songs from this category with divergences in form in their transmission are fairly long songs, more melismatic than average, and show extensive melodic divergence throughout. Only the formal graphs for the two songs are given below; once again we may note that it is the version of ms. G which contains the symmetrical form in both songs.

421,2	a	b	b	c	c	a	a	d	d	e	e
	7	7	7	7	7	10	10	10	10	10	10
(G)	A	B	C	D	E	F	G(C ³)H(F ³)	E'	G	H	
(W)	A	B	C	D	E	F	G(C ³)H(F ³)	I(E/F)	G	J(H)	
(X)	A	B	C	D	E	F	C'	G(F ⁴)	H(F)	G'	I(F)

155,10	a	b	b	a	a	b	b	a	a
	7'	7	7	7'	7'	7	7	7'	7'
(R)	A	B	C ³ B	D	E	F	G(B ⁴)	H(D)	H'
(G)	A	B	B'	C	D	E	F	G(C)	G*
(W)	A	B	C	D ³ C	E	F	C*	F(D)	G(F)

As mentioned, there is a group of songs from this category in which the repeated phrase can be considered to have a structural function. The songs in question are: P-C 70,31, P-C 70,42, P-C 242,64, P-C 155,3, P-C 155,18, P-C 155,23, P-C 406,15, P-C

10,27, P-C 194,3, P-C 194,19, P-C 248,60 and 248,83. (P-C 242,64 and P-C 248,60 are discussed below in the section treating immediate repeats.) In several of these, the repeated phrase is strategically placed to form a link between the first and second halves of the song. For example, in P-C 70,42 and P-C 155,3 the last phrase of the first half of the song is repeated as the last phrase of the last half; in P-C 70,31 and P-C 194,19 the first phrase of the first half is repeated as the first phrase of the second half. In P-C 155,18 the first phrase is repeated at the end with the same rhyme.

In P-C 155,23 a metrical feature seems to have occasioned the repeated phrase. This is a 12-line song in which all lines are octosyllables except 7 and 9, which consist of only four syllables. The phrases for these two lines are close in all three manuscript versions of the song, but the repetition in R is exact except for a slight alteration of the cadence. P-C 10,27 and P-C 406,15 are interesting for the striking parallels in form between them, both musical and poetic. The formal graphs for both are given together below, followed by the music for each song.

Example 13. P-C 10,27; P-C 406,15.

10,27	a	b	b	a	a	c	c	
	10	10	10	10	10	10	10	
(G)	A	B	C	D	D'*	E(³ C ³)	F(D)	
406,15	a	b	b	a	a	b	c	c
	6	6	6	6	8	8	10	10
(R)	A	B(A)	C(A ³)	D	D*	E	F(C/D ⁴)	G(² D)

P-C 10,27

G

1. In greu pan - tais m'a ten - guz lon - ga - men

2. c'aac non lai - set ni no.m re - tenc a - mors

3. et a.m sa - zat a to - tas sas do - lors

4. si qe del tot m'a faiz o - be - di - en,

5. e car mi sap ef - for - tiu, o so - fren;

6. a.m si car - gat de l'a - mo - ros a - fan

7. qe.il me - illor cen non so - fri - ri on [tan.]

P-C 406,15

R

1. Ben a - ia.l mes - sa - tgiers

2. e silh que.l m'a tra - mes

3. a cui rent las mer - ces

4. si ja.m torn' a - le - griers;

5. pe - ro de mos mals cos - si riers

6. c'ai a - vutz soi tant so - bre - pres

7. c'a pe - nas crey que do - na per a - mor

8. m'a - ia bon cor ni.m vue - lha far ho - nor.

The rhymes schemes for the two songs differ only in the extra b rhyme at line 6 of P-C 406,15. Both share an ambiguity in the division of the stanza, with the a rhyme of line 4 acting as a pivot shared by both halves, so that the point of division must fall after line 3 to respect the symmetrical unity of the second half, and after line 4 to respect that of the first half. In both songs, it is the fourth musical phrase that is repeated in the fifth line, with an altered cadence. In effect, the repetition reflects the structural ambiguity

of the rhyme scheme by joining the two halves of the song. (It is interesting to note the further formal parallels between the two songs, whose melodies are not very similar in themselves; phrase C is recalled in the next-to-last phrase in both melodies, and phrase D is recalled in the last phrase.)

In P-C 194,3, the repeat of the G phrase articulates the second half of the song in accordance with the meter and rhyme; the last four lines of this song are shown below, with the formal graph.

Example 14. Gui d'Uisel, P-C 194,3, ll. 6-9.

6. mas re non truop q'au - tra vez dit non si - a.

7. de qal cau - sa us pre - ga - rai donc, a - mi - a?

8. a - qo me - zeis di - rai d'au - tre sen - blan

9. e si fa - rai no - vel sen - blar mon chan.

194,3	a	b	b	a	a	c	c	d	d
	8	8'	8'	10	10	10'	10'	10	10
(G)	A	B	C	D(A ⁴)	E(B ³ / A ⁴)	F	G(D ³)	H(F ³)	G*

Guiraut Riquier is known for his at times contrived experiments in versification; in P-C 248,83, however, the rhyme scheme is one of the most common of all — it is the musical form that is innovative. By repeating the first phrase in line 4, Riquier has complemented the *rims crozatz* of the song's first half in his musical form. Furthermore, elements of this phrase are heard in almost every other phrase in the song, creating links both at cadence points and internally between phrases. The song is shown in Example 15 below.

Example 15. Guiraut Riquier, P-C 248,83.

R

1. Tant vey qu'es ab joy pretz mer - matz

2. e va - lors, qu'es mal se - gu - ra,

3. cor - te - zi - a e me - zu - ra,

4. per qu'ieu chant cais des - es - pe - ratz

5. d'a - mor, a qui falh ses brius

6. per joi, car es - ta chai - tieus;

7. que co - bei - tatz li a tout son po - der

8. e.l ten de - streg tant que m'en fa do - ler.

248,83	a	b	b	a	c	c	d	d
	8	7'	7'	8	7	7	10	10
(R)	A	B(A)	C(A ²)	A*	D(A ²)	E(A)	F	G(A* ²)

A distinct sub-category in songs with only one repeat is formed by a group of seven songs in which the A phrase is repeated as the third phrase, producing the form ABAC for the first four lines. They are matched by a roughly equal number of songs with the same form in their opening lines from categories with more than one repeat, and merit separate discussion because of their connection with the ABAB form. All of them in fact can be understood as variants of this form, and in several instances the affiliation is made explicit by some degree of recall of the B phrase in the C phrase. These are the songs in question: P-C 70,1, P-C 155,14, P-C 167,43, P-C 364,37, P-C 202,8, P-C 366,11 and P-C 450,3.¹¹ (P-C 70,1 and P-C 167,43 have already been discussed, the latter in the section on *oda continua* forms.) In most of these cases, the A phrase is varied upon repetition, as can be seen in the following example which includes the first four lines of "Pois tornaz sui en Proensa" (P-C 364,37), by Peire Vidal. The example is noteworthy for the sense of closure effected by the C phrase; the two pairs of phrases,

¹¹The songs from other categories with this form are: P-C 293,18, P-C 47,6, P-C 30,19, P-C 364,31, P-C 355,5 and P-C 96,2.

AB and AC seem to produce an *ouvert/clos* effect which links these four lines together as a formal unit, an articulation indicated in the rhyme scheme as well.

Example 16. Peire Vidal, P-C 364,37, ll. 1-4.

G

1. Pois tor - naz sui en Pro - en - za

2. et a ma do - na sa[b] bo,

3. ben dei far ga - ia can - zon

4. si - vals per re - co - noi - scen - za;

364,37	a	b	b	a	c	d	d	c	c
	7'	7	7	7'	7	7	7	7	7
(G)	A	B	A'	C	D	E(B ²)	F	G	H(D)

P-C 202,8 and P-C 366,11 have in common the recall of phrase B in phrase C; in both songs, in fact, it is the *initium* of B that is repeated in the fourth phrase. In P-C 366,11 the rhyme scheme for the first half of the song is abab, and the recall thus reflects its partial congruence with the musical form. In P-C 202,8, which is only six

lines long, the abbreviation of the standard ABAB form into ABAC is matched by a similar curtailing of the standard rhyme scheme abba. The resulting rhyme pattern, abbcdd divides into two symmetrical halves, but the metrical form, 7' 7' 7' 7' 8 8, attests to the link with the abba scheme. To illustrate, the song is reproduced in Example 17 below.

Example 17. Guillem Ademar, P-C 202,8.

R

1. Lai can vey flo - rir l'es - pi - ga

2. e s'a - sem - bla.l vis e vai - sa

3. doncx la fuelha e.l frug s'a - fais - sa

4. e.ls au - zels per sa par can - ta,

5. be.m dey d'a - mor jau - zir huey mais

6. pus l'a - lau - zel [fai col e caus].

202,8	a	b	b	c	d	d
	7'	7'	7'	7'	8	8
(R)	A	B	*A*	C(³B)	D	E(B²)

Another distinct sub-category is formed by songs where the phrase repetition is immediate rather than after other phrases. Ten songs from the one-repeat category have this form of repetition, but they share this formal feature with a substantial number of songs from other categories, where immediate repetition is combined with other repetitions. The songs from the one-repeat category are: P-C 242,64, P-C 167,52, P-C 167,59, P-C 364,4, P-C 364,36, P-C 10,15, P-C 10,27, P-C 406,15, P-C 406,40 and P-C 248,60. In four of these it is the first phrase that is repeated, in two it is the second phrase, and in two it is the last phrase. The middle phrase is repeated in two of the songs, P-C 10,27 and P-C 406,15, and these were discussed together in the section above dealing with repeats that have a structural function.

It may be worth noting that ten-syllable lines predominate in this group; seven of the ten songs are isosyllabic, containing only lines of ten syllables.¹² The significance of this appears most clearly in the role of the caesura in this meter, and where the repeated phrase is the first in the song, a relation with the ABAB form seems evident. Two good examples of this are the famous *alba* "Reis glorios" (P-C 242,64), by Guiraut de Borneill, and Peire Vidal's "Si co.l paubre, can jatz el ric ostal" (P-C 364,36), and the opening lines of both songs are reproduced below.

¹²P-C 242,64 has ten-syllable lines for five of its six lines.

Example 18. Guiraut de Borneill, P-C 242,64, ll. 1-2.

R

1. Rei glo - ri - os, ve - ray lums e clar - tatz,

2. tatz po - da - ros, se - nber, si a vos platz.

Example 19. Peire Vidal, P-C 364,36, ll. 1-2.

R

1. Si co.l pau - bre, can jatz el ric os - tal

2. e no si planh, si tot s'a gran do - lor,

In "Reis glorios," the caesura after the fourth syllable is evident in both text and music. In the first stanza it is further emphasized by the internal rhyme at the fourth syllable ("-os"); succeeding stanzas do not continue the internal rhyme, but do respect the caesura in their syntax. Musically, the repeated pitches separated by the interval of a fifth produce a strongly defined opening that seems to give added weight to these first four syllables. In the song by Peire Vidal, the caesura is emphasized musically by the leap after the fourth syllable. In the first stanza, it corresponds with a textual caesura, but in succeeding stanzas, the syntactic pause occurs irregularly, not always in the first two

lines.

Although we are usually at a loss to explain a composer's selection of one particular form over another, it is always wise to look at the textual structure before abandoning the attempt. A case in point is a song by Raimon de Miraval (P-C 406,40) in which the second, B phrase is immediately repeated. Its music and text have the following form:

406,40	a	b	c	c	d	d	b	e
	7'	7	7	7	7	7	7	7'
(R)	A	B	B	C	D	E	F	G

Here the only obvious stanzaic division indicated by the versification is a break between the fourth and fifth lines; the melody is exceptionally free of any repetition of initial or cadential material that might set up a structural pattern. When we look at the syntactic divisions in the text, however, we note that in five out of the six stanzas, a syntactic pause occurs at the end of the third line, and in four of these another is found after the sixth line. The melodic division produced by the repetition of the B phrase in the third line therefore matches that of the syntax. That the poet did have the syntactic structure in mind when creating his melody (or vice versa) is further suggested by the strong melodic punctuation effected at the end of the sixth phrase by a melisma of seven pitches (three is the maximum in the rest of the song) terminating on the final of the song; this

is also the only phrase besides the last that ends on this pitch.

This concludes our study of songs from the category of one-repeat forms. Effects of structural linking and patterning arising from repetition of cadences and rhymes were not considered expressly in this section, but they are just as significant here as in the category of *oda continua* forms. The interested reader may wish to look at the following songs in particular in this regard: P-C 293,13, P-C 70,42, P-C 155,18, P-C 167,4, P-C 392,28, P-C 364,4, P-C 10,12, P-C 10,15, P-C 406,15, P-C 194,3 and P-C 248,83.

ABAB FORMS

This category contains all the songs which immediately repeat their first two musical phrases as a pair, producing the form ABAB in their first half. It is one of the most salient forms in the troubadour repertoire, and the dominant one in the trouvère repertoire; with reference to the German Minnesang, the term *Bar* form was coined for it. The abab pattern was also very common as a rhyme scheme in both troubadour and trouvère poetry. It will be recalled that Dante discussed this form under two names,

pedes cum cauda and *pedes cum versibus*, according to whether or not phrases were repeated in the second half of the song. In his *pedes cum cauda* type there is no repetition in the second half, while the *pedes cum versibus* form exactly parallels the first in the second half (graphed ABABCDCD). Dante also mentioned that there were occasionally three *pedes*, but only rarely. If we confront his types with the situation in the sources, it can be affirmed that exactly half of the 80 songs belonging to the ABAB category conform to Dante's *pedes cum cauda* type, with no other repetition of phrases for the remainder of the stanza. The other 40 songs in the ABAB category show a much wider range of repetition patterns than envisioned by Dante, however, and only a handful approach the form he termed *pedes cum versibus*.¹³ There is also one song, P-C 248,5, that has three *pedes*.

One of the strongest tendencies that emerges from a survey of the 884 different rhyme schemes devised by the troubadour poets is the preference for patterns that articulate the first four lines of the stanza, regardless of its length, as a unit. This is seen clearly in the popularity of the abab and abba patterns, which are found to begin almost half of all the rhyme schemes in Frank's *Répertoire métrique*; it can also be seen in the other patterns employed. Therefore, one way of understanding the ABAB musical form is as a reflection of this pervasive articulation of the song's first four lines as a unit. Indeed, the most obvious correlation between musical form and rhyme scheme is found in this category, with 40 songs, exactly half of the group, matching their ABAB musical form with an abab rhyme scheme. This represents almost two-thirds of all the songs

¹³They are: P-C 406,21, P-C 366,26, P-C 248,66, P-C 70,36 and P-C 457,40.

transmitted with music that use the abab rhyme scheme. The abba scheme was used with 28 of the ABAB forms; this can be compared with a total of 96 songs in which this rhyme scheme was used.

With the form of the first section of the song fixed, it is the remainder, from the fifth phrase onwards, that allows for formal variation and different sets of options. The ABAB songs therefore fall naturally into a handful of sub-groups according to whether or not there is phrase repetition in the second half, and the kind of repetition used. These sub-groups will be considered in turn, but first it may be appropriate to look at the ABAB section more closely, since it is the defining feature of the form. Given the clear individual integrity of this four-line unit from the metric point of view, one is led to ask whether the A and B musical phrases tend to be distinguished musically in any special way from other phrases. To investigate this in a manner as objectively quantifiable as possible, the interval between final and initial pitches of consecutive phrases was taken as the main indicator of the strength of articulation at phrase junctures, supplemented in some cases by register. In other words, a small interval between the end of one phrase and the beginning of the next is understood to provide a smooth juncture between the phrases, and thus a relatively weak articulation, while a large interval such as a fifth, is taken to imply a strong articulation. However, there may be situations where a pronounced shift in register occurs in a following phrase, which is not manifested in the interval between the two phrases, because it may not take place until slightly later in the phrase; in such cases the shift of register is still considered a sufficient indicator of a relatively strong articulation.

All 80 songs from this category were examined for the intervals: between the final of the A phrase and the initial of the B phrase; between the final of the B phrase and the initial of the second A phrase; between the final of the second B phrase and the initial of the C phrase. In addition, the finals of the A and B phrases were compared with the song final, on the assumption that the use of the latter in an earlier phrase could be a further indicator of a strong articulation. It was found that the smallest intervals occurred between the end of the A phrase and the beginning of the B phrase, while the largest intervals were found between the end of the B phrase and the beginning of the following A phrase. In about 85% of the cases, the interval between the A final and the B initial was either a unison or second; the third was used in ten songs, while the fourth, the largest interval found in this position, appeared only three times. This suggests a smooth transition between the A and B phrases as a general feature, and the linking of the two phrases as a pair, separated by a weak articulation.

Conversely, the widest intervals were found between the final of the B phrase and the beginning of the A phrase. Unison and second combined make up 37% of the total, the remainder being comprised of intervals from the third to the octave. The interval of the fifth is the most common of all at this position, occurring 30% of the time. This strong articulation at the juncture between each AB phrase pair further underlines the role of the two phrases as a single unit. At the juncture between the second B phrase and the C phrase, one finds three options used with equal frequency. In a third of the songs, an interval of a fourth or fifth or larger, and/or a shift in register indicates a strong articulation between the two main sections of the song. An equal number of songs have

a smooth transition between these phrases, as indicated by the narrow interval of the unison or second, and the absence of other forms of marked differentiation. The remaining third of the songs have what could be termed a more or less 'neutral' articulation produced by the interval of the third.

Some commentators have gone so far as to interpret the relationship between A and B phrases as similar to the antecedent/consequent pair of later styles, or as the genesis for the *ouvert/clos* formations in the centuries immediately succeeding the troubadour and trouvère period. One may indeed find some analogies to these relationships in the ABAB phrases, but it would be going much too far to view the two phrases as indissolubly linked. For one thing, tonal relationships in this repertoire do not have the clear definition and fixed meaning that gradually marked the development of a functional tonality, and therefore, in many cases, an *ouvert/clos* sequence could just as easily be understood as *clos/ouvert* or in other, less specific terms. Furthermore, any individual A or B phrase in a given song still has as much relative closure as any other phrase, with the typical initial and cadential formations common to other phrases; the proof of this, if proof were needed, lies in the songs where either the A phrase or B phrase is repeated in the latter half of the song, independently of its partner.

It is important to understand that the antecedent/consequent type of effect that seems to be naturally associated with the A and B phrases may be attributed in large measure to their immediate repetition as a pair, rather than to any intrinsic features of the phrases themselves. To be convinced of this, one may try the experiment of taking any two consecutive phrases from a song without any phrase repetition, and repeating

them as in the ABAB form; in most cases, the same effect will be produced. With these cautions in mind, we may compare the finals of the A and B phrases in all the songs from this category as a partial measure of the types of relationships to be found between the two phrases, given the important role of cadences in both *ouvert/clos* and antecedent/consequent formations. In 20% of the cases, both phrases end with the same final pitch. In almost 30%, the final of the B phrase is either a second higher or lower than that of the A phrase, with the former situation slightly more common than the latter. When the interval between finals is a third, fourth or fifth, the overwhelming tendency is for the final of the B phrase to be lower rather than higher. The lower third occurs as final in the B phrase in 17% of the songs, while the upper third is used in only 3%; the lower fourth occurs in 12%, while the upper fourth is found in only one song; the upper fifth is used in 13%, while the lower fifth is found in only a single song. The only other interval found in this location is the lower octave, which appears in the B phrase of three songs.

In approximately 40% of the ABAB songs, there is some alteration in the second *pedes*, which may affect either the A or B phrase, or both. For roughly 12% percent of these cases, the change takes the form of a minor variation or elaboration affecting any part of the phrase. The majority of the other cases can be divided into two distinct sub-groups of equal size, according to the manner in which the cadence of the second B phrase is modified. In one sub-group, representing about a quarter of these songs with a change in the second *pedes*, the cadence of the second B phrase is altered to lead more smoothly into the following phrase, in effect eschewing the articulation of this juncture

in favour of what can be termed a melodic enjambment. Examples include P-C 70,12, P-C 30,16, P-C 167,30, P-C 406,23, P-C 366,6, P-C 366,12 and P-C 248, 18. As an illustration, the first five lines of Gaucelm Faidit's "Jamais nulh tems" (P-C 167,30) are shown in Example 20, in all three of its surviving versions. The interesting point to note in this example is the way in which the same ungapped link is made between the end of line 4 and the beginning of line 5 in all versions, in spite of the difference in pitches between the version of R and the other two.

Example 20. Gaucelm Faidit, P-C 167,30, ll. 1-5.

The image shows three staves of musical notation, each representing a different version of the text. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notes are written on a five-line staff. Below each staff is the corresponding text, with hyphens indicating syllables that span across line boundaries. The text is: "1. Ja - mays nulh tems no.m poi - retz far a - mors" for version R; "1. Ja - mais nulz tems no.m pot ren far a - mors" for version G; and "1. Ja - mais rien tal non por - roit far' a - mor" for version W. The melodic enjambment is visible as the notes for the end of line 4 and the start of line 5 are connected by a slur in each version, despite the different pitches.

R

1. Ja - mays nulh tems no.m poi - retz far a - mors

G

1. Ja - mais nulz tems no.m pot ren far a - mors

W

1. Ja - mais rien tal non por - roit far' a - mor

R
2. que.m si - a fais ni mal - trag ni a - fans

G
2. qe.m si - a greu ni mal - traiz ni a - ffanz

W
2. kiu sie en - nui ne mal - trais ne a - fans

R
3. car tan me fay a - ra va - len se - cors

G
3. qe tan me fai e - ra va - lenz so - cors

W
3. car el m'a fait tant a - vi - nent sou - cors

R
4. que las per - das me re - stau - ra e.ls dans

G
4. qe las per - das me re - stau - ra e.ls danz

W
4. que re - stau - raz m'a les per - tes e.l dans

167,30	a	b	a	b	c	d	c	d	d
	10	10	10	10	10'	10	10'	10	10
(R)	A	B	A	B*	C(B)	A'	B**	D(C)	*A*
						(C ³)		(B ³)	
(G)	A	B	A	B*	C(B ³)	D(A)	C*	E	F
(W)	A	B	A	B*	C	D(A)	*C*	E	F
									(*C* ³)

It is possible to describe the relation between the two *pedes* in these examples as a *clos/ouvert* formation, since the cadence of the first B phrase represents closure, while that of the second is open, leading into the following phrase. In another quarter of the songs with an altered second *pedes*, an *ouvert/clos* effect is produced by shifting the final of the second B phrase downwards, typically by a fourth or fifth. Examples of this type include P-C 404,4, P-C 167,27, P-C 10,25, P-C 366,9, P-C 375,16, P-C 375,27, P-C 248,30 and P-C 248,80. It is worth noting that in every one of these songs except P-C 248,30, the final of the second B phrase is also the final of the song. To illustrate, the first four lines of "Us gais conortz," by Pons de Capdoill (P-C 375,27) are given below

in Example 21.

Example 21. Pons de Capdoill, P-C 375,27, ll. 1-4

R

1. Us gays co - nortz me fay gay - a - men far

X

1. Uns gais co - nors mi fai gai - e - men far

R

2. gai - a chan - so, gai fag e gai sem - blan.

X

2. gai - e cha[n] - con, gai fatz e gai sam - blant

R

3. gay de - zi - rier jo - ios, gai a - le - grar,

X

3. e gai de - sir jo - ious, gai a - le - grar,

R

4. per gai - a don' ap gai cors ben - es - tan

X

4. pir gai - e don - ne gai cors ben - es - tant

375,27	a	b	a	b	c	d	c	d	d
	10	10	10	10	10'	10	10'	10	10
(R)	A	B	A	B*	C	D	E	F	G
(X)	A	B(*A)	A'	B'	C	D	E	F	G(C ^b)

In five songs, P-C 406,47, P-C 379,2, P-C 457,26 P-C 457,40 and P-C 248,82, the B phrase is repeated with a cadential alteration for a third time, immediately following the the second *pedes*, thus extending the first section of the song. In all of these except P-C 457,26, the second *pedes* is an exact repeat of the first, and the alteration occurs at the end of the fifth line. A song by Pons d'Ortafas, "Si ay perdut mon saber" (P-C 379,2), may serve as an example; the cadence of its fifth phrase is placed a fifth lower than those of the other two B phrases, creating an *ouvert/clos* effect at this point. The first five lines of the song are given in Example 22.

Example 22. Pons d'Ortafas, P-C 379,2, ll. 1-5.

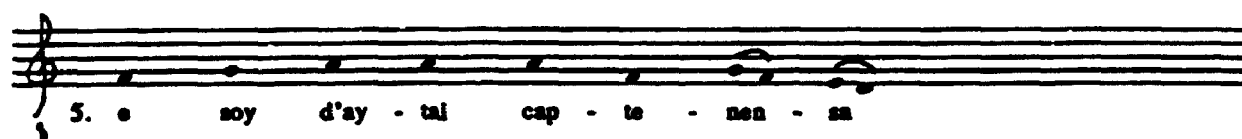
R

1. Si ay per - dut mon sa - ber

2. c'a pe - nas say on m'es - tau

3. ni say d'on ven ni on vau

4. ni que.m fau lo jorn ni.l ser;



379,2	a	b	b	a	c	d	d	c
	7	7	7	7	7'	7	7	7'
(R)	A	B	A	B	B*	C	A	B'

In "Nuls hom no sap d'amic" (P-C 456,26), by Uc de Saint Circ, the *ouvert/clos* relation is effected between the two *pedes* with the shift of the cadence of the second B phrase down a fifth. Then the third B phrase, immediately following, has a further cadential alteration, with another shift up a fifth in a variant of the first B phrase. The unique situation represented in this song is shown in Example 23 below.

Example 23. Uc de Saint Circ, P-C 457,26, ll. 1-5.

1. Nuls hom no sap d'a - mic tro l'a per - dut

2. ço qe l'a - mics li va - li - a de - nan;

3. mas qan lo pert o pois es a son dan

4. e nois l'ai - tan com l'a - vi - a val - gut,

5. a - dooc co - nois qan l'a - mic li va - li - a'

457,26	a	b	b	a	c	d	d	c
	10	10	10	10	10'	10	10	10'
(G)	A	B	A	B*	B**	C	D	E(A/B**)

Another song deserves mention here for the unique role the caesura plays in the modified second *pedes*. In "Ben dei chantar" (P-C 366,3), by Peirol, consisting entirely of decasyllables, the caesura after the fourth syllable is underlined by cadential formations in every line in this position. In the second A phrase, the music for syllables 1 to 4 is replaced with new music, while the rest of the line repeats that of the first A phrase, except for the minor change of pitch at the fifth syllable. Then, the music for the first four syllables of the first A phrase returns as the *initium* for the last phrase of the song, again with minor variations. The song is reproduced below in Example 24.

Example 24. Peirol, P-C 366,3.

1. Ben dei chan - tar pos a - mor m'o en - se - gna

2. e.m do - na geing com pu - sca bos moz fai - re;

3. car s'ill no fos, eu no fo - ra cban - tai - re

4. ni co - no - guz per tan - ta bo - na gen;

5. mas e - ra vei e sai cer - ta - na - men

6. qe toz los bes qe m'a faz mi vol ven - dre.

366,3	a	b	b	c	c	d
	10'	10'	10'	10	10	10'
	A	B(² A)	*A	B*	C	D(A)

Before turning to the different kinds of form found in the second half of ABAB songs, the differences among multiple versions will be addressed. Seventeen of the eighty songs in this category have been transmitted in more than one version.¹⁴ Nine of these agree in form. In three songs, P-C 167,53, P-C 406,2 and P-C 406,13, the other version was classed as having an irregular form. In four songs, P-C 323,15, P-C 70,1, P-C 167,37 and P-C 167,43, the other version has either no repeats or one repeat; these were discussed above in the sections dealing with these forms. The other song, P-C

¹⁴The songs are: P-C 323,15, P-C 70,1, P-C 70,6, P-C 70,12, P-C 70,36, P-C 70,41, P-C 167,30, P-C 167,37, P-C 167,43, P-C 167,53, P-C 10,25, P-C 406,2, P-C 406,13, P-C 366,9, P-C 366,12, P-C 372,3 and P-C 375,27.

366,9, shows some other form of symmetry in its other version.

Taking the latter case first, we may compare the formal graphs for the two versions of Peirol's "Coras que mi fes doler" as given below:

366,9	a	b	b	a	c	d	d	c
	7	7	7	7	7	5'	7'	7
(R)	A	B	C(A ³)	B'	D	C'	B*	E(³ B/C)
(G)	A	B	A	B*	C	D(B ³)	E	F(² E)

As the graph shows, the version of R diverges from the ABAB form by virtue of its third phrase, which is different enough from its first phrase to be considered new, even though it repeats the cadence of the first phrase. It would have been a simple matter for the scribe to have made the third phrase closer to, or exactly the same as, the first phrase, and the main scribe of this manuscript has often been accused of 'regularizing' the forms of songs in just this way. That he did not do so here may perhaps be attributed to a recognition of another form of symmetry in the version he was transmitting, and which is not present in the version of G.¹⁵ This is the repetition of the pair of phrases making up lines 3 and 4 as lines 6 and 7, both of which are then recalled in line 8.

The difference in form between the two versions of P-C 167,53, by Gaucelm Faidit, are a result of the marked melodic divergence found in almost every phrase of the song. The melodies are not completely different; line 5, for example, is practically

¹⁵Note that I am not using the term symmetry in its precise and literal meaning of mirror symmetry, an example of which would be the rhyme pattern abba. Rather, I extend the term to include various types of parallelism, balance and regularity in the matching of groups of phrases.

identical in both versions, and lines 4, 6 and 9 are similar enough to be recognizable as having a common source. In all the other lines, however, the divergences, several of them radical, outweigh the points of similarity. Following is the graph for the two versions of this song:

167,53	a	b	a	b	b	a	a	b	a
	7	7'	7	7'	7'	7	7	7'	7
(R)	A	B	A	B	C	D	E	F(C ⁴)	G(C)
(X)	A	B	C(B)	D(C ²)	D'	D''	E(C)	F ^{(3A/}	G ^(3E/C³)
								D' ³)	

The other two songs by Raimon de Miraval, P-C 406,2 and P-C 406,13, have this in common with the song by Peirol just referred to (P-C 366,9), that the difference in form between their two versions lies in the substitution of a new phrase at the third line, though not without some recall of the first line, and in all three cases it is the version of ms. R that deviates from the regular ABAB form. In addition, P-C 406,2 displays a significant degree of melodic divergence in its two versions through almost every phrase. To appreciate the extent of disparity between the first and third phrase in R's version of these songs, these phrases are reproduced below in Example 25 for both songs by Miraval.

Example 25. P-C 406,2 and P-C 406,13, ll. 1 and 3.

P-C 406,2

R

1. Ai - si com es gen - sers pas - cors

C

1. Ais - si com es gen - zer pas - cors

R

3. degr' es - ser me - lhors vas dom - ney

G

3. deu es - ser me - iller per dom - nei

P-C 406,13

R

1. Be m'a - gra - da.l bel temps d'es - tiu

G

1. Ben m'a - gra - da.l bel tems d'es - tiu

R
3. la fue - lha m'a - grad' e.ls ver - jans

G
3. e.l fue - lla m'a - grada e.l ver - janz

It now remains to consider the kinds of formal design found in the second half of the songs with an ABAB form, that is, from the fifth line onward. The songs fall into two main groups of equal size, those without phrase repetition in the latter part of the song, and those that repeat one or more phrases. The latter group can be further subdivided into five distinct subgroups, according to the kinds of repetition displayed. In one design, the B phrase only is repeated as the last line of the song;¹⁶ in another the B phrase only is repeated, but not as the last line.¹⁷ Another group of songs repeats both A and B phrases in the second half, as a pair;¹⁸ in the fourth group, only the A phrase is repeated.¹⁹ What distinguishes the final group is the repetition of one or more phrases

¹⁶See P-C 262,2, P-C 47,5, P-C 70,12, P-C 46,2, P-C 335,67, P-C 406,13, P-C 248,21, P-C 248,30, P-C 248,45 and P-C 248,56.

¹⁷See P-C 262,5, P-C 70,4, P-C 70,36, P-C 457,26, P-C 457,40, P-C 406,20, P-C 406,47, P-C 248,8 and P-C 248,82.

¹⁸See P-C 379,2, P-C 30,16, P-C 167,30, P-C 248,5, P-C 248,18, P-C 248,29 and P-C 248,78.

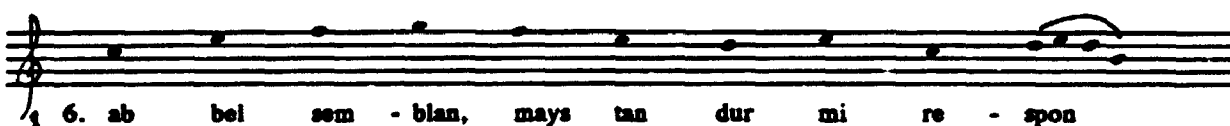
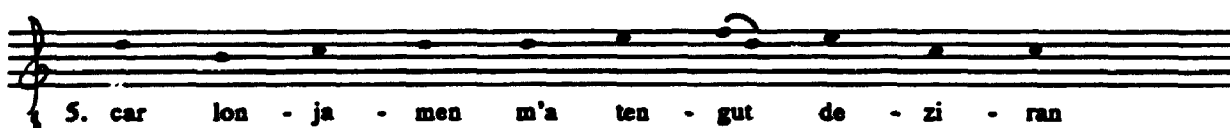
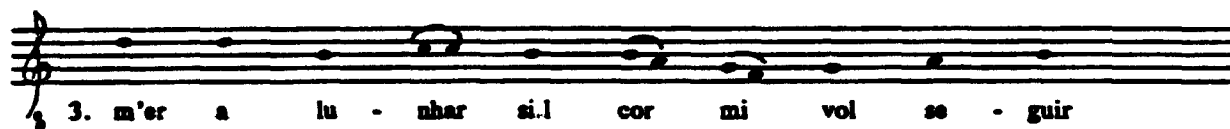
¹⁹See P-C 70,6, P-C 406,20, P-C 273,1, P-C 406,8, P-C 406,24 and P-C 248,57.

from the second half of the song, rather than the A or B phrase.²⁰ There are a few songs that belong to more than one of these groups, and these will be pointed out as each group is examined in turn.

In ten songs, including the famous "Lanquan li jorn son lonc en may" (P-C 262,2), by Jaufre Rudel, the B phrase is repeated as the last line of the song. Typically, these songs also feature an upward shift in register at the fifth line, heightening the contrast between sections. With the return of the B phrase at the end, an effect of balance and closure is produced which our contemporary ear finds appealing, for it recognizes the familiar structure of the ABA forms of the common practice period. To illustrate this design, "De la jensor c'om vei' al meu semblan" (P-C 47,5), by Berenguer de Palazol is given below in Example 26. In all the other songs of this type, the entire B phrase is repeated without change at the end, but in this one the *initium* of the phrase is modified, and its first four syllables recall the descending passage at syllables 4 to 7 in phrase A. One may also note the matching of cadence and rhyme with the repeat of the b rhyme in the last line.

Example 26. Berenguer de Palazol, P-C 47,5.

²⁰See P-C 457,40, P-C 70,6, P-C 70,36, P-C 273,1, P-C 293,30, P-C 10,25, P-C 406,14, P-C 406,21, P-C 366,19, P-C 366,26, P-C 248,7, P-C 248,12, P-C 248,65 and P-C 248,66.



47,5	a	b	b	a	c	c	b
	10	10	10	10	10	10	10
(R)	A	B	A	B	C	D	*B(A)

In nine songs, the B phrase is repeated at some position before the last phrase. If it is repeated immediately after the second B phrase, as the fifth line of the song, it can be understood as an extension of the ABAB section. This is the case in four of the present songs (P-C 457,26, P-C 456,40, P-C 406,47 and P-C 248,82), and since all of them also bear a modified second *pedes*, they were discussed together in the section

treating this feature, to which the reader is referred. In one song, the varied repeat of the B phrase at every other line creates a refrain-like structure that extends the ABAB form into the second half of the song. This occurs in Bernart de Ventadorn's "Pois preyatx me, senhor" (P-C 70,36), in the version of G, which can be graphed as follows:

70,36	a	b	a	b	a	b	a	a	b
	6	6	6	6	6	6	6	6	6
(G)	A	B	*A	B'	C(B')	B''	C	B''	D(C)

In three songs, the repeat of the B phrase with variation is associated with a partial recall of the A phrase; the second section of these songs therefore presents the aspect of a development or variation of the first section, rather than a shift toward contrasting material. The songs are P-C 262,5, P-C 70,4 and P-C 406,20. The latter of the three, by Raimon de Miraval, is preserved in two manuscripts, and it is interesting to compare the versions for the different ways the recall and repeat of the opening phrases is done in each. They are given below in Example 27. It will be noticed that the version of R repeats the A phrase in line 6, with only a slight alteration of the cadence, and has a new phrase in line 7 that bears only a vague similarity to the B phrase. On the other hand, the version of G repeats its B phrase at line 7, with some variation, and only the cadence of the A phrase at the end of line 6. Given the degree of melodic divergence between the two sources, it is tempting to speculate about the role the consciousness of musical form may have played in the transmission process. That

is, the knowledge that the song had an ABAB form assured the duplication of the first two phrases at lines 3 and 4, while the repeat of the A phrase in one manuscript and the B phrase in the other might be due to the imperfect transmission of the formal fact that one (or perhaps both) of the opening phrases were to be repeated in the second section. The formal feature of phrase-repetition was transmitted in both versions, but this was applied to different phrases in each.

Example 27. Raimon de Miraval, P-C 406,20.

R
1. Selh que no vol au - zir chan - sos

G
1. Sill qi no vol au - zir chan - sos

R
2. de nos - tra com - pa - nhi - a.s gar

G
2. de nos - tras com - pa - gui - as gar

R
3. qu'ieu chan per mon cors a - le - gar

G
3. q'eu chanz per mon cor al - le - gar

R

4. e per so - latz dels com - pa - nhos

G

4. e per so - laz dels com - pa - gnos

R

5. e mais per tal qu'en - de - ven - gues

G

5. e plus per cho q'es - de - ven - gues

R

6. en chan - so c'a mi - dons pla - gues;

G

6. en chan - zon q'a mi - donz pla - gues;

R

7. c'au - tra vo - lon - tatz no.m de - strenh

G

7. c'al - tra vo - lon - taz no.m de - streing

R

8. de so - laz ni de bel cap - teing.

G

8. de so - laz ni de bel cap - teing.

406,20	a	b	b	a	c	c	d	d
	8	8	8	8	8	8	8	8
(R)	A	B	A*	B*	C	A**	D	E
(G)	A	B	A	B	C	D(A ³)	E'	E

The kind of repetition just discussed is carried out in a more thoroughgoing manner in the seven songs that repeat both the A and B phrases as a pair in their second half. All of them are remarkable for the extent to which the melodic material of the first two lines dominates the entire song, not only through the repetition of these two phrases in the second half, but also through their recall in the other phrases. In three songs, P-C 379,2, P-C 248,18 and P-C 248,29, the AB pair is repeated at the end; they contain only one other phrase, and in all three songs, this C phrase presents a minimum of contrast with the others, even to the point of recalling significant portions of them in the first two. A song by Guiraut Riquier, P-C 248,5, has the unique formal feature of adding a third *pedes* by repeating the A and B phrases for a third time, immediately following the first two statements. In the remaining three songs, P-C 30,16, P-C 167,30²¹ and P-C

²¹It is the version of ms. R that is referred to in connection with P-C 167,30; the other two versions differ significantly from that of R, and do not repeat the A or B

248,78, the AB pair is repeated after the C phrase, at lines 6 and 7. As an illustration, Arnaut de Mareuil's "Las grans beutatz e.ls fis ensenhamens" (P-C 30,16) is given below. The recall of earlier phrases in both the C and D phrases is evident, even beyond the links recorded in the formal graph. The song is also interesting for the repetition of the pitches at syllables 4 to 7 in line 1 in the following phrase, an exceptional addition to the usual procedure of repeating initial and cadential material.

Example 28. Arnaut de Mareuil, P-C 30,16.

R

1. Las grans beu - tatz e.ls fis en - se - nha - mens

2. e.ls ve - rais pretz e las be - nas lau - zors

3. e.ls au - tres ditz e la fres - ca co - lors

4. que vos a - vetz, bo - na do - na va - len,

5. me do - nan genh de chan - tar e sci - en - sa,

phrase.

6. mas gran pa - or m'o tol e gran te - men - sa

7. qu'ieu non aus dir, do - na, qu'ieu chant de vos

8. e re no sai si m'es o dans o pros .

30,16	a	b	b	a	c	c	d	d
	10	10	10	10	10'	10'	10	10
(R)	A	B(A)	A	B*(A)	C(B)	A'	B'	D(A'/A')

The option of repeating the A phrase alone in a song's second part was followed in only six of the surviving songs (listed in Note 18). The most interesting from a formal standpoint is perhaps P-C 406,24, by Miraval, because in this case the repetition takes place in the last line of the song, in a variant of the ABA form produced in those songs where either the B phrase or the AB pair is repeated at the end. Since the A and B phrases form an *ouvert/clos* pair in this case, it is understandable that the cadence of the A phrase should be altered at the end of the song to make a *clos* ending; the example also illustrates the adaptation of a phrase to a different line-length.

Example 29. Raimon de Miraval, P-C 406,24.

R

1. D'a - mors son tug miey cos - si - riers

2. per que non cos - sir mas d'a - mor,

3. e di - ran li mal - par - la - dor

4. que d'als deu pes - sar ca - va - yers;

5. et yeu dic que no fa mi - a

6. que c'a - mors mou, qui c'o di - a,

7. tot cant s'es - chai a fol - dat ni a sen

8. e tot cant hom fa per a - mor es gen.

406,24	a	b	b	a	c	c	d	d
	8	8	8	8	7'	7'	10	10
(R)	A	B(A)	A	B	C(B ³)	D(A ⁵)	E	A [#]

It remains to consider those songs with other forms of phrase-repetition in the second half, in which the repeated phrases are from this part of the song. In four songs, P-C 457,40, P-C 70,6, P-C 70,36 and P-C 273,1, the second half repeats either the A or B phrase in addition to the C and/or D phrases that are typically those subject to repetition in this section of the song. In another ten songs, the repetitions in the second half are confined to phrases from this section. The songs are listed below with a simplified graph of their musical forms.

P-C 293,30 A B A B C C D
 P-C 366,19 A B A B C C* D E
 P-C 406,14 A B A B C C D E F
 P-C 366,26 A B A B' C C* C C**
 P-C 10,25 A B A B* C D E C* (R)
 P-C 248,66 A B A B C D E D F
 P-C 406,21 A B A B C D C D
 P-C 248,65 A B A B C D *C E D' D**
 P-C 248,7 A B A B C D *D* E F G H G* *E* I
 P-C 248,12 A B A B C D *D* E C' F

Although questions of musical style are mostly beyond the scope of the present investigation, it may nevertheless be worth pointing out the possible correlation between

musical form and style in certain songs. It will be noticed that P-C 406,21 and P-C 366,26 mirror the ABAB form in their second halves, and are thus members of the small handful of songs at one extreme of the formal spectrum, namely those in which every phrase is repeated. (The others are P-C 70,36, P-C 457,40, P-C 406,47 and P-C 273,1.) In these songs, and others with a high degree of phrase-repetition, such as P-C 293,30, P-C 406,14, and P-C 366,19, the musical style is noticeably simple and syllabic, and can be associated with the so-called 'low style' of popular or dancing genres. The style is most explicit in P-C 293,30, the *pastorela* "L'autrier just'una sebissa," by Marcabru, but the two selected for illustration are Miraval's "Chansoneta farai, Vencut" (P-C 406,21), and Peirol's "Per dan qe d'amor m'avegna" (P-C 366,26). They are reproduced in Examples 30 and 31, accompanied by their formal graphs, where it will be noticed that the rhyme schemes employed are also simple.

Example 30. Raimon de Miraval, P-C 406,21.

R

1. Chan - so - ne - ta fa - rai, Ven - cut,

2. pus vos m'an ren - dut Ros - si - lhos

3. e sap - chatz que nos em cre - gut,

4. pus no vim vos - tres com - pa - nhos,

5. d'un drut no - vel, don to - ta gen re - so - na

6. que mi - dons es a sem - bian de le - o - na;

7. ar sai que.s to - can las pei - ras d'Al - zo - na

8. pus pre - miers pot in - trar sel que mais do - na.

406,21	a	b	a	b	c	c	c	c
	8	8	8	8	10'	10'	10'	10'
(R)	A	B	A	B	C	D	C	D

Example 31. Peirol, P-C 366,26.

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

2. no la - xe - rai

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

4. tan con viu - rai;

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

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

7. car cil o mon cor es - tai

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

366,26	a	b	a	b	b	a	b	a
	7'	4	7'	4	7	5'	7	5'
(G)	A	B	A	B'	C	C*	C	C**

This concludes the present examination of the ABAB song forms. A certain number of the songs with no repetition in their second half were discussed above in connection with *ouvert/clos* relationships, melodic enjambment, and relations formed by phrase and song finals. The reader will be able to study further aspects of formal design, produced by links at the sub-phrase level, with the aid of the catalogue of all the troubadour musical forms in Appendix II.

SYMMETRICAL FORMS

The present section deals with the 50 songs that can be considered to display some symmetry in their formal designs at the level of phrase repetition, but that are not in the ABAB form. The term symmetry is employed, not without some misgiving, for lack of a better word to convey the sense of formal patterning and balance shown in this group of songs. Strictly speaking, the term ought to be reserved for mirror symmetry, as might be exemplified in the form ABC/DD/CBA. A few songs do follow this model, but it can also be argued that a piece of music can have only an intellectual, not virtual, symmetry of this kind, since the time dimension is unidirectional; to be consistent, the term should be reserved for the visual sphere. In the present context, therefore, it will be used in a broader sense to distinguish those songs with some degree of patterning in their designs from those with irregular kinds of phrase repetition. It must not be forgotten, however, that strong structural patterns may be produced at the sub-phrase level, as was demonstrated in the section on *oda continua* forms.

If there is a single principle behind the majority of the forms in this group, it might be characterized as the repetition of phrases in pairs, either immediately, or with intervening phrases. The resulting designs may form links between the first and second halves of a song, or may be restricted to one or the other part. In a few songs, the pair is formed by the immediate repetition of the same phrase, while in the larger number two different phrases are paired. There are also songs in which three and even four phrases are repeated as a unit.

To provide a convenient overview of the musical forms in this category, they are listed in simplified form in the following table, grouped according to a logical progression so that closely related forms are adjacent. Some songs contain more than one pattern and may be listed twice; they are placed in brackets on their second occurrence. Where a song has been transmitted in more than one version, with a difference of form between versions, the manuscript sigla of the version in question here is given in parentheses. There are nine songs in this category that appear in more than one manuscript. In two of these, P-C 70,16 and P-C 167,32, all versions agree in form; the others have been discussed in previous sections (see P-C 421,2, P-C 70,31, P-C 155,10, P-C 155,22, P-C 155,27 and P-C 366,9).

47,4	A <u>B</u> <u>B</u> C D <u>E</u> <u>E</u> F	
155,10	A <u>B</u> <u>B</u> C D E F <u>G</u> <u>G</u>	(G)
248,52	A <u>B</u> <u>B</u> A B C B D <u>B</u> <u>B</u>	
364,7	A A A A <u>B</u> <u>B</u> <u>C</u> <u>C</u> D	
248,19	A <u>B</u> C A <u>B</u> D E F G	
30,19	A <u>B</u> A C A <u>B</u> D E C B	
242,51	A <u>B</u> C A <u>B</u> D C A E F	
70,31	A <u>B</u> C D A <u>B</u> E D	(G)
242,45	A <u>B</u> C D A <u>B</u> E F G H	
305,10	A <u>B</u> C D <u>B</u> C E C E	
421,10	A <u>B</u> C D E <u>B</u> C F	
335,49	A <u>B</u> C A D <u>B</u> C E	
96,2	A <u>B</u> A C D B A E A	
248,10	A <u>B</u> <u>B</u> C <u>B</u> C D E	
366,31	A <u>B</u> C A C A B	
80,37	A <u>B</u> C D C D B C C C E	
366,9	A <u>B</u> C B D C B E	(R)
47,11	A <u>B</u> C D E C D	

155,27 ABCDECDFEG (G)
 [242,51 ABCABDCAEF]
 335,7 ABCADDECAEE
 70,8 ABCDEFCD
 389,36 ABCDEC CD
 155,22 ABCDEF CD (G)
 364,49 ABCDEF CD
 392,13 ABCDEADE
 248,24 ABCDEEDFGEEH
 [305,10 ABCDBCECE]
 355,5 ABACDEFBEFG
 305,6 ABAACDEDE
 421,2 ABCDEF GHEGH (G)
 [80,37 ABC D / CDBCCCE]

248,2 ABCABCDEDFG
 248,85 ABCABCDEDEF G
 366,21 ABC DABC
 248,67 ABC DABC EFGHI
 47,6 ABACBACD
 47,7 AABCABCABD
 392,24 ABCADBCAABCA
 406,7 AAAABCABCA
 406,31 ABC B / DEDF

[364,7 AAAABBCCD]
 375,14 AAAABCAD
 248,31 AAAABCDEF
 248,44 AAAACDE
 [406,7 AAAABCABCA]

70,16 ABC D ABCD
 70,25 ABC D ABCDEBCF
 366,15 ABC D ABCDEF CD
 248,26 ABC D ABCDEBFG CD
 392,18 ABBCDEFGDEFG
 167,32 ABC D ABCDEFGHIJK
 392,9 ABC D ABCDADADEEAD EAD
 297,4 ABCCABCCDEC

248,69 ABC DAC ABCDAC EC

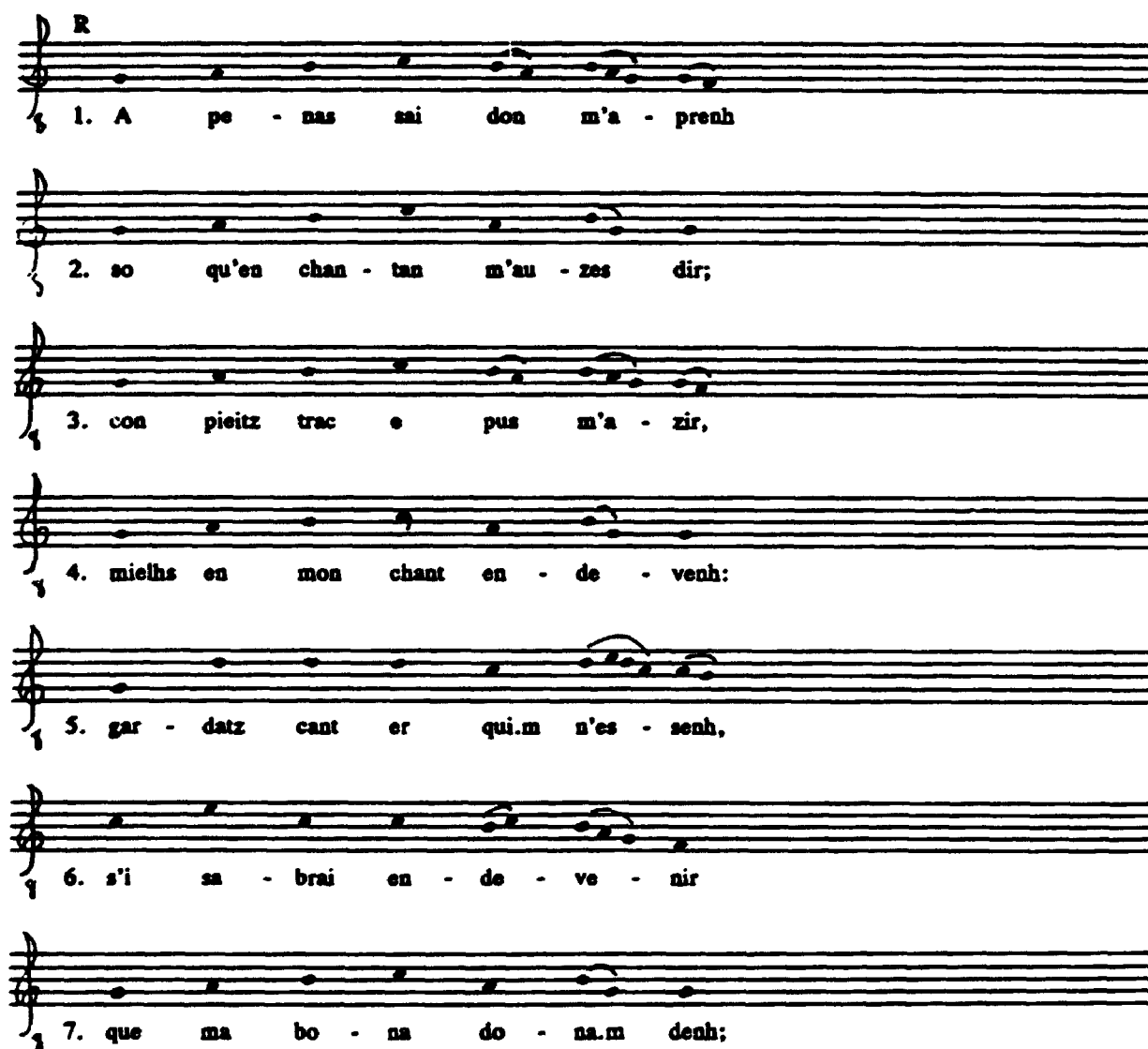
Having mentioned the principle of repeating phrases in pairs, it might legitimately be wondered whether we are not dealing with variants or offshoots of the ABAB form in this category. A form such as ABCABDEFG (P-C 248,19), for example, could easily be understood in this way, and the form ABCDABCDEFCD (P-C 266,15) can be seen as an expansion of the ABAB form. The connection is especially close in the five songs with the form A A* A A* in their first half (P-C 406,7, P-C 364,7, P-C 375,14, P-C 248,31 and P-C 248,44). It was seen in the previous section that a certain number of songs from the ABAB category demonstrated a type of *ouvert/clos* relationship between the A and B phrase; in the present cases, this relationship is definitive, for it is only the cadence which differentiates the two phrases. The extreme is reached in P-C 364,7, by Peire Vidai, in which the only difference between the first and second phrases (and the third and fourth) is the single final pitch, which lies a tone lower in the second phrase of the pair. This song is highly syllabic and simple in style, and it may be noted that the fifth and sixth, and seventh and eighth, phrases have the same *ouvert/clos* formation; only the final phrase is not repeated. On the other hand, in P-C 248,44, Guiraut Riquier has introduced some variation in the second phrase along with the altered cadence, and the rest of the song can be considered through-composed.

A song very similar in style to P-C 364,7 is P-C 406,7, by Raimon de Miraval; it is additionally distinguished as one of the most symmetrical and regular designs in the whole repertoire. Only three different phrases are employed in this ten-line song, all of them repeated in pairs and groups of three, the latter including the second A phrase; the correspondence between musical form and rhyme scheme is also striking in this song.

It is reproduced in Example 32 along with the complete graph of the form; as the form is identical in both manuscript versions, and that of G is complicated by a scribal error in pitch level, only the version of R is shown.

Example 32. Raimon de Miraval, P-C 406,7.

R



1. A pe - nas sai don m'a - preh

2. so qu'en chan - tan m'au - zes dir;

3. con pieitz trac e pus m'a - zir,

4. mielhs en mon chant en - de - venh;

5. gar - datz cant er qui m n'es - senh,

6. s'i sa - brai en - de - ve - nir

7. que ma bo - na do - na m denh;

8. que jes de sa - ber no.m feuh.

9. mas nulh hom non pot fa - lhir

10. que de lieys a - ia man - tenh.

406,7	a	b	b	a	a	b	a	a	b	a
	7	7	7	7	7	7	7	7	7	7
(R)	A	A*	A	A*	B	C	A*	B	C	A*

It will be recalled that Dante in his delineation of the form we have labelled the ABAB form, allowed that cases could be found, albeit rarely, of the first half of a song having three *pedes* instead of the usual two. In fact, the only song among those transmitted with music that can be said to have three *pedes* is P-C 248,5, by Guiraut Riquier, which has the form ABABABCDE. On the other hand, there are several songs in which the *pedes* consist of more than two phrases, as a glance at the table of symmetrical forms will reveal. Two songs by Guiraut Riquier, P-C 248,2 and P-C 248,85, have three-phrase pairs in the form ABCABC..., which are easily understood as expansions of the ABAB form, and the second of these also includes the immediate repetition of two phrases as a pair, giving the form ABCABCDEDEFG.

A further seven songs can be understood as having *pedes* of four phrases; they are P-C 70,16, P-C 70,25, P-C 366,15, P-C 167,32, P-C 392,9, P-C 248,26 and P-C

297,4. One of these, P-C 70,16, by Bernart de Ventadorn is unique in the whole repertoire, in that no new phrases follow the pair of four-phrase *pedes*; it is a symmetrical two-part form, ABCDABCD, with only minor changes to the cadence of the second D phrase. The final is the same in both phrases and in both manuscript versions, however, and the alterations do not produce *ouvert/clos* endings). The other song by Bernart, P-C 70,25, has 12 lines and a very regular rhyming pattern, as the following graph of its form shows:

70,25	a	b	a	b	a	b	a	b	a	b
	5'	6	5'	6	5'	6	5'	6	5'	6
(R)	A	B	C	D(B)	A	B	C	D	E	*B
									a	b
									5'	6
									C	F(B)

In this case there is the suggestion of a potential third repetition of the four-phrase unit, with the return of the B and C phrases in lines 10 and 11, but new material is introduced in lines 9 and 12, enlivening the three-part form.

Two songs by Peirol and Riquier, P-C 366,15 and P-C 248,26 respectively, are notable for the manner in which they reproduce a particular sub-group of the ABAB category, where the B phrase is repeated at the end of the song, giving a 'rounded' aspect to the form. In these two songs, the C and D phrases are repeated at the end as

a pair, in a close parallel to the overall form of the more common type. Both songs are also composed entirely of five-syllable lines (with the exception of the last line of P-C 248,26, which has three syllables). Although it would not be correct to re-interpret the metrical and rhyme schemes in terms of ten-syllable lines with internal rhymes, in the case of Riquier's example there is some support for a joining of the A and B phrases and C and D phrases into longer units, which would testify further to the derivation from the ABAB form. The song is reproduced below in Example 33, and it will be noticed that the A and C phrases lack the typical cadential formations found in most phrases. Instead, they have single pitches that ascend to the beginning of the B and D phrases, both of which are entirely descending; thus A and B together and C and D together produce single phrases in the standard arch shape that is commonly found. (For similar examples, see P-C 70,25 and P-C 297,4.) Interestingly enough, the scribe of this manuscript appears to have believed the song was composed of ten-syllable lines, since he elided the vowel at the end of line one, joining it to the next line. The alterations to the C and D phrases at the end of the song were clearly motivated by the altered meter in both of the last two lines.

Example 33. Guiraut Riquier, P-C 248,26.

R

1. En res no.s me - lhu - r(a)

2. a - mors mos a - fars

3. ni.m ten pro ran - cu - ra,

4. su - frir ni ce - lars;

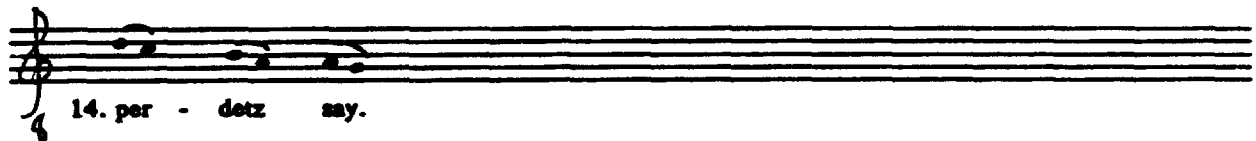
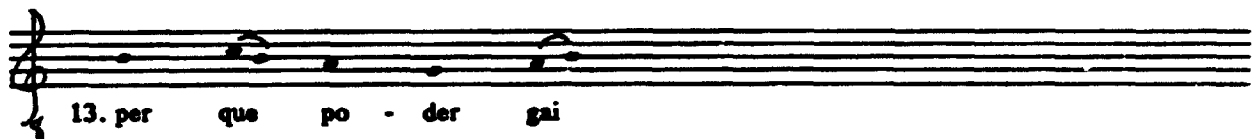
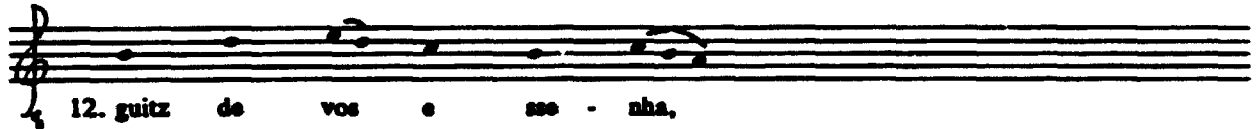
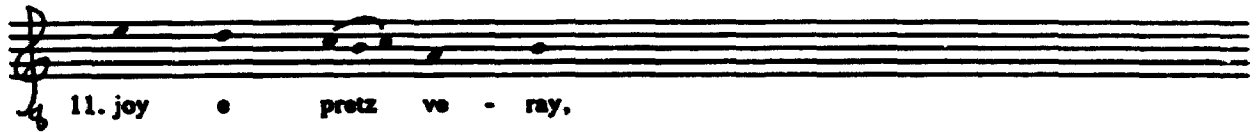
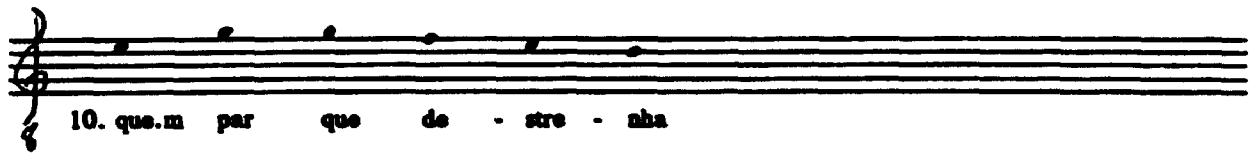
5. car mi - dons m'es du - ra

6. tant que mos chan - tars

7. no.l play ni n'a cu - ra

8. ni.us n'es - chay blas - mars;

9. car co - bei - tatz re - nha,



248,26	a	b	a	b	a	b	a	b	c
	5'	5	5'	5	5'	5	5'	5	5'
(R)	A	B	C	D(C)	A	B	C	D	E
					c	d	c	d	d
					5'	5	5'	5	3
					*B'	F(C ²)	G ⁽² C)	C'	D'

Another of the songs analyzed here as having four-line *pedes* is the famous "Kalenda may?" (P-C 392,9) by Raimbaut de Vaqueiras, in which he was supposed to have used the melody of an *estampie*, an instrumental dancing form. It consists of two-

and four-syllable lines in a very simple, regular and repetitive meter, which features can also be said to characterize its musical form and style. As such, it bears comparison with other songs in a syllabic style with highly repetitive musical forms, some of which have already been alluded to in earlier sections, and which may be linked with a 'lower', popular musical style and related poetic genres.

A song by Guiraut Riquier, who was responsible for a good deal of formal innovation, both musical and poetic, can be interpreted as having *pedes* of either four or six lines, due to the ambiguity of its meter. It may be considered to consist entirely of six-syllable lines with internal rhyme, or to have a mixture of three- and six-syllable lines. The latter interpretation allows for a clearer representation of the musical phrase structure, and is the one included in the catalogue of forms and shown below with the music for this song, P-C 248,69.

Example 34. Guiraut Riquier, P-C 248,69.

R

1. Qui.s tol - gues e.s ten - gues

2. deis mais en que cos - sen

3. e fe - zes tatz los bes

4. que co - nois et en - ten,

5. res non es que no - gues

6. d'a - nar a sal - va - men

7. als re - pres, on la fes

8. es de Dieu que ns a - ten,

9. c'a bon port nos trais - ses

10. sa mer - ce pro - me - ten.

248,69	a a	b	a a	b	a a	b	a a	b	a	b
	3 3	6	3 3	6	3 3	6	3 3	6	6	6
(R)	A B	C	D A'	C*	A B	C	D A'	C*	E(A')	*C'*

Were one to attempt a generalization about the main kinds of symmetrical form found in the other songs in this category, one way might be to take the ABAB form as a

reference point again, and look at how these songs modify it or extend it. For example, some songs repeat the AB phrase pair, only after one or more intervening phrases, not immediately. This is the case in P-C 248,19, P-C 30,19, P-C 70,31, and P-C 242,45. Related to these are two songs that repeat the three-phrase ABC group as a unit, which can also be related to the songs discussed above as having *pedes* of three phrases rather than two; these are P-C 366,21 and P-C 248,67. The former song has the form A B C D A B C, and is thus an example of the ABA form. In other songs it is not the first two phrases that are repeated as a pair later, but the second and third or third and fourth, etc., although one of these phrases may itself be a repetition of an earlier phrase. Some examples of typical forms found are:

A B C D E B C F (P-C 421,10)

A B C A B D C A E F (P-C 242,51)

A B A C D E F B E F G (P-C 355,5)

A particular kind of formal balance can be seen in a handful of eight-line songs where the third and fourth phrases are repeated as the seventh and eighth, the final phrases of the song; the form provides a clear articulation of the stanza into two equal parts and a strong sense of closure as well, since the repeated phrases are the final ones in each half. Songs in this form, which may be diagrammed A B C D E F C D, include P-C 70,8, P-C 389,36, P-C 155,22 and P-C 364,49. Repetition of an earlier pair of phrases as the last two phrases in the song also occurs in P-C 392,13, P-C 392,18, P-C

421,2, P-C 248,26 and P-C 248,52.

In some songs, the repetition of the pair of phrases is not interrupted by intervening phrases, but occurs immediately; this parallels the ABAB form, with the difference that the repeated portion is found in the middle or the end of the song instead of at the beginning. Where the latter situation obtains, the form may be described as an ABAB form in reverse, and it can be seen in two songs by the Monge de Montaudou, P-C 305,6 and P-C 305,10. (The latter song uses the music of P-C 80,37, by Bertran de Born, but with changes to the form.) "Ara pot ma dona saber" (P-C 305,6) also contains echoes of the ABAB form in its first half, and extensive linking through motivic recall. It is shown in Example 35. A similar formal structure, but with units of four phrases rather than two, occurs in P-C 392,18, by Raimbaut de Vaqueiras, with the form A B B C D E F G D E F G.

Example 35. Monge de Montaudou, P-C 305,6.

R

1. A - ra pot ma do - na sa - ber

2. qi'ieu no chant ni.m de - port ni.m so - las

3. pel jent es - tieu ni per las flors dels pratz

4. qu'e - la sap be que mays a de dos ans

5. qu'ieu non chan - tiey ni fon au - sitz mos chans

6. tro c'a leys plac que per son chau - zi - men

7. volc qu'ieu chan - tes de leys se - la - da - men,

8. per que yeu chant e m'es - fors con po - gues

9. so far e dir c'als a - vi - nens pla - gues.

305,6	a	b	b	c	c	d	d	e	e
	8	10	10	10	10	10	10	10	10
(R)	A	B(⁴ A)	A'	A'* (B ³)	C(A/ A ²)	D(⁴ A)	E	D'	E*

The following are songs in which the repetition occurs in the middle of the stanza;
included are forms with three-phrase units, since the formal device is the same:

A B C D C D B C C C E (P-C 80,37)

A B C A C A B (P-C 366,31)

A B A C B A C D (P-C 47,6)

A A B C A B C A B D (P-C 47,7)

It has already been remarked that songs with a high degree of phrase-repetition in their forms show a tendency toward a simple and syllabic musical style. An extreme example of this can be seen in "Rassa, tant creis e mont'e poia" (P-C 80,37) by Bertran de Born, in which several phrases consist of little more than *recto tono* passages. Its rhyme scheme is also exceptionally simple and repetitive, with only two rhymes, used not in alternation but in blocks — six lines of one, followed by five lines of the other. In such a context, the musical form carries most of the song's compositional interest (apart from its poetic content, of course); the immediate repetition of phrases C and D is embedded within a repetition of B and C, the latter being repeated itself again in lines 9 and 10, and a further element of balance is achieved by having the only two phrases that are not repeated stand as the first and final phrases of the song. Example 36 reproduces Bertran de Born's "Rassa" with its formal graph. (The music of this song was also used for P-C 305,10, as noted above.)

Example 36. Bertran de Born, P-C 80,37.

R

1. Ras - sa, tan derts e mont' e pue - ia

2. de leys, qu'es de totz en laus vue - ia,

3. son pretz c'a las me - lhors en - ve - ia;

4. c'u - na non a po - der que.l nue - ia

5. que.l ve - zer de sa beu - tar leu - ia

6. a sos obs les pros, cuy que cue - ya;

7. e.l plus co - noy - sent e.l me - lhor

8. man - te - nent a - des sa lau - zor

9. e la tri - o per be - la - zor.

10. mas ilh sap far ta[n] en - teira o - nor

11. que no vol mas un pre - ja - dor.

80,37	a	a	a	a	a	a
	8'	8'	8'	8'	8'	8'
(R)	A	B(A ⁵)	C(A)	D	C	D*
		b	b	b	b	b
		8	8	8	8	8
		B	C*	*C**	C*	E

P-C 366,31, by Peirol, has an even more tightly knit symmetry, for its design is based entirely on the repetition of paired phrases, a set of inner pairs flanked by the A and B phrases that begin and end the song; like another song of his, P-C 366,21, it can be seen to conform to the three-part ABA form, with the refinement that the B section contains the first half of the A section and is itself in the ABA form. The two songs with three-phrase units are both by Berenguier de Palazol, P-C 47,6 and P-C 47,7. The latter is the more formally complex, and contains a strong measure of linking between poetic and musical forms; it is reproduced below with the analytical graph.

Example 37. Berenguer de Palazol, P-C 47,7.

R

1. Do - na, s'ieu tos - tems vi - vi - a,

2. tos - tems vos se - ray a - clis

3. qu'es - tra - nha - men m'a - be - lis

4. qu'e.us am, cals que mals m'en si - a

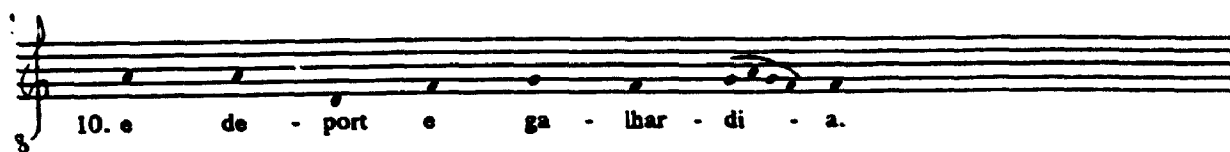
5. de - sti - natz ni a ve - nir;

6. si tot no m'en puesc jau - zir

7. tan be co mos cors vol - ri - a,

8. si.n vai mays mos pen - sa - mens

9. e m'er sap me - lhor jo - vens



47,7	a	b	b	a	c	c	a	d	d	a
	7'	7	7	7'	7	7	7'	7	7	7'
(R)	A	*A*	B	C	**A*	B*	C*	**A*	B'	D
		(*A* ²)				(² A)				

The rhyme scheme can be understood as three sets of the familiar *rims crozatz* pattern, *abba*, which overlap, using the feminine *a* rhyme as a pivot in lines 4 and 7; this repetition of the *a* rhyme is matched by the musical repetition of phrase C as part of the three-phrase repeated unit ABC. In addition, the sequence of rhymes internal to the *abba* pattern, namely *bb cc dd*, is matched by the repetition of the pair of phrases AB; the link is further underlined by the similarity of the cadences for both phrases, and by the assonance between the *b* and *c* rhymes (*-is* and *-ir*), which is carried through all stanzas, since the poem is *unissonans*.

This concludes our survey of the category of symmetrical song forms, which amply testifies to the troubadours' inventiveness in designing balanced and artful musical structures outside the relatively fixed domain of the ABAB type. At the same time, as we have seen, the latter seems to have inspired many of the forms in this category, without thereby detracting from their originality, and several of the songs have designs that are unique in the repertoire.

IRREGULAR FORMS

This category, the smallest of the five, with 35 songs, contains those songs with more than one repeated phrase, but whose forms do not fall into immediately recognizable patterns of regularity or symmetry such as those in the preceding category or in the ABAB category. This is not to imply that they are necessarily formless or unstructured, and therefore weaker in some way than the others. If the repetition of complete phrases is the main determinant of melodic form in this repertoire, it is by no means the only factor contributing to the overall sense of coherence, balance and unity which define melodic form in the broadest sense; we have already seen this in the songs with no repetition of complete phrases. It is nevertheless true that, in terms of formal designs produced by phrase repetition, we may find it easier to understand or accept the ones with some degree of symmetry or regularity, while those of irregular design may appear puzzling or unmotivated, for the values of balance and symmetry seem to need no further rationale or justification — they can be appreciated as ends in themselves.

On the other hand, the majority of these irregular forms can be related in a general way to the two most familiar forms, the *oda continua* and the ABAB form. Approximately two-thirds are through-composed for the greater part of the song, but repeat some phrases, in most cases no more than two or three. In another third of the songs one can find traces of the ABAB form. This can be seen most clearly in four songs that modify that form by substituting a new phrase for the repeat of the A phrase,

which results in the form ABCB for the opening phrases. Three of them are by Raimon de Miraval (P-C 406,2, P-C 406,12, P-C 406,13), and the other is by Guiraut Riquier (P-C 248,1); the connection with the ABAB form is further supported by the transmission of P-C 406,2 and P-C 406,13 in two manuscripts, R and G, with the version of G in the ABAB form for both songs.²² In the version of R of P-C 406,2, which has the form ABCB in its first half, the C phrase repeats the cadence of the A phrase; in P-C 406,13, the C phrase in R repeats the *initium* of the A phrase. In P-C 406,12, transmitted only in R, the C phrase also repeats the cadence of A, while the second B phrase ends differently from the first B phrase. In P-C 248,1, by Guiraut Riquier, the musical form parallels the rhyme scheme almost exactly, as the formal graph for the song shows:

248,1	a	b	c	b	d	e	f
	7	7	7	7	7	7	7
(R)	A	B(A)	C	B*	D(A)	E	*A

Although the rhyme pattern *abcb* is directly matched by the pattern of musical phrase repetitions, the alteration of the cadence of the second B phrase means that the correspondence takes place at a more abstract formal level rather than through the sonorous conjunction of rhyme sounds and cadences. At the end of the song, the A

²²The seven songs from this category that appear in more than one version are: P-C 421,2, P-C 155,10, and P-C 167,56, which were discussed in the section on one-repeat forms; P-C 70,23, in which both versions have irregular forms, though not the same pattern of phrase repetition; P-C 167,53, P-C 406,2 and P-C 406,13, which were discussed in the section on ABAB forms.

phrase is repeated, while the only rhyme repeated is the b rhyme; this therefore is a rare example of a song with more repetition in the musical form than in the rhyme pattern. A formal correspondence exists at this place in the song as well, however, and it is produced through an inter-stanzaic linking device which the poet has used here. It is known as *coblas capfinidas*, and links one stanza to the following one through the repetition of a word from the last line in the first line of the next stanza.²³ The repetition of the A phrase as the final phrase in the stanza therefore matches the poetic repetition joining successive stanzas, since the A phrase is also heard again immediately at the beginning of each new stanza.

Three songs begin like the ABAB type but then substitute a new phrase for the repetition of the B phrase in the fourth line, producing the opening ABAC instead of ABAB; they are P-C 293,18, P-C 167,17 and P-C 364,31. In P-C 293,18, a *sirventes* by Marcabru, the fourth line is a refrain and contains only three syllables; they are sung to the opening pitches of the B phrase. To appreciate the underlying relation with the ABAB form in this song, it may profitably be compared with another by Marcabru that is in a clear ABAB form, P-C 293,30. "Dire vos vuelh ses duptansa" (P-C 293,18) is reproduced in its entirety in Example 38 below, along with the *pastorela* "L'autrier jost'una sebissa" (P-C 293,30). Aside from the highly syllabic and simple style shared by both melodies, one can point to marked similarities in their melodic contours, especially in the B phrases. Both also have a clear *ouvert/clos* structure in their opening

²³Not to be confused with *coblas capcaudadas*, in which the last rhyme sound in one stanza becomes the first rhyme sound in the next.

phrases, though it functions differently in each. In P-C 293,30, the relationship occurs between the A and B phrase, and their repetition in lines three and four is exact. In P-C 293,18, on the other hand, while there is a comparable 'antecedent/consequent' or 'question/answer' relationship between the A phrase and B phrase, it is the second A phrase, with a modified cadence, combined with the short C phrase (which is hardly a self-standing musical phrase, but rather an extension of the previous phrase), that acts as the *clos* section to the first two phrases.

Example 38. Marcabru, P-C 293,18 and P-C 293,30.

P-C 293,18

R

1. Di - re vos vuelh ses dup - tan - sa

2. d'a - quest vers la co - men - san - sa;

3. li mot fan man - ta sem - blan - sa;

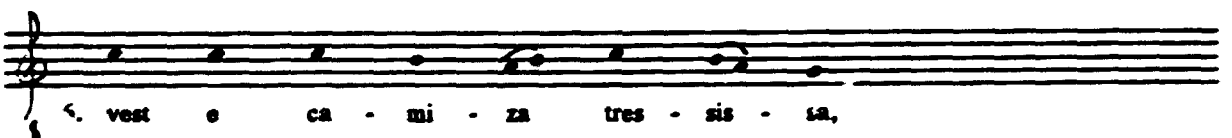
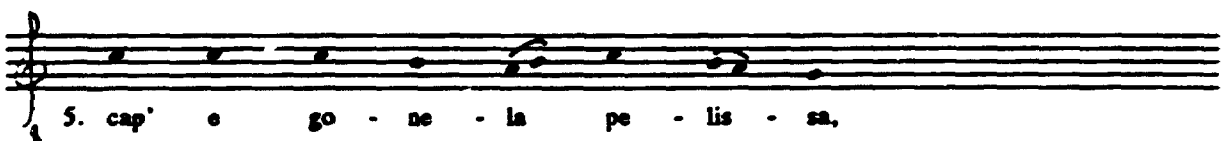
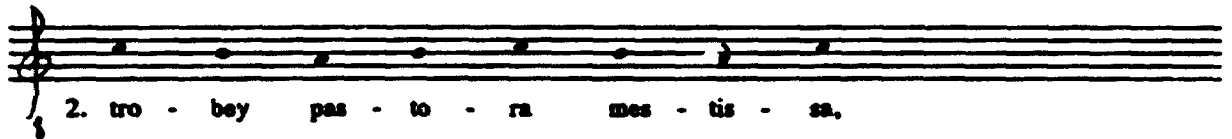
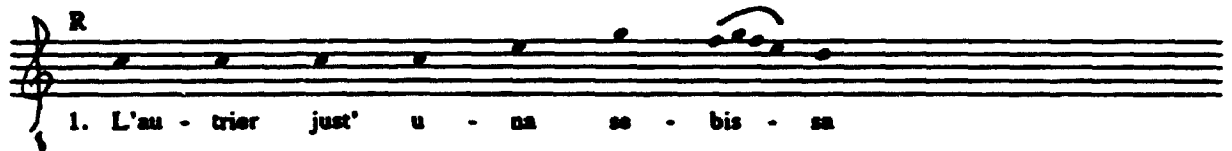
4. es - co - tatz!

5. qui ves pro - e - za ba - lan - sa,



293,18	a	a	a	b	a	b
	7'	7'	7'	3	7'	7
(R)	A	B	A*	C ^(B)	D(A/ A ³)	A**

P-C 293,30





293,30	a	a	a	b	a	a	b
	7'	7'	7'	7'	7'	7'	7'
(R)	A	B	A	B	C ^(3A)	C	D

The case of P-C 167,17 is similar, and recalls the structures already discussed in the section on ABAB forms, in which the second B phrase has an altered cadence and the second AB phrase-pair functions as the *clos* section to the first pair. This interpretation is supported by the melodic enjambment between both the A phrases and their following phrases. (See Example 39.) The cadence of the C phrase is repeated at the end of line 5, in parallel with the repetition of the b rhyme, and the whole phrase is repeated again in line 8, again matching the rhyming pattern; a variant of this phrase's cadence concludes the song. Taken together, these formal articulations and parallels suggest a deliberate effort at producing a balanced formal structure, one that recalls the ABAB form, but modifies it.

Example 39. Gaucelm Faidit, P-C 167,17.

G

1. Cho - ras qe.m des be - na - nan - za

2. a - mors, de q'eu fos jau - ci - re.

3. e - ra.m ten sa tren - chanz lan - za

4. al cor, de qe.m vol au - ci - re;

5. mas tan m'au - ci ab dolz mar - ti - re

6. qe.ill per - don ma mort fran - cha - men;

7. bel - ia don' ab gai cors pla - zen,

8. per vos plaing e per vos so - spi - re

9. e ren mas ma mort no a - ten;

10. pe - ro si con vos plaz m'es gen.

167,17	a	b	a	b	b	c	c	b	c	c
	7'	7'	7'	7'	8'	8	8	8'	8	8
(G)	A	B(A)	A	C	D(C ⁴)	E(A)	F(E/ ² B ²)	C'	G	H(D ⁵)

The other song beginning ABAC in form, P-C 364,31, by Peire Vidal, can also be seen as a variant of the standard ABAB form. In this case, the C phrase recalls the B phrase by repeating its cadence, while the second A phrase substitutes a new cadence for that of the first A phrase. The B phrase is also recalled in the last line of the song, primarily through its cadence, and the C phrase is heard again with variation in lines 6 and 7. The song is shown in Example 40 below.

Example 40. Peire Vidal, P-C 364,31.

R

1. Nulhs hom no.s pot d'a - mor gan - dir

2. pus en son se - nho - rieu s'es mes;

3. o tot li plass' o tot li pes,

4. sos ta - lens l'a - ven a se - guir;

5. e sap - chatz c'om en - a - mo - ratz

6. non pot far au - tras vo - lun - tatz

7. que lay on vol a - nar, lai cor

8. e no.y ga - ra sen ai fo - lor.

364,31	a	b	b	a	c	c	d	d
	8	8	8	8	8	8	8	8
(R)	A	B	A*	C(B ³)	D	*C'	C''	E(B ³)

In two songs by Bernart de Ventadorn, P-C 70,23 and P-C 70,39, the connection with the ABAB model is less tangible, suggested mainly by the melodic unity of the first four lines in both. It is striking that both songs begin each of their first four phrases with the same ascending passage FGa, which ties these phrases together into a section separate from the last four phrases. (The only exception is the third phrase in P-C 70,39, which begins abc, but even this phrase is largely a transposition of the song's first phrase.) The first halves of the two songs are given below for comparison, along with the formal graphs.

70,23	a	b	a	c	d	d	c	b
	7'	7'	7'	7	7'	7'	7	7'
(R)	A	B ^(3A)	A	A	C	D	E ^(3A)	F
(X)	A	B ^(3A)	C ^(3A)	A*	D(C ²)	E	C'	F ^(3A)

P-C 70,39

R

1. Cant l'er - ba fresqu' e.l fue - lha par

2. e.l fuelh s'es - pan - dis pel ver - jan

3. e.l ros - si - nhol au - tet e clar

4. aus - sa sa vutz en dreg son chan,

70,39	a	b	a	b	c	c	d	d
	8	8	8	8	10	10	10	10
(R)	A	B ^(3A)	C(A)	A'	D	D	E	*D*

One may also wish to compare these two songs with one by Raimon de Miraval, P-C 406,44, in which the same ascending figure occurs throughout the song, first at the same pitch level, as part of the reiteration of the A phrase, then transposed as the *initium* of the remaining phrases. Following is the formal graph for this song (the music can be

found in Example 42 below):

406,44	a	b	b	a	c	c	d	d
	7	7'	7'	7	10'	10'	8	8
(R)	A	A*	A**	B(A)	C	B'*	D(B)	E(B ⁴)

A vague allusion to the ABAB form may also be found in a song by Guillem Magret, P-C 223,3, in that a substantial segment, longer than what would normally be considered a cadence, of the B phrase of line 2 is repeated at line 4, paralleling the rhyme scheme for these lines, which is abab.

The remaining songs in this category may best be understood as variants of the *oda continua* form, which they have modified by introducing two or three phrase repetitions within the basically through-composed format. If there is one consistent feature regarding the nature of the repetitions, it is the prevalence of immediate repetitions, though naturally these occur in combination with repetitions after intervening new phrases. Twenty songs out of the thirty-five in the group contain an immediate phrase-repetition, and three songs, P-C 167,53, P-C 364,24 and P-C 406,44, repeat the same phrase twice in succession, though not without some measure of variation. The latter song, by Raimon de Miraval, is interesting not only because it is the first phrase that is repeated, but also for the way in which the shape of this simple opening phrase dominates the entire song. The graph for the song was given above; the music is reproduced in Example 42.

Example 42. Raimon de Miraval, P-C 406,44.

R

1. Tot cant fas de be ni dic

2. m'es obs que ma do - na pren - da

3. pus de mi so vol pus ren - da

4. mais qu'ieu per lieys me chas - tic

5. de tot a - co c'a ben - e - star no.s ta - nha,

6. e que fas - sa so don pretz mi re - ma - nha

7. qu'es - tiers no fai hom son ta - len

8. si no.s gar - da de fa - lhi - men.

The same phenomenon of an elementary unity achieved through restricted melodic material can be found in several other songs by Miraval; the reader may wish to examine P-C 406,9, P-C 406,22 and P-C 406,42, to mention only songs found in the irregular category. P-C 406,22 should be singled out in particular, for in this song the entire second half can be viewed broadly as a varied restatement of the first, so that the overall form can be reduced to a bipartite A A'. (In this connection one may recall P-C 70,16 by Bernart de Ventadorn, discussed in the section on symmetrical forms, which has the form ABCD/ABCD; there is a melodic similarity in the openings of the two songs, but no link between their texts.) In addition one should mention P-C 10,41, P-C 194,6 and P-C 366,2, which also rely on limited melodic material, thus belying both their formal irregularity and their connection with the *oda continua* form.

Since this category was designed to accommodate those forms lacking in the more familiar values represented in the other four categories, one will not expect to find those values in the musical forms per se; for any given song in this group, one will search in vain for a convincing rationale to account for the individual pattern of musical phrase repetition it displays. Given the great distance in time that separates us from the living tradition, we can only speculate as to the aesthetic motivations of the troubadour poets and composers, but a comparison between their poetic and musical forms may be of some use in this instance. We have already touched upon the troubadours' concern with invention and originality in the domain of poetic form, as manifested in the extraordinarily high number of metric and rhyme schemes which were used only once; it was a matter of pride that each poem should have its own unique form. While some

schemes have a demonstrable measure of symmetry and balance, and some can be related to one of the basic designs used in many songs, others have neither of these features — they are simply unique and irregular designs. Insofar as musical and poetic forms are legitimately comparable in this repertoire, therefore, we may be dealing with a similar phenomenon in the irregular musical forms.

CHAPTER FOUR

TONAL STRUCTURE IN THE TROUBADOUR SONGS

One of the difficulties faced by the student of troubadour and trouvère songs is the lack of a method of recognized validity for analyzing the music. The problem is especially acute when one tries to confront the issue of tonal structure in the songs, by which is meant the ordering or ranking of pitches according to function. A tonal structure can be simply a more or less consistent differentiation between pitches receiving greater prominence (structural tones) and those with less emphasis or importance (ornamental tones). Even at this lowest level, however, we are hampered by the uncertainties resulting from the transmission process. Without any indication of rhythmic values in the notation, one of the strongest potential clues to emphasis becomes a matter for conjecture. Even if one does distinguish structural from non-structural tones in a given passage, on the strength of other criteria, one must confront the possibility that another version of the song from a different manuscript may display a rather different

tonal structure, owing to alterations in the melodic line, in the distribution of pitches over syllables; inconsistencies in the notation of accidentals may also affect the tonal character of the song. Both performers and scribes may be responsible for variants, and one must question the respective roles of the two groups in determining the tonal characteristics of the songs as we now have them. For example, if the music-scribes received their training entirely within the context of chant notation and theory, did they alter what may have been a different musical idiom with different tonal features to make it conform more closely to those of Gregorian chant?

In spite of these uncertainties, two methods have been proposed for understanding the tonal structure of secular monophony, and these are discussed in the first part of the present chapter. However, neither method has been applied in any thoroughgoing way. The second part of the chapter therefore presents the results of a study of approximately half of all the surviving troubadour songs, in which both methods are taken into account. The findings of this investigation will provide a clearer picture of tonal structure in the repertoire, and will also show which aspects of the two approaches are valid or useful, and which are not.

According to one view, the music of the troubadours and other secular composers shows the influence of the music of the Church. Consequently, the modal system expounded by medieval theorists is the most appropriate tool of analysis, and it is also the only one contemporary with the sources. Scholars such as Ian Parker and Theodore Karp have therefore found it appropriate to discuss troubadour and trouvère songs in terms of the Gregorian modes, while allowing for certain features that set the two

repertoires apart.¹ The other approach, which is not necessarily incompatible with Gregorian modality, has been associated with the name of the ethnomusicologist Curt Sachs, and seeks to understand the melodies in terms of prominent intervals, especially chains of thirds, which Sachs considered to be the organizing factors behind many popular and folk traditions. Hendrik van der Werf has argued for its applicability to the music of the troubadours and trouvères.² These two approaches are discussed below, and following this, a significant cross-section of the troubadour songs is examined with a view to determining what evidence of tonal structures or features can be found in the sources, especially from the perspectives of modality and interval chains.

The system of eight modes and four finals, with their respective tenors and pitch ranges, was established in the traditional form now known to us by the eleventh century, although its history goes back several centuries, and can be traced to the Byzantine system of *echoi*.³ The western system was originally developed as a tool in the training

¹See I. Parker, "Troubadour and Trouvère Song: Problems in Modal Analysis," *Revue belge de musicologie* 31 (1977), 20-37, and T. Karp and J. Stevens, "Troubadours, trouvères," in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 20 vols. (London, 1980). The songs of Bernart de Ventadorn were categorized according to mode in H. J. Moser, "Zu Ventadorns Melodien," *Zeitschrift für Musikwissenschaft* 16 (1934), 142-51 and in G. Scherner-Van Ortmerssen, *Die Text-Melodiestruktur in den Liedern des Bernart de Ventadorn*. The 81 songs with music found in ms. G are given a modal designation in U. Sesini, "Le melodie trobadoriche." And M. L. Switten includes a modal classification by final in her edition, *The Cansos of Raimon de Miraval*.

²H. van der Werf, *The Chansons*, 46-59.

³For accounts of the origins and history of the modal system one may consult G. Reese, *Music in the Middle Ages* (New York, 1940), 149-64; W. Apel, *Gregorian Chant* (Bloomington, 1958), 133-78; and H. Powers, "Mode," in *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie, 20 vols. (London, 1980).

of singers and as means of classifying the very large body of chants they were responsible for. The psalm tones had an especially important connection with modality, since one of the main purposes of the modal system was to determine the correct psalm tone for a given antiphon or responsory. In the ninth and tenth centuries, either the beginning of the antiphon or the final was used to determine the mode, but by the eleventh century the final was the main indicator.⁴ Theorists also adduced other factors in judging the mode of a piece, including range, the tenor or reciting-note,⁵ and the pitches for initial and medial cadences, these latter criteria coming into greater use after the eleventh century. According to Harold Powers, these elements can be considered hierarchically according to function: "A four-tiered system of modal pitch-functions results: at the first level the final, at the second level the tenor, at the third level the other initial-medial strong points, and at the lowest level the remaining degrees of the scale."⁶ In twentieth-century discussions of mode, the term includes the concept of melody type as well as a set of intervals and pitches; it has been defined as "either a 'particularized scale' or a 'generalized' tune', or both, depending on the particular

⁴The main eleventh-century sources are the *Dialogus de musica* and Guido of Arezzo's *Micrologus*. See Powers, "Mode," 384-86.

⁵Powers, "Mode," 386. It can be argued that the tenor plays a very limited structural role outside of psalmody; theorists such as Johannes Afflighemensis nevertheless considered the tenor an essential element in the mode irrespective of the psalm tones.

⁶Powers, "Mode," 386.

musical and cultural context."⁷ To some extent, it can be said that the compilers of tonaries recognized this aspect in their classification of the variable psalm-tone endings, or *differentiae*, according to general melodic features of antiphon beginnings.⁸

It must be remembered, however, that the needs and aims of the medieval clergy were not the same as those of modern scholars, and that the classification by range and final may not tell us very much about the tonal structure of a given piece. Modal ambiguity can arise in cases of a particularly narrow or wide ambitus, for example, and there are cases of pieces that are substantially identical ending on different finals in different manuscripts, and thus receiving a different modal designation.⁹ Even in the case of Gregorian antiphons, therefore (arguably the class of pieces most readily conforming to the terms of the system of modes), some scholars find it more useful, for analytical purposes, to look at other, internal features rather than the final for analytical purposes.¹⁰

Contemporary evidence for the understanding of secular melodies in modal terms is not very promising. The only medieval theorist to mention the question is Johannes de Grocheo, writing around 1300 in Paris. In two passages of his treatise he seems to

⁷Powers, "Mode," 377.

⁸F. A. Gevaert's study, *La mélodie antique dans le chant de l'église latine* (Ghent, 1895), is still useful for its analysis and classification of melody types in chant, even if its historical premises are no longer accepted as valid.

⁹An excellent example is given toward the end of the *Commemoratio brevis*; see the edition of Terence Bailey, *Commemoratio brevis de tonis et psalmis modulandis: Introduction, Critical Edition, Translation* (Ottawa, 1979), 98-101.

¹⁰For example, Richard Crocker in *The New Oxford History of Music, 2: The Early Middle Ages to 1300*, eds. R. Crocker and D. Hiley (Oxford, 1990), 148-49.

deny the applicability of the church modes to secular music:

Describunt autem tonum quidam dicentes eum esse regulam, quae de omni cantu in fine iudicat. Sed isti videntur multipliciter peccare. Cum enim dicunt *de omni cantu*, videntur cantum civilem et mensuratum includere. Cantus autem iste per toni regulas forte non vadit nec per eas mensuratur. Et adhuc, si per eas mensuratur, non dicunt modum per quem nec de eo faciunt mentionem. Amplius autem, cum plures toni in fine conveniant, puta primus et secundus in *d-gravi*, per hoc, quod dicunt *in fine*, non articulatam differentiam apponunt, nisi quis per hoc intellexerit principium et medium cum hoc esse. Amplius autem, cum dicunt *iudicat*, peccare videntur. Non enim regula iudicat, nisi quis metaphorice dicat. Sed est illud, mediante quo iudicat homo, quemadmodum instrumento mediante mechanicus operatur.¹¹

¹¹Text from E. Rohloff, *Der Musiktraktat des Johannes de Grocheo*, Media Latinitas Musica 2 (Leipzig, 1943), 60. Following is Albert Seay's translation from *Johannes de Grocheo: Concerning Music (De musica)* (Colorado Springs, 1967), 31: "Certain people describe a tone by saying that it is a rule that judges every song by its end. But these men seem to err in many ways, for when they speak of *every song*, they seem to include popular and measured song. This kind of song does not perhaps proceed through the rules of a tone nor is it measured by them. Further, if it is measured by them, they do not speak of the method by which it is used nor do they make mention about it. Furthermore, when many tones come together at an end, as, for example, the first and second on D grave, when they say *by its end*, they do not define a clear difference (between the two), unless some one understands with this what is the beginning and the middle. Furthermore, when they say *judges*, they seem to err, for it is not judged by a rule unless someone says it metaphorically. But it is this by means of which a man judges, just as by means of an instrument a mechanic does his task."

By *cantus mensuratus*, it is clear that Grocheo means vocal polyphony. In the passage immediately following, he mentions, as examples of *cantus civilis*, the *ductia* and *stantipes*; he may be referring to either vocal or instrumental forms of these dance genres, since both are discussed elsewhere in the treatise. The term *cantus civilis* is however Grocheo's general term for all the forms of secular music he discusses. Shortly after this statement, Grocheo again rejects the notion that the rules of the modal system may be applied to or recognized in secular monody and polyphony:

Temptemus igitur aliter describere et dicamus, quod tonus est regula, per quam quis potest omnem cantum ecclesiasticum cognoscere et de eo iudicare inspiciendo ad initium, medium vel ad finem. Dico autem hic *regula*, *per quam etc.*, quemadmodum in grammatica et in aliis artibus regulae inveniuntur generales propter cognitionem et facilem apprehensionem illorum, quae sub eis continentur. Dico etiam *cantum ecclesiasticum*, ut excludantur cantus publicus et praecise mensuratus, qui tonis non subiciuntur. Sed dico *inspiciendo etc.*, quoniam per hoc toni ad invicem distinguuntur.¹²

¹²Rohloff, 60. Translation from Seay, 32: "We may attempt, therefore, to describe this in another way and we may say that a tone is a rule through which anyone can recognize all ecclesiastical song and make a judgment on it by inspecting the beginning, middle or at the end. I say this *rule through which, etc.*, just as in grammar and in the other arts general rules are invented because of recognition and easy comprehension of those things which are contained under them. I say also *ecclesiastical song* in order that popular song and precisely measured music, which do not obey the rules of tones, may not fall under them. But I say *inspecting, etc.*, since by this tones are distinguished one from the other."

At the very least, Gracheo's statements suggest that the tonal structures of secular songs differ sufficiently from those of liturgical chant that the 'rules' of the latter, namely the system of eight modes, are not those of the former. Some scholars even question whether it is legitimate to look for any kind of tonal structure in these songs. John Stevens, for example, in the chapter on secular song in the new edition of *The New Oxford History of Music*, does not mention the modes at all, and seems skeptical about the existence of any kind of "tonal plan" in troubadour or trouvère songs.¹³ Those who do find it useful to refer to modal theory in this context are nevertheless forced to acknowledge the significant departures from strict modal theory and from chant practice in the secular realm. The main differences are aptly summarized by Theodore Karp: "Compared with the great melodic treasure of Gregorian chant, a wider variety of accidentals is employed [in troubadour and trouvère song], there is greater contrast between extremes of range, a larger number of ways in which the final may relate to the

¹³J. Stevens, *The New Oxford History of Music, 2: The Early Middle Ages to 1300*, eds. R. Crocker and D. Hiley (Oxford, 1990), 370-71. The trouvère song analyzed by Stevens is used to demonstrate what he calls the "baffling tonal indeterminacy" of the repertoire.

melodic ambitus, and a larger variety of finals."¹⁴ According to Karp, one can divide the troubadour and trouvère songs into groups based on the relation of the final to the tonality in the rest of the song. In one group, the final is the tonal centre of the song, well prepared and expected; in another group, the final seems to have no connection with what comes before; in a third group there is an oscillation between two tonal centres; and in the last group there occurs a shift from one centre to another during the course of the song. (No estimates are given regarding the relative sizes of the groups, or differences between troubadour and trouvère tonal practice.)¹⁵

Karp finds no necessary relation between characteristic melodic patterns or formulas and modal type, but it is just this kind of relation that is the subject of one of the few studies of troubadour or trouvère tonality of any extent, a 1958 monograph by Hans Zingerle.¹⁶ Part of the intent of this study was to investigate the historical transition from a modal to a major-minor system of tonality, and along with this the development of a sense of the tonic as the final goal of a piece. Zingerle looked at

¹⁴Karp, "Troubadours, trouvères," 199. Ugo Sesini believed in a closer link between the two realms, but his modal assignments for the songs in his edition testify to the modal variety or ambiguity actually found in them. Almost every song analyzed there seems to belong to at least two modes, and Sesini finds frequent modulations as in the following analysis of No. 37 in "Le melodie trobadoriche": "La composizione si inizia in un tono di *Sol* (plag.) con modulazione in *Fa* (I, 10); ritorna in *Sol* (II, III, IV), con senso di *Do*; si orienta verso un *Mi* (plag.) negli altri versi, con sospensione in *Re* (VI, 10); *Mi* (plag.) rimane la tonalità definitiva del pezzo."

¹⁵Karp, "Troubadours, trouvères," 200-01. The role of the final in troubadour songs is examined below.

¹⁶H. Zingerle, *Tonalität und Melodieführung in den Klauseln der Troubadours- und Trouvèreslieder* (Tutzing and Munich, 1958).

patterns of disjunct intervals in melodic phrases to see whether certain ones occurred more often with some finals rather than others. The finals were grouped into those he considered as precursors of major tonality, F, G, and C, and those with a minor character, namely D, E, A, and G with b-flat.¹⁷ Most of the phrases cited as examples are the final ones in the song, though earlier ones are sometimes used.¹⁸ The intervals considered, mainly fourths, fifths, and progressions containing thirds, may occur a few or several syllables before the final pitch of the phrase. For example, an ascending fourth from the subfinal was found to occur most frequently with D, A, and G (with b-flat) finals and was therefore considered to be associated with minor tonality. Similar findings were reported for a series of intervallic patterns: ascending fourth from the final; ascending fourth to the final; ascending fourth to subfinal or third below the final; ascending fifth from the final; ascending fifth to the second above the final; descending fifth to the subfinal; descending fifth to the final, and so on. Another series of formulaic

¹⁷Of course, Zingerle is not alone in making such a connection, based on the major or minor character of the third above the final. However, the supposed link with a system of tonality still several centuries in the future is ~~more~~ convincing when the terms of comparison are scales, the products of theoretical abstraction, than when the subjects are living melodies. An instructive example from the troubadour repertoire is Marcabru's "L'autrier jost' una sebissa" (P-C 293,30). It is very simple, syllabic, and clearly built around the thirds c e g; however, the lower a is ~~also~~ prominent, and forms the final of the song. The question of whether the song has a major or minor 'flavour' seems not so much ambiguous as irrelevant. See also Ian Parker's attempt to resolve the problem in the article cited in Note 1 above.

¹⁸Any troubadour song will have a variety of cadence pitches through its sequence of phrases. Questions such as the relation of other cadences to the final, or the relation of the final to the overall tonality of the song are not addressed by Zingerle, who limits himself to the purely local relation between cadence pitches and the immediately preceding intervallic progressions.

patterns involve thirds: two or more ascending or descending thirds in various positions relative to the final; single thirds directly approaching the final from above or below; combination of seconds and thirds. Not all these patterns point consistently to one or another group of final. Where a tendency is suggested, it is difficult to know how significant it is; Zingerle gives no figures or tables, nor does he tell us how many songs were examined, whether all phrases were equally weighted, how multiple versions were evaluated, etc.

Even if we grant the validity of the findings, and the association between specific types of intervallic progressions and specific finals or tonalities, it is difficult to assess what significance this might have for the tonal structure of an entire song without conducting a further study.¹⁹ One would naturally like to know more about several questions Zingerle raises. Do the formulae occur most often in the final phrase, or in others as well? If the latter is the case, how far should each phrase with a different final be considered to have its own tonality? How often is the tonality found in the final phrase a feature of the song as a whole?

It is suggestive, nonetheless, to find that chains of thirds comprise one of the main classes of melodic formulae in this study, and also that the author divides the modes into major and minor, because both of these elements figure prominently in the other approach to tonal structure in the repertoire of secular monody. The main idea behind

¹⁹The study that forms the second half of this chapter is not concerned with melodic progressions or formulas as such, but examines the relation between the final and the tonal structure of the song as a whole.

this approach is that interval chains, especially third chains, constitute the structural skeleton of a melody. Hendrick van der Werf is the main exponent of this idea as an aid to discerning the tonal organization of troubadour and trouvère song,²⁰ but he is simply adapting the ideas of Curt Sachs, who seems to have been the originator of the method, discovered through his lifelong studies of musical cultures from every part of the world.²¹

Sachs describes very simple melodies, most of them belonging to primitive tribes, in terms of the intervals formed by their structural tones. Simplest of all are the generally solemn songs consisting almost entirely of one-note recitations in the manner of psalmody. Then there are one-step melodies that alternate between two notes which may be a second apart, or have larger intervals between their two main pitches. ('Affixes' or 'infixes' may ornament the other notes, but, in his examples at least, it is quite clear which are the essential and which the non-essential notes, by the vastly greater emphasis on the former.) Two-step melodies have three structural notes, three-step melodies have four, and so on. Following is Sachs's example of a quadruple-third

²⁰Van der Werf, *The Chansons*, 46-59.

²¹C. Sachs, *The Wellsprings of Music*, ed. J. Kunst (The Hague, 1961); see also Sach's earlier article, "The Road to Major," *Musical Quarterly* 29 (1943), 381-404. One should also mention a very different kind of book that is based on the idea that notes a third apart have a special dynamic affinity and form functional pairs, namely J. Smits van Waesberghe, *Melodieleer* (Amsterdam, 1950); English translation as *A Textbook of Melody: A Course in Functional Melodic Analysis*, by W. A. G. Doyle-Davidson, (n.p., 1955).

melody ascribed to the Hottentots, but which Sachs considers especially prevalent in Europe:²²

Example 43. From Sachs, 150.



Another kind of melody, which Sachs calls 'centric', is distinguished by the continual return to a pitch in the middle of its range, which easily stands out from the others by the amount of musical time it occupies in the melody and by repetition.

Because of the simplicity of the melodies discussed by Sachs, his descriptions amount to much more than what we usually mean by tonal structure, for they constitute a nearly complete definition of those melodies — all that is missing is the rhythmic features, and the particular succession of pitches employed. Needless to say, such simple and straightforward types of melodic construction are not found among the troubadour

²²Others before Sachs had drawn attention to different dialects of medieval European song, specifically a transalpine one favouring more disjunct intervals, especially thirds, and a southern idiom of mainly conjunct motion. Peter Wagner drew attention to the phenomenon in Gregorian chant, and it was also recognized by medieval writers such as Aribo. For further sources and discussion see H. Avenary, "The Northern and Southern Idioms of Early European Music: A New Approach to an Old Problem," *Acta musicologica* 49 (1977), 27-49.

songs, so that if some of Sachs's types are to be sought there, they will not be anywhere near as obvious as they are in his tribal songs. In spite of the obscurity of Sachs's melodic structures in the troubadour and trouvère repertoires, van der Werf nevertheless believes that these structures account for the coherence and 'memorizability' of the melodies.²³ He has opted for Sachs's types in lieu of the modal 'scales' which he feels are inadequate to explain the tonal organization in secular songs, owing to inconsistencies between the theoretical system of modes and the preserved notations of the songs. These divergences mainly concern the notation of sharps and flats, which may vary in different manuscripts, altering the mode of a song; there are also many songs that van der Werf would classify as Ionian or Aeolian.²⁴ Structures such as Sachs's interval chains are present in troubadour and trouvère songs, but it is rash to assume that they are so pronounced as to constitute the structural 'core' or framework as represented by that

²³" . . . it seems reasonable to assume that the most remarkable and most characteristic aspects of a given melody would be remembered by most, if not all, performers, and therefore the multiple versions of a melody should reveal the most important characteristics of the original melody. It would also be reasonable to assume that the degree of uniformity among the preserved versions would be commensurate with the coherence of the original melody, since one may expect singers to have little trouble remembering well-constructed melodies and to falter on those that do not seem to cohere." Van der Werf, *The Chansons*, 46-47.

²⁴It is true that the Ionian and Aeolian modes were not officially recognized until the sixteenth century, but this was because the medieval concept of transposition was considered adequate to account for finals on a, b and c. Like Zingerle, van der Werf groups the modes into 'medieval major' (Mixolydian, Ionian, Lydian) and 'medieval minor' (Dorian, Aeolian, Phrygian). It is the quality of the lower third that is the determining factor. Since for van der Werf the final is not necessarily the true 'basis tone' or lowest structural tone of a melody, the perceptibility of this latter is dependent on the perceptibility of the melodic patterns adapted from Sachs.

which is common to multiple versions of the melodies. On the contrary, as van der Werf himself admits, even among melodies "that move freely up and down without any apparent structure and without any limitations other than those dictated by the confines of an average human voice . . . we find remarkable similarities among the preserved versions."²⁵ Our ears may not be in a position to judge the coherence of the melodies, and medieval singers may have had no trouble remembering melodic details that appear featureless to some of us today.²⁶

Let us then consider those of Sachs' melodic types that van der Werf found most typical of troubadour and trouvère songs.²⁷ Simplest is a one-note melody in the style of recitation, with 'intonation' and 'termination'. Of course, no troubadour or trouvère melody conforms directly with such a basic pattern; at most, one or more lines in a song

²⁵Van der Werf, *The Chansons*, 52. The author attempts to resolve the contradiction by comparing such melodies to what Sachs called centric melodies, in which one tone is constantly returned to as a focal point in the middle of the ambitus. But this does nothing to explain the consistency in transmission of the other, 'freely moving' parts of the melody. Perhaps in the trouvère repertoire, with many more multiple versions, it may be possible to reduce a melody to its essential notes through abstraction from all the versions. In the troubadour multiple versions, of which there are not normally more than two or three for any song, the nature of the variants does not allow this kind of distinction to be made.

²⁶For some even the absence of rhythmic organization is enough to render a melody incoherent. Of course we do not know whether troubadour melodies were sung with definite rhythmic patterns or meters; if they were, then this factor would affect the way they were remembered, and probably the security of the transmission. But I would argue that the songs could have been learned and remembered without any regular rhythms at all.

²⁷As is the case with several other studies, van der Werf in *The Chansons* treats the music of troubadours and trouvères as if there were no essential differences between the two. I suspect that his chapter on 'melodic characteristics' may be based more on trouvère than on troubadour melodies.

may feature the repetition of a pitch for a few syllables — from three to five on average.²⁸ Van der Werf lists some typical examples of intonation-type formulas leading to recitations on various pitches. To cite a few examples, recitations on d, may be approached through formulas such as G b d; G b-c d; b c d. Recitations on a have intonations such as D a; D F a; D-E F-G a; F-G a. Intonations for F and c are slightly different — examples are C D F; C-D-C F; D C D F; and G a c or G G-a c. In troubadour songs, one also finds repeated notes on other pitches, such as G, with the intonation E F G, and other formulas, as well as recitations beginning directly on the reciting note. There is no necessary connection between the reciting note and the final of the piece; it may be a fifth above the final or on some other pitch. Although the presence of such reciting notes may help to delineate a tonal structure through emphasis on one or more pitches, the phenomenon is more properly dealt with in terms of melodic formulae, which deserve a separate study of their own.

Next in order of complexity would be one-step structures, which are discussed by van der Werf, although he allows they are not found in troubadour or trouvère songs except perhaps in a few individual phrases. It is two- and three-step structures (and larger) that are most often found in these songs, according to van der Werf, especially chains of thirds which he says "occur in abundance and range from chains of only two thirds to chains of four and sometimes even five thirds."²⁹ Another common structure

²⁸This type of melodic pattern also forms the subject of van der Werf's article, "Recitative Melodies in Trouvère Chansons."

²⁹Van der Werf, *The Chansons*, 50. This statement is immediately qualified with the comment that such chains of thirds are most clearly evident in German songs and that

consists of two thirds combined with a fourth to outline an octave, although there is sometimes doubt as to whether the top structural pitch in such patterns is a fourth or a third above the middle one. A melody may have two contrasting chains of thirds, one of which tends to predominate over the other, and there are songs in which a third chain may be established temporarily and then become obscured.

In melodies that do not appear to have any clear structural tones, van der Werf nevertheless finds that one or two notes often function as 'basis tones'. If this tone is in the middle range of the melody, it can be considered similar to Sachs' centric melodic types; a 'standing' melody will have its basis-tone near the bottom of its range, and a 'hanging' melody will have it near the top. The 'basis' tone could be compared with the modal final, since van der Werf says that the melody usually ends on it. He also says that compared with melodies with step-wise structure, "there are many more instances in which it is difficult or impossible to determine the exact place of the basis or center tone."³⁰

"the tertial structure in Provençal and French melodies is considerably less obvious." Indeed, the example chosen to illustrate this type is a German song by Meister Stolle.

³⁰Van der Werf, *The Chansons*, 53. The idea that trouvère songs can all be viewed as 'centric' melodies is proposed in an article by Fiona Wylie McAlpine, "Trouvère Song: Analysis and Performance," in *Studies in Music* 23 (1989), 1-12. McAlpine declares that she could find no evidence of Sachs's and van der Werf's chains of thirds in her sample of 202 trouvère songs from one manuscript. Instead, she found that in all the songs one pitch in the central range was repeated significantly more often than the others, which she calls a pivot note. (The author is apparently unaware of the 'centric' melodies discussed by both Sachs and van der Werf.) Perhaps this is characteristic of troubadour melodies as well; in the few songs to which I've applied her counting procedure, the results seemed inconclusive. Frequency of repetition is certainly a factor in giving prominence to a pitch. I doubt that our hearing is statistical, however, except in a subliminal or cumulative sense which may remain in the background of

In theory, these categories of melodic types, recitation tones, interval chains, and centric, seem clear enough, and easily distinguishable. In practice, however, their operation, at least in the troubadour songs, can be very ambiguous for the analyst. In *The Chansons*, van der Werf provides an edition of four complete troubadour and eleven trouvère songs, with commentary. First of these is the well-known song of distant love by Jaufre Rudel, "Lanquan li jorn son lonc en may" (P-C 262,2), shown below in its three Provençal versions:

Example 44. Jaufre Rudel, P-C 262,2.

R
1. Lai can li jorn son lonc e may

W
1. <L>an que li jor sunt lonc en mai

X
1. Lan qant li jor sont lonc en mai

perception. Other factors besides frequency must also be taken into account when looking for structural pitches; they are discussed below.

R
2. m'es bel dos chans d'au - zels de lonh,

W
2. m'est bel dolz chanz d'oi - sel de <loign

X
2. m'est bel del chant d'au - ziaus de loug.

R
3. e can mi soi par - titz de lay

W
3. et q>uan me sui par - tis de lai

X
3. e qant me sui par - tit de lai

R
4. re - men - bra.m un' a - mor de lonh;

W
4. mem - bre <me d'u>ne a - mor de loig[n];

X
4. mem - bre moi d'une a - mor de long;

R
5. vau de ta - lan en - brons e clis

W
5. vais de ta - lens bruns et en - clins

X
5. vains de ta - lant bruns et en - clin

R
6. si que chans ni flors dels bels pis

W
6. si que chanz ne flors d'au - bes - pins

X
6. si que chant ne flors d'au - bes - pin

R
7. no.m val pus que l'y - vern in glat.

W
7. non val maiz que l'i - vers ge - laiz.

X
7. non mi vaut mais qu'i - vers ja - laiz.

In his commentary, van der Werf notes the recitation on F in lines 1 and 3 and on c in line 5. He then writes: "In its entirety the melody of Jaufre's chanson has a rather ambiguous structure: most lines have F and one line has the high C as the most important structural tone; only one line, the sixth, encompasses the entire range of the melody; and although the low C is not very pronounced as structural tone, it serves in all versions as ending tone of both pedes and of the entire chanson. Thus, in my estimate, it is difficult to determine whether this melody is a centric one, moving around F, or a standing one with C or perhaps even D as basis tone."³¹ By contrast, Leo Treitler, in a more recent discussion of the same song, points to chains of thirds as the most important structural factors in the song.³² The principal third D F (a c in W) is

³¹Van der Werf, *The Chansons*, 85. He also compares the "rather loose organization" of Jaufre's song with the "strong tertial structure" in a contrafact by Walter von der Vogelweide.

³²L. Treitler, "The Troubadours Singing Their Poems," in *The Union of Words and Music in Medieval Poetry*, eds. R. A. Baltzer, T. Cable and J. I. Wimsatt (Austin, Texas, 1991), 15-48.

established at the beginning, and later expanded to include the two thirds above it; a secondary third chain, C E G (G b d in W) is contrasted with the first in the second and fourth lines, from the third or fourth syllable on. As Treitler summarizes, "this alternating relationship of phrases elaborating the two third-chains and polarized to the secondary one is the commanding syntactical idea of the melody."³³ The usefulness and pertinence of Sachs's categories of melodic structure would appear to be cast in doubt, at least as far as troubadour songs are concerned, since the same song can be understood, with some justification, as exemplifying all three of the main categories.

The analytical prospects appear even more disheartening when one considers that this song of Jaufre Rudel must surely stand as one of the most solidly structured in the entire repertoire. Symmetry, simplicity and balance ensure the song's immediate appeal today as they may have at the time of its creation. All these features are present from the first line, as the ascending third of the beginning is answered by the same third in descending form, filled, at the cadence. The second line begins with the same minor third as the first and then expands the range a tone higher, with a melodic figure recalling that of syllables 6 to 8 in the previous line; it ends with a cadence like that in line one, but shifted down a tone — the 'secondary', major third does indeed produce a sense of contrast and lessening of tension. Repetition of the first two lines in lines 3 and 4 (the song being in ABAB form) further enhances the effect of stability and balance before the contrasting shift to a higher tonal register in lines 5 and 6. The manuscript

³³Treitler, 25.

versions diverge the most in these lines, but all agree in maintaining elements of earlier lines while varying them. There is the minor third of the opening, shifted up a fourth, similar melodic turns as in lines 1 and 2, and finally the return to the cadences of line 1 and 2 in line 6, ms. X following the former, R and W the latter. To complete the formal and tonal balance of the song, line 2 is repeated as the final line.

If one may distinguish tonal structure, an emphasis or centring around one or more tones, from melodic or formal structure, then both modality and third-chains seem relevant to the song. The versions of R and X could be considered authentic D-mode melodies except that their finals are C. The version of W could be considered transposed D or A mode; the b-flat of X makes it closer to W than to R in pitch structure, allowing for transposition. The ambitus is an octave for the versions of R and W, and a ninth for X, with the final as the lowest pitch in all three. Minor thirds are prominently featured in six of the song's seven lines, at the beginning and end of the line; the secondary or contrasting major third a tone below is also not difficult to perceive in lines 2 and 4, along with its upper third.

Many other songs are considerably more ambiguous, but as a relatively clear case, Jaufre's song could provide a hypothetical model for examining a larger portion of the repertoire, taking into account both modal features and third intervals or chains as possibly compatible elements in the tonal structure. Accordingly, an adequate sample (of about half the surviving troubadour songs) was examined for the presence or absence of certain general features relating to both kinds of approach. In terms of modality, data on finals, ambitus and phrase finals was compiled and then other features of the songs

were examined to see whether and to what degree the final could be considered a 'basis' tone or structurally significant as a tonal centre in the song. (I think it can be safely assumed that this kind of question is more meaningful than whether or not it is possible to fit each song into one or another modal designation.³⁴) Factors that contribute to the perception of some pitches as having more structural weight than others include: position in the phrase and in the melodic ambitus, with initial and final positions, highest and lowest notes tending to achieve more importance, along with peaks in the individual phrase; intervallic progression, since pitches approached or left by disjunct intervals such as a third or greater are thereby given greater prominence; repetition, both immediate and intermittent, if the latter is frequent enough; first notes in ligatures, except in cadences, where first and last notes have more weight. It is also assumed that in syllabic passages the single pitch for a syllable will carry greater weight than each individual pitch in a ligature in neumatic passages, although the syllable itself receives more emphasis in the latter. A certain amount of subjectivity seems unavoidable in the procedure, although I have tried to be as consistent as possible in evaluating each song.

A total of 173 song versions were examined for general aspects of tonal structure, representing 117 distinct songs with attributions. All composers with four or more songs

³⁴The latter is the position adopted by Matthew C. Steel in a recent study, "Influences on the Musical Style of the Troubadours of Twelfth and Thirteenth Century Southern France," Ph.D. diss. (University of Michigan, 1989). Steel is one of the few to argue for the self-sufficiency of medieval modal theory in the analysis of troubadour music. Invoking Marchetto da Padua's extended categories, such as Imperfect, Pluperfect, Mixed and Commixed, he tries to show that every song can be placed into some category or other; unless the categories can be shown to carry functional weight, however, the exercise can easily degenerate into mere labelling.

are represented in the sample, which thus includes songs by 17 troubadours and roughly half the total number of extant songs with music. To further reduce and proportionally balance the sample, only a percentage of the songs by composers with a greater number of surviving songs were included. For most composers this is roughly half of their total, and the selection was made arbitrarily, except that a preference was given to songs in multiple versions. Guiraut Riquier, however, has 48 songs (all in a single manuscript) more than double the number of the troubadour with the next highest number, so only 16 of his total were selected.³⁵

The majority of the song versions (43%) have a range of a ninth; 25% fall within an octave, and 13% extend to a tenth. A small number of songs have narrower or wider ranges. Ten songs (6%) have the range of a seventh, and seven (4%) the range of only a sixth.³⁶ The widest range found in the sample, that of a fourteenth, is found in two of the three versions of Peire Vidal's "Be.m pac d'ivern e d'estiu" (P-C 364,11) only; in the other version it has the range of a ninth. Two songs (1%) reach a thirteenth, four (2%) reach a twelfth, and six (4%) have an eleventh as their range.

As we have just seen, the majority of songs fall within the standard modal ambitus of an octave plus one or two steps. Most finals are located at or near the lowest

³⁵The method of selection used was simply that of taking every other, or, in the case of Riquier, every third song from the alphabetical ordering defined by the Pillet-Carstens number. See Appendix III for the list of songs in the sample, ordered chronologically by composer. P-C 155,22 appears in three versions, but that of ms. W is so incomplete that it was omitted from the sample.

³⁶Examples with the range of a sixth include P-C 293,18,P-C 70,16, and P-C 406,24.

pitch in their songs' ambitus, corresponding closely with the authentic *maneriae* of modal theory. Of the 171 finals from the sample,³⁷ 131 or 77% lie within one or two, more rarely three pitches of the lowest note in their song's range. Only three songs (2%) have a final near the highest pitch in their range, and two of these also have relatively rare pitches for finals, namely e and b.³⁸ The remaining 37 song versions in the sample (21%) have a final in the middle or lower middle part of their range, and thus could be viewed as plagal.

In order to consider the relation of the final to the whole song, it may be simplest first to group the songs according to final, and then to see what kind of relationship may be discerned in each group. The largest group comprises song versions with D as final, of which there are 64 in the sample, or 37% of the total. Next most common is G as final; it is found in 41 or 23% of the songs. C occurs almost as often as G and is found

³⁷Two versions, P-C 70,41 from ms. W and P-C 167,22 from ms. η , lack finals due to damage in their manuscripts, and so do not figure in totals dealing with finals; they were nevertheless included for comparison of other tonal features.

³⁸P-C 47,12 has e as a final, with an ambitus of F to g; it could be considered to resemble the Phrygian or E mode. P-C 392,13 has b for its final, the only song in the sample and in the entire troubadour repertory that does so (if we assume with van der Werf that the B final in 10,27 is erroneous). The b appears as the last note in an ascending ligature, G-a-b, and Ian Parker ("Modal Analysis," 23) suggests that the b should be considered "a kind of flourish," with G as the true final. In support of this opinion, one could cite the extreme rarity of an ascending ligature as the final cadence in the troubadour repertory, as well as certain internal melodic features of the song. All other lines of this song have G as their final except the first, which admittedly has b. One may also note that the final line is almost identical to line 5 except for this alteration of the cadence.

in 34 or 20% of the songs.³⁹ Other pitches occur somewhat less frequently: F is the final in 16 songs (10%); a occurs in nine songs (6%);⁴⁰ E and e occur in six songs (4%); b in one song only.⁴¹

Of the 117 distinct songs in the sample, there are 39 that are transmitted in more than one version; only 12 of these have the same final in all versions, while 27, or two-thirds, have a different final in at least one of the other versions. Such a high degree of variability in finals could be taken as negative evidence for a meaningful correlation between finals and the songs' overall tonal structures. In ten of these 27 cases, however, the variability in finals is obviously the result of transposition of the entire song — if they were notated at the same pitch level, the finals would be the same.⁴² Of the remaining 17 songs with different finals, not quite half of this group of 39, there are eight in which the finals from other versions are one tone apart, four in which they are a third apart, and four in which they are a fourth apart; one song has a

³⁹Three of the songs in this group have the high c as final. They are P-C 47,1 (which actually ends on F in the manuscript, but which van der Werf feels is probably a scribal error involving a change of clef), P-C 406,31, and P-C 194,3.

⁴⁰Only the higher a appears as final.

⁴¹See note 38 above.

⁴²I am ignoring for the moment the question of alterations in modal or tonal quality due to the differing use of accidentals in different manuscripts, since this may also occur in multiple versions notated at the same pitch level.

different final in each of its three extant versions.⁴³ Most of these variants occur in songs by Folquet de Marseille and Gaucelm Faidit.

Each song was examined in light of the criteria outlined above to assess whether and to what degree the final could be considered to function as a tonal centre in the song. Since this is a procedure most liable to subjective variation, an effort was made to include only the clearest cases in the positive and negative categories, the others being assigned to a middle category of ambiguous cases. In the positive examples, the final was structurally prominent in a majority of the song's phrases, appearing as initial and/or cadence pitch several times, or emphasized in other ways. It was found that thirds formed a strong association with the final in these cases, as the pitches in the chain of thirds above the final were also prominent. In the songs considered ambiguous, the final may have some weight, but it is not as obvious and exclusive a focal centre. Other pitches may seem equally likely as prepared finals, or else there are not enough indicators to allow a determination of the tonal orientation. For a number of the ambiguous cases, however, it would be possible to argue that the final is functionally related to the tonality or modality of the song, even though it may only be sounded a few times. This is because of the correlation with upper thirds found in songs assigned to the positive category; since in the majority of examples, the final is at the bottom of the

⁴³This is P-C 167, with finals on D, F and G. Songs whose finals are a tone apart: P-C 70,6; P-C 70,23; P-C 155,22; P-C 155,27; P-C 167,22; P-C 421,1; P-C 70,31; P-C 364,4; the last three of these are notated at different pitch levels - they would be a tone apart when transposed. Songs with finals a third apart: P-C 70,36; P-C 155,5; P-C 155,14; P-C 167,32. Songs with finals a fourth apart: P-C 155,1; P-C 167,30; P-C 167,37; P-C 167,52.

song's range, while the greater part of the melodic unfolding takes place in the middle and upper parts of the ambitus, it is natural that the associated thirds would receive more play than the final itself. In songs given a negative designation, there was often evidence pointing to one or more tones as structurally prominent, but the final was some other tone unrelated to these.

From the 172 songs in the sample, 91, or slightly more than half, had finals which were considered clearly functional and prepared; 46 (27%) were considered ambiguous, and 35 (20%) were negative. The greatest number of positive cases occurred in the group of songs with D finals, which is not surprising, since this is the largest group of finals. This group also displayed the highest proportion of positive cases, with 46 or 71% of the 64 songs with D finals showing a positive correlation. Songs with F, G and C finals also had a significant proportion of positive cases, while songs with a, E or e, and b finals were found to be mainly negative or ambiguous in showing any functional relation between their final and the rest of the song.⁴⁴

Example 44 below illustrates a typical D-final song in which the final and associated thirds F a and c provide, for our ears at least, a clear tonal orientation

⁴⁴The breakdown is as follows: of the 64 songs with D finals, 46 are positive, 13 ambiguous, and five negative; of the 41 songs with G finals, 18 are positive, 12 ambiguous, and 11 negative; from the 34 songs with C finals, 16 are positive, nine ambiguous, and nine negative; of the 16 songs with F finals, nine are positive, five ambiguous, and two negative; from the nine a finals, two are positive, four ambiguous, and three negative; none of the six songs with E or e finals are positive, two are ambiguous and four are negative; the single b final is negative.

throughout. The song is "Molt era.m dolz mei conssir," (P-C 30,19) by Arnaut de Marueil.

Example 44. Arnaut de Mareuil, P-C 30,19.

G

1. Molt e - ra.m dolz mei con - ssir

2. ses tot mar - ri - men

3. qan la bella ab lo cor gen.

4. hu - mils, franq' e de bon ai - re

5. me diz de s'a - mor es - trai - re

6. don eu no.m pose par - tir;

7. e pos ill no.m re - te

8. ni.ll aus cla - mar mer - ce

9. toz so - laz mi son es - traing

10. pos de leis jois mi so - fraing.

Although there are no actual recitations in the song, it has the typical C D F initial formula that is characteristic of many in this group, without being a necessary feature. In some D-final songs the tonal centre may be clear, but with a secondary or alternate orientation towards another set of thirds, such as C E G or G B D; after a shift in the middle of the song, there is a return to the main centre.⁴⁵ Where the secondary tonal centre is not secondary, but tends to have equal or more weight than that indicated by the final, the song was considered ambiguous. Some evidence for this kind of uncertainty or interplay between two centres can perhaps be adduced from those songs preserved in multiple versions where the finals differ by a tone.⁴⁶ Some of the songs with D finals which were assessed as negative regarding the relation between final and

⁴⁵Examples are P-C 167,37, P-C 30,16, P-C 70,43, P-C 293,13, P-C 248,13, P-C 248,21 and P-C 248,44.

⁴⁶Examples are P-C 421,1, P-C 70,6, P-C 70,31, P-C 155,22, P-C 155,27, P-C 167,22, and P-C 364,4.

the rest of the song also showed strong implications of a tonal orientation around C with thirds E and G.⁴⁷

The group of songs with F finals is perhaps too small to allow us to discern any pronounced association with opening formulas; some begin with recitations on a or c, a few have a step-wise ascent from the F, and one also finds the intonation-like patterns associated with the D mode, as well as other figures. In several of the ambiguous cases, the source of the ambiguity is the similarity between songs with F finals and those with D finals. (Some songs with D finals are ambiguous in a like manner.) This again may be viewed as evidence of the affinity between tones, and tonal centres, that are a third apart. Only a few of the songs with D finals are notated with a b-flat; for those with F finals, the proportion is somewhat higher at four out of the nine with a positive functional relation to the song, which gives these songs a major rather than strictly Lydian character.⁴⁸ The song "Us gays conorts me fay gayamen far," (P-C 375,27) by Pons de Capdoill, is preserved in two manuscripts, R and X; in X, with an F final, there is a b-flat at the head of every staff, while in R, the song is notated a fourth lower with a C final. Both versions are given in Example 45 below.

⁴⁷Examples are P-C 364,4, P-C 70,7, and P-C 242,51.

⁴⁸See P-C 406,24, P-C 375,14, P-C 375,27 and P-C 248,66.

R

5. ab cuy trob' om gai so - latz e gai ri - re,

X

5. en cui trob' oa gai so - laz e gai ri - re,

R

6. gai a - cu - lhir, gai de - port, gai jo - ven,

X

6. gai a - co - illir, gai de - por, gai jo - vant,

R

7. ga - ia beu - tatz, gai chan - tar, gai al - bi - re,

X

7. gai - e bel - tat, gai chan - tar, gai al - bi - re,

R

8. gai ditz pla - zen, gai joi, gai pretz, gai sen;

X

8. gais diz plai - zans, gai ju - gar per gai sen,

Example 45. Pons de Capdoill, P-C 375,27.

R

1. Us gays co - nortz me fay gay - a - men far

X

1. Uns gais co - nors mi fai gai - e - men far

R

2. gai - a chan - so, gai fag e gai sem - blan,

X

2. gai - e cha[n] - con, gai fatz e gai sam - blant

R

3. gay de - zi - rier jo - ios, gai a - le - grar,

X

3. e gai de - sir jo - ious, gai a - le - grar,

R

4. per gai - a don' ap gai cors ben - es - tan

X

4. pir gai - e don - ne gai cors ben - es - tant

R

9. et yeu soi gais car soi sieus fi - na - men.

X

9. et eu seu gais que sien sui li - ja - ment.

None of the C-final songs has an e-flat, but a few (like P-C 421,2 version of X, and P-C 392,9) do have the b-flat, which aligns them with the interval structure of G-mode or Mixolydian melodies. It may not be significant, but one may note that in almost all the C-final songs that are also found in other versions at a different pitch level, the other version has a G final. In several of the songs where the role of the final was deemed ambiguous or negative, one finds an emphasis on the D F A C set of pitches related to typical D-final songs, as well as some oriented around G B D. In most of these the final with thirds E and G will become prominent only in the last line or the last few lines of the song. Two of the negative C-final songs are interesting for the role of form in making the final seem justified, even though it is hardly heard throughout the song. "Conortz, era sai eu ben," (P-C 70,16) by Bernart de Ventadorn, consists of four phrases which are repeated; the musical form may be represented as ABCD/ABCD'. All phrases except D are clearly focussed on the pitches D and F, with the standard formulas of positive D-final songs (in ms. G; the version in R is notated a fifth higher with G final). The fourth and eighth phrases, which serve to articulate the form, are built around C. In "Molt m'entremis de chantar volunters," (P-C 366,21) by Peirol, most of

the phrases are framed within the fifth above G, with some emphasis on b and d. The basic musical form is ABC/D/ABC* (the asterisk represents a new or altered cadence, as explained in Chapter II). The high c is heard as a brief recitation in the A phrases, and the low C is part of an ascending fifth in the middle of the C phrases, the first of which cadences on D, the second on C. The two may be said to work together in a manner analogous to the *ouvert/clos* types of cadence, thus revealing some logic in use of C as final, even though by our criteria the final must be considered unrelated to the tonal centre of the song. Example 46 is a transcription of the song by Peirol.

Example 46. Peirol, P-C 366,21.

G

1. Molt m'en - tre - mis de chan - tar vo - lun - ters

2. e d'a - le - gran' e de joi man - te - ner

3. men - tre q'ieu fui d'a - mor en bon es - per;

4. mas er no.i vei mon pro ne l'i en - ten

5. ne mais se - cors de mi - donz no a - ten;

6. tals des - co - norz e tal es - mais m'en ve

7. qe per un pauc de tot joi no.m re - cre.

For songs with G finals in the positive category, there seems to be little consistency regarding opening formulas, although a good number of the songs begin in the upper part of their range. Where alternate or secondary centres appear, they tend to lie within the thirds F A C, or to a lesser extent, C E G. The latter also tend to appear as the actual centres in those of the G-final songs that were judged ambiguous or negative. A song by Guiraut Riquier, "Mentaugutz auch que Dieus es," (P-C 248,55, Example 47) may serve to illustrate one of the clearer cases where the G final is functional and prepared.

Example 47. Guiraut Riquier, P-C 248,55.

R

1. Men - tau - gutz auch que Dieus es

2. e cre - zutz que de totz bes

3. es sa - lutz e que.l mon fes

4. e que nutz per nos mort pres

5. e del vas re - ssors de mort

6. per qu'es - tort

7. son e se - ran pe - ne - den

8. tug li ve - ray pe - ne - den.

Only a handful of songs in the sample, 15 in all, have either a, E or e as final, and an equally small percentage of these were considered positive regarding the functional role of the final as tonal centre, namely two of the A-final songs.⁴⁹ One of these, "Del seu tort farai esmenda," (P-C 366,12) by Peirol, is preserved in two manuscripts; in G, it is notated a fifth lower than in X, which has the a final. Since

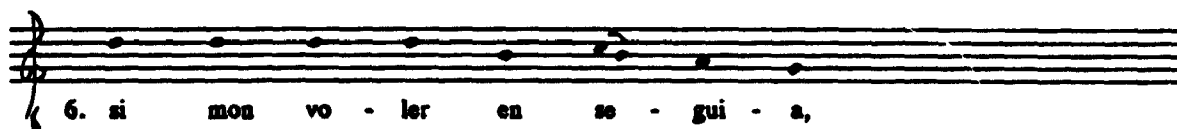
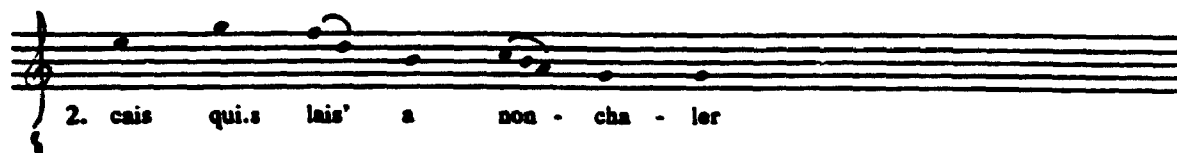
⁴⁹The one song with a b final was discussed in note 38 above.

neither version has any accidentals, the one with a D final has a B-natural where the other has an F, although the latter pitch occurs only once in the version it is transmitted in. The song is one of the relatively few with a clearly plagal ambitus, ranging a fifth above and below the final. The other is a song by Bernart de Ventadorn, "Pos mi pregatx senhor," (P-C 70,36) which is also found in two versions, the other having an F final. Both versions showed a functional relation with their finals, but because of the divergence between the melodies, it is not clear whether one should be viewed as a transposition of the other. Most of the ambiguous cases with A or a finals are centred around C E G, and thus display the third relationship found in many songs, but the A itself was sounded very little.

In four of the six songs with E or e finals there was little evidence of a functional role for the final; three of these are preserved with different finals in other versions. The other two were judged to be ambiguous because both seem to be as equally centred on G as they are on E or e. Perhaps the closest to a genuine 'Phrygian' melody is Berenguier de Palazol's "Totz temoros e duptans," (P-C 47,12), shown below in Example 48; the final is located near the very top of the song's ambitus.

Example 48. Berenguier de Palazol, P-C 47,12.

1. Totz te - mo - ros e dup - tans



Even within the limitations of the present investigation, I think one may conclude that the troubadour repertoire bears strong traces of a functional modality, and that, far from being at odds with the kinds of structures discussed by van der Werf, such as interval chains, it is closely associated with one of these, namely the chains of thirds. There is an important distinction to be made, however, between the role of thirds in

defining the tonal characteristics of a troubadour melody as outlined in the preceding pages, and their role as basic melodic structures as discussed by both Sachs and van der Werf. For these authors, the thirds are the skeleton of the melody; other pitches are secondary and clearly ornamental. Such cases are extremely rare among the troubadour songs if there are any uncontentious cases at all (possibly in limited passages of a 'lower style' or simple dance-type melody). Where two or three thirds occur in direct succession in a troubadour song, they normally form only part of a single phrase, and the pitches outlined in thirds may have no necessary connection with the main tonal centre of the song. What does occur, is that a series of three or more pitches a third apart tend to acquire more emphasis than others through repetition or placement; they may be considered structural in the sense of contributing to the 'modal' or 'tonal' character of the song, but they perform this function in a much more fluid and general way than the 'structural tones' of van der Werf or Sachs.

By the most conservative estimate, slightly more than half of the songs examined had a final which was clearly functional as the tonal centre of the song, and in most of these, the two or three thirds above the final were also prominent enough to suggest a deeper affiliation based on this interval. As mentioned above, a large number of the ambiguous songs did show evidence of orientation around pitches a third apart, and located a third, fifth or seventh above the final, but the final itself did not appear except sporadically or towards the end of the song. It will be recalled that Theodore Karp discerned two groups of songs in which there was either a shift from one tonal centre to another, or an oscillation between the two, besides the category in which the final had

no connection with the rest of the song. Another of the consistent patterns found in the present study is that the alternate, or secondary tonal centre is to be found a tone below the main one, along with its associated thirds. This interplay between two centres might also be interpreted as a common feature of the tonal style in the troubadour songs. In considering again the ambiguous or negative cases from this point of view, one will find that much of the ambiguity in the former category derives from the almost equal emphasis on both the two centres; conversely, in many of the negative cases, where the final is not a functional centre, the actual tonal centre will be a tone above the final. Though few in number, the multiple versions also tend to support this judgment; where the versions differ as to final, the finals are usually a tone apart.

One may therefore conclude that in a majority of the troubadour songs, there is evidence for a flexible sense of tonal structure based upon one or more interval-chains of thirds; there is also a flexible but fairly consistent association between third-chains and finals. The present chapter has shown the different ways these structures function in a large portion of the repertoire. The detailed examination of 173 songs has also permitted the clarification and refinement of previous opinions on the subject. Appendix III contains a list of the songs examined and the tonal features displayed.

CONCLUSION

One of the aims of the preceding study was to lay the groundwork for an eventual codification of musical form and style in the troubadour songs, and to that end it has focussed on two of the broadest musical parameters, tonal structure and form. Especially with regard to the latter, it is hoped that the significance and prominence of this formal aspect have been made sufficiently clear; if there is any single overriding conclusion that may be drawn from the investigation, it must be that the troubadours as composers were every bit the match for the troubadours as poetic artisans. Indeed, given the intimate and dynamic interaction we have observed between musical and poetic forms in the repertoire, it is all the more regrettable that only ten percent of the transmitted poems are preserved with music, for this was a dual art comprised of equally important partners. Although only a portion of the surviving songs with music was discussed in the examples, the richness and invention displayed in the troubadours' musical forms should be evident by now.

Notwithstanding the importance of the element of form for an appreciation of the troubadours' art, however, there is still much that remains to be learned about their

musical practice. At this juncture, therefore, it may be fitting to suggest some of these other avenues that remain to be explored. Stylistic features that might be tangibly codified include melodic shape or contour, the use of characteristic interval formations, register and ambitus, transposition, sequences and melodic variation, the distribution of pitches over syllables, the placement of compound neumes or 'melismas', declamation, and the use of melodic formulas. These features could be considered, along with the formal and tonal aspects already studied, in relation to poetic style, genre and register, time period, individual composers, and the general musical style within the repertoire as a whole. Further research along these lines would also permit the study of the possible interrelationships or borrowings among songs and composers, a question which would entail the consideration of texts and forms (both musical and poetic) as well as style.

Beyond the 'internal' study of the repertoire's musical features, there is another task still waiting to be done, and that is the comparison with other relevant repertoires. The situation here facing the musical scholar is similar to that familiar to the literary scholar, in that the troubadour tradition seems to have no obvious forerunners, and the resulting void has spawned a host of theories regarding origins. The musical art of the troubadours and trouvères can furthermore be characterized as having no true successors, given the rise of polyphonic forms and the separation of music and poetry by the fourteenth century. Nevertheless, the systematic comparison of related repertoires promises to clarify a number of issues that have risen over the years. One is the relation between the troubadour and trouvère repertoires; the two are often lumped together as if there were little to differentiate them, and a thoroughgoing comparison of musical

practice between the northern and southern poets is long overdue.¹ An extension of the present study would also facilitate comparison with earlier repertoires such as the para-liturgical, rhyming versus associated with St. Martial in Limoges (as represented in B.N. lat. 1139), or the Spanish cantigas and the handful of Gallego-Portuguese songs by Martin Codax.

¹Even a catalogue of trouvère musical forms along the lines of the one offered with the present study in Appendix II would go a long way in facilitating the study of trouvère songs. It is unfortunate that literary scholars are forced to compromise their work by relying on the inadequate and often dubious graphs of musical forms found in Spanke-Raynaud's *G. Raynauds Bibliographie des altfranzösischen Liedes, neu bearbeitet und ergänzt von Hans Spanke* (Leiden, 1955). The case I'm thinking of is Sylvia Ranawake's otherwise excellent study, *Höfische Strophenkunst: Vergleichende Untersuchungen zur Formentypologie von Minnesang und Trouvèrelied an der Wende zum Spätmittelalter* (Munich, 1976).

APPENDIX I

Summary of Troubadour Song Forms

Key: The first column contains the Pillet-Carstens number identifying the troubadour and individual song; the listing of troubadour poets is chronological, that of the songs listed is alphabetical. The second column gives the abbreviation for the formal category to which each song belongs: 0 for the *oda continua* form; 1 for songs with only one repeated phrase; ABAB for songs with this form in their first four lines; sym for symmetrical forms outside the ABAB category; irr for irregular forms. For songs whose music has been transmitted in more than one manuscript, the number of surviving versions is indicated in parentheses; if the musical forms of the different versions diverge, they are separated by slashes.

Following the listing by composer is the list of songs in each category, arranged by stanza length. Appendix II contains the formal graphs for all the songs.

P-C #	Form
Jaufre Rudel (1125-48)	
262,2	ABAB (3)
262,3	ABAB
262,5	ABAB
262,6	ABAB

Marcabru (fl. 1130-49)

293,13	1
293,18	irr
293,30	ABAB
293,35	irr

Richard de Berbezill (fl. 1141-60)

421,1	0	(2)
421,2	1/irr/sym	(3)
421,3	irr	
421,10	sym	

Berenguier de Palazol (fl. ...1164...)

47,1	1	
47,3	ABAB	
47,4	sym	
47,5	ABAB	
47,6	sym	
47,7	sym	
47,11	sym	
47,12	1	

Peire d'Alvergne (fl. 1149-68)

323,4	0	
323,15	0/ABAB	(2)

Bernart de Ventadorn (fl. 1140-70)

70,1	1/1/ABAB	(3)
70,4	ABAB	
70,6	ABAB	(2)
70,7	0	(3)
70,8	sym	
70,12	ABAB	(2)
70,16	sym	(2)
70,17	ABAB	
70,19	0	
70,23	irr	(2)
70,24	0	
70,25	sym	
70,31	1/sym	(2)
70,36	ABAB	(2)
70,39	irr	
70,41	ABAB	(3)

70,42 1
 70,43 0/1/1 (3)

Raimbaut d'Aurenga (...1147-73)

389,36 sym

Guiraut de Borneill (1162-99)

242,45 sym
 242,51 sym
 242,64 1
 242,69 ABAB

Guillem de St. Leidier (1165-95)

234,16 0 (2)

Raimon Jordan (fl. 1178-95)

404,4 ABAB
 404,11 irr

Folquet de Marseille (fl. 1178-95; †1231)

155,1 0 (2)
 155,3 1 (2)
 155,5 0 (2)
 155,8 0
 155,10 1/irr/sym (3)
 155,11 0
 155,16 0/1 (2)
 155,18 1 (2)
 155,21 1 (2)
 155,22 0/sym (2)
 155,23 0/0/1 (3)
 155,27 1/sym (2)

Arnaut Daniel (fl. 1180-95)

29,6	irr
29,14	0

Arnaut de Marcuill (...1195...)

30,3	0
30,15	irr
30,16	ABA3
30,17	0
30,19	sym
30,23	0

Jordan Bornel (...1160-1200)

273,1	ABAB
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Bertran de Born (fl. 1159-95, †1215)

80,37	sym
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Gaucelm Faidit (fl. 1172-1203)

167,4	1
167,15	0/1/1 (3)
167,17	irr
167,22	1 (4)
167,27	ABAB
167,30	ABAB (3)
167,32	sym
167,34	irr
167,37	1/ABAB (2)
167,43	0/1/ABAB (3)
167,52	0 (3)
167,53	irr/ABAB (2)
167,56	1/irr (2)
167,59	0/1 (2)

Comtessa de Dia (end of 12th or beginning of 13th c.)

46,2 ABAB

Raimbaut de Vaqueiras (fl. 1180-1205)

392,2 irr
 392,3 ABAB
 392,9 sym
 392,13 sym
 392,18 sym
 392,24 sym
 392,28 1

Peire Vidal (fl. 1183-1204)

364 : 0/1/1 (3)
 364,7 sym
 364,11 0 (3)
 364,24 irr
 364,30 0
 364,31 irr
 364,36 1
 364,37 1
 364,39 0/0/1 (3)
 364,40 0
 364,42 0
 364,49 sym

Guillem Magret (...1196-1204...)

223,1 irr
 223,3 irr

Peire Raimon de Toloza (fl. 1180-1221)

355,5 sym

Perdigo (fl. 1192-1212)

370,9	1	
370,13	0	
370,14	0	(2)

Aimeric de Peguilhan (fl. 1190-1221)

10,12	1	
10,15	1	
10,25	ABAB	(2)
10,27	1	
10,41	irr	

Raimon de Miraval (fl. 1191-1229)

406,2	irr/ABAB	(2)
406,7	sym	(2)
406,8	ABAB	
406,9	irr	
406,12	irr	
406,13	sym/ABAB	(2)
406,14	ABAB	
406,15	1	
406,18	0	
406,20	ABAB	(2)
406,21	ABAB	
406,22	irr	
406,23	ABAB	
406,24	ABAB	
406,28	0	
406,31	sym	
406,36	0	
406,39	0	
406,40	1	
406,42	irr	
406,44	irr	
406,47	ABAB	

Gui d'Uissel (...1195-96...)

194,3	1
194,6	irr
194,8	irr
194,19	1

Monge de Montaudou (...1193-1210)

305,6	sym
305,10	sym

Guillem Ademar (fl. 1195-1217)

202,8	1
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Peirol (fl. 1188-1222)

366,2	irr
366,3	ABAB
366,6	ABAB
366,9	sym/ABAB (2)
366,11	1
366,12	ABAB (2)
366,13	0
366,14	ABAB
366,15	sym
366,19	ABAB
366,20	ABAB
366,21	sym
366,22	0
366,26	ABAB
366,29	irr
366,31	sym
366,33	1

Uc Brunet (...1185...)

450,3	1
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Albertet de Sestaro (fl. 1194-1221)

16,5a 0
 16,14 0
 16,17a ABAB

Pistoleta (fl. 1205-28)

372,3 ABAB (2)

Cadenet (1st 3rd of 13th c.)

106,14 irr

Pons de Capdoill (fl. 1190-1237)

375,14 sym
 375,16 ABAB
 375,19 0
 375,27 ABAB (2)

Blacasset (fl. 1233-42)

96,2 sym

Aimeric de Belenoi (fl. 1216-43)

9,13a irr

Pons d'Ortafas (...1184-1246)

379,2 ABAB

Uc de Saint Circ (fl. 1217-53)

457,3 ABAB
 457,26 ABAB

457,40 ABAB

Peire Cardenal (...1205-1272...)

335,7 sym
 335,49 sym
 335,67 ABAB

Daude de Pradas (...1214-1282...)

124,5 0

Guiraut Riquier (1254-92)

248,1 irr
 248,2 sym
 248,5 ABAB
 248,6 irr
 248,7 ABAB
 248,8 ABAB
 248,10 sym
 248,12 ABAB
 248,13 l
 248,18 ABAB
 248,19 sym
 248,21 ABAB
 248,23 l
 248,24 sym
 248,26 sym
 248,27 l
 248,29 ABAB
 248,30 ABAB
 248,31 sym
 248,33 ABAB
 248,44 sym
 248,45 ABAB
 248,46 ABAB
 248,48 ABAB
 248,52 sym
 248,53 0
 248,55 ABAB

248,56	ABAB
248,57	ABAB
248,58	ABAB
248,60	1
248,61	0
248,62	ABAB
248,63	ABAB
248,65	ABAB
248,66	ABAB
248,67	sym
248,68	ABAB
248,69	sym
248,71	ABAB
248,78	ABAB
248,79	ABAB
248,80	ABAB
248,83	1
248,85	sym
248,87	ABAB
248,89	ABAB

Matfre Ermengau (1288-1322)

297,4	sym
-------	-----

***Oda Continua* Forms**

6-line:	7-line:	8-line:	9-line:	10-line:	11-line:	12-line:
234,16	155,1	366,22	248,53	155,5	167,43	155,23
364,42	364,40	155,11	16,5a	155,8		
29,14	323,15	70,19	167,59	167,52		
	30,3	364,4	370,13	364,11		
	323,4	16,14	421,1	167,15		
	366,13	370,14				
	124,5	364,30				
	30,17	364,39				
		375,19				
		406,28				
		406,36				
		70,7				
		155,22				
		70,24				
		30,23				
		70,43				

One-Repeat Forms

5-line:	7-line:	8-line:	9-line:	10-line:	11-line:	12-line:
242,64	70,42	248,13	167,22	47,1	167,56	155,23
	10,27	366,11	155,10	167,15	167,43	
		70,43	194,3	155,14	421,2	
		293,13	248,83	155,27		13-line:
6-line:		167,37	370,9	248,27		
		406,15	248,60	155,18		167,4
202,8		155,21	364,37			
450,3		194,19	167,59			
		364,4				
		364,36				
		392,28				
		10,12				
		10,15				
		364,39				
		70,1				
		47,12				
		248,23				
		155,3				
		155,16				
		70,31				
		366,33				
		406,40				

ABAB Forms

6-line:	7-line:	8-line:	8-line cont.:	9-line:	10-line:	13-line:
262,3	46,2	10,25	248,45	366,6	248,65	248,55
366,3	293,30	248,48	248,57	70,36	248,66	167,27
	262,6	70,4	30,16	167,53	457,3	
	262,2	366,14	375,16	248,78	248,12	
	323,15	248,21	406,20	273,1		14-line:
	248,62	366,19	70,1	457,40		
	47,5	366,26	406,24	406,47		248,7
	248,33	16,17a	248,63	167,30		
	248,87	406,21	457,26	375,27	11-line:	
	248,18	248,30	379,2	248,56		
	406,23	335,67	366,9	248,80	248,7	
	248,29	372,3	248,71	248,8		
	248,46	366,20	248,58	406,2		
	262,5	70,41	406,13	404,4		
	70,12	47,3	248,82	248,5		
	366,12	70,6	70,17	248,79		
		167,37		406,14		
				248,68		

Symmetrical Forms

7-line:	8-line:	9-line:	10-line:	11-line:	14-line:	16-line:
248,44	392,13	305,10	248,52	80,37	248,69	167,32
47,11	389,36	364,7	248,51	248,2	248,26	
366,21	375,14	248,19	335,7	421,2		
366,31	47,4	248,31	406,7	355,5		
	406,13	305,6	155,27	297,4		20-line:
	421,10	96,2	47,7			
	335,49	155,10	242,45	12-line:		392,9
	248,10		30,19			
	364,49			248,24		
	47,6			70,25		
	70,16			366,15		
	70,31			392,24		
	70,8			392,18		
	366,9			248,85		
	155,22			248,67		

Irregular Forms

6-line:	8-line:	9-line:	10-line:	11-line:	13-line:
293,18	406,9	106,14	223,3	167,56	167,34
	70,39	29,6	194,6	223,1	
	248,6	167,53	364,24	421,2	
	366,2	366,29	30,15	421,3	
7-line:	70,23	293,35	167,17		
	404,11	155,10			
248,1	364,31	194,8			
	10,41	406,12			
	406,44	9,13a			
	406,42				
	392,2				
	406,31				

APPENDIX II

Catalogue of Troubadour Song Forms

Key to the Formal Graphs:

The top row gives the rhyme scheme in lower-case letters, the row beneath it the number of syllables per line. The row beneath gives the musical form in upper-case letters, each letter representing one musical phrase and corresponding to one line of verse. The prime symbol after a letter indicates a phrase varied on repetition. The asterisk before or after a letter indicates the repetition of a phrase with a new *initium* and/or cadence respectively. Superscript numbers, found before and/or after letters in parentheses, show the repetition of *initia* and/or cadences from a previous phrase in a new phrase. Beneath the P-C number for each song is found the *siglum* identifying the manuscript in which each version is found.

The catalogue is not intended to be all-inclusive. It is limited to attributed songs of the *canso* type; other genres such as the *descort* are not included, nor are anonymous songs, except for a few better-known ones and a few obvious contrafacts, which are identified in parentheses below the P-C number. All the songs analyzed below can be found in van der Werf and Bond's edition, *The Extant Troubadour Melodies*, which also provides references for text editions.

Manuscript Sigla:

- R — Paris, Bibliothèque Nationale, F. Fr. 22543.
- G — Milan, Biblioteca Ambrosiana, R. 71 sup.
- W — Paris, Bibliothèque Nationale, F. Fr. 844 ('Manuscrit du roi').
- X — Paris, Bibliothèque Nationale, F. Fr. 20050 ('Chansonnier de Saint-Germain des Prés').
- η — Rome, Biblioteca Vaticana, Regina Christi, 1659.
- O — Paris, Bibliothèque Nationale, F. Fr. 846 ('Chansonnier Cangé').
- EI — El Escorial, Real Monasterio de El Escorial, b. I. 2.
- Esc — El Escorial, Biblioteca del Monasterio, S. I. 8.

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Jaufre Rudel (1125-48)

262,2 a 8 b 8 a 8 c 8 d 8
 (R) A B(A⁴) B(A/B) D(B¹) B
 (W) A B(A) C(A) D(A³) B'
 (X) A B(A) C D(A¹) B

262,3 a 8 b 8 a 8 b
 (P) A B C(A³) D

262,5 a 7' b 7 c 7' a 7' c 7' e 7'
 (R) A B C(A³) D

262,6 a 8 b 8 a 8 b 8 c 8 d 8
 (R) A B(A¹) C D E

Marcabru (fl. 1130-49)

293,13 a 8 b 8 a 8 c 8 d 8
 (W) A B C(B⁴) D(A³) E(D⁴) F(B²) C'
 G(D/A³)

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

293,18 a 7' a a b
 (R) A 7' 7' 3 D(A/A³) A**
 A A* C^(3B)

293,30 a 7' a a b
 (R) A 7' 7' 3 C^(3A) C D

293,35 a 8 a b
 (W) A 8 B 4 C D(C¹)
 B 8 B C D E(B) F G^(3F)

Richart de Berbezill (fl. 1141-60)

421,1 a 7 a b b
 (G) A 7 A B 7 C C
 (W) A 7 A B^(A) C C D(A²)
 c 7' 7' E E F F(A²)
 d 7 G(C¹) G H H I^(B²) I

421,2 a 7 a b b
 (G) A 7 A B 7 C C
 (W) A 7 A B 7 C C
 (X) A 7 A B 7 C C
 c 7 E E E
 d 10 H(F²) H(F⁴) G(F²)
 e 10 G G G'
 e 10 H J(H) I(F)

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

421,3 a 7 a b c c c a a d d e e
 5' B C(A²) D E(A¹) F(A²) G H(E/A/F)G* I^(E)
 (X) A A B C(A²) D E(A¹) F(A²) G H(E/A/F)G* I^(E)

421,10 a 10 a b b c c b b c c
 B(A) C C D D E B C F(B³)
 (W) A A B(A) C C D D E B C F(B³)

Berenguier de Palazol (fl. ...1164...)

47,1 a 6 a b b a b a c a a
 A B B C D(B) E(D) F(A/C) B'* H(A) I
 (R) A B B C D(B) E(D) F(A/C) B'* H(A) I

47,3 a 7 a b b c c d' d'
 A B A B C C D(B) E(B) F(E)
 (R) A B A B C C D(B) E(B) F(E)

47,4 a 10 a b b a a c b b
 A B B* C C D E(B*) F
 (R) A B B* C C D E(B*) F

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
47,5 (R)	a 10 A	b 10 B	b 10 A	a 10 B	c 10 C	c 10 D	b 10 *B(A)					
47,6 (R)	a 7' A	b 7 B	b 7 A*	a 7' C	c 7 B*	c 7 A**	d 7 C*	d 7 D				
47,7 (R)	a 7' A	b 7 *A*	b 7 B	a 7' C(*A**)	c 7 **A*	c 7 B*	a 7' C*(A)	d 7 **A*	d 7 B'	a 7' D		
47,11 (R)	a 10 A	b 10' B	b 10' C(A)	a 10 D	c 10 E	d 10 *C*	d 10 D*					
47,12 (R)	a 7 A	b 7 B	b 7 C(B)	a 7 D	c 7' E	c 7' *C	d 7 F(D)	d 7 G(B/D ³)				

Peire d'Alvergne (fl. 1149-68)

323,4 (W)	a 8 A	b 8 B	b 8 C	a 8 D(B)	c 7' E	d 8 F(D ²)	d 8 G(C ²)
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P-C #	1	2	3	4	5	6	7	8	9	10	11	12
323,15	a 8	b 8	a 8	b 8	c 10	d 10	c 10					
(R)	A	B	C(A)	D(B)	E	F	G					
(X)	A	B	A	B	C	D(A ³)	E					

Bernart de Ventadorn (fl. 1140-70)

70,1	a 8	b 8	b 8	a 8	c 7'	c 7'	d 10	d 10				
(R)	A	B ^(3A)	A	B	C	D	E	F				
(G)	A	B	B*(A ⁴)	C ^(3B)	D	E	F	G(D ²)				
(W)	A	B	*A	C	D(C ²)	E	F ^(3C)	G				
70,4	a 7'	b 7	a 7'	b 7	a 7'	b 7	b 7	a 7'				
(R)	A	B(A)	*A	B	C(A ³)	B*	D	E ^(3D/A⁴)				
70,6	a 7	b 7	a 7	b 7	c 7	c 7	d 7	d 7				
(R)	A	B	A	B	C ^(3A)	C	A*	D				
(G)	A	B	*A	B*	C	C'	D	E				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
70,7	a 8	b 8	b 8	c 7'	d 7'	d 7'	e 8	f 7'				
(R)	A	B	C(B ²)	D	E	F(C ⁴)	G(F ³)	H				
(G)	A	B	C(A)	D	E	F(C/C ³)	G	H				
(W)	A	B	C	D	E	F(C ³)	G(E ¹)	H				
70,8	a 7	b 7	b 7	a 7	c 7'	d 7'	d 7'	c 7'				
(R)	A	B	C	D	E ³ (A)	F(C)	*C	D*				
70,12	a 10	b 10'	a 10	b 10'	a 10	a 10	b 10'					
(R)	A	B	A	B*	C(B)	D(A)	B					
(G)	A	B(A)	A	B	B'*	C(B ⁶)	B					
70,16	a 7	b 7	b 7	a 7	c 7	d 7	c 7	e 7'				
(R)	A	B	C	D	A	B	C	D*				
(G)	A	B(A ¹)	C	D	A	B	C	D'				
70,17	a 8	b 8	a 8	b 8	c 8	d 7'	d 7'	c 8				
(G)	A	B(A)	A	B'	C	D	E	F				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
70,19	a	b	a	b	b	a	a	b				
(W)	8	7'	8	7'	7'	8	8	7'				
	A	B(A)	C(A ²)	D(C ² /A)	E(B)	F(C ³)	G	H(D ³)				
70,23	a	b	a	c	d	d	c	b				
(R)	7'	7'	7'	7	7'	7'	7	7'				
(X)	A	B ³ (A)	A	A	C	D	E ³ (A)	F				
	A	B ³ (A)	C ³ (A)	A*	D(C ²)	E	C'	F ³ (A)				
70,24	a	b	c	a	c	d	d	b				
(W)	8	7'	7	8	7	8	8	7'				
	A	B	C	D	E(B ¹ /C)	F(D ³)	G	H ⁴ (C)				
70,25	a	b	a	b	a	b	a	b				
(R)	5'	6	5'	6	5'	6	5'	6				
	A	B	C	D(B)	A	B	C	D	a	b	a	b
									5'	6	5'	6
									E	*B	C	F(B)
70,31	a	b	b	a	c	d	d	c				
(G)	8	8	8	8	8	8	8	8				
(W)	A	B	C	D	A*	B'	E(C)	D				
	A	B	C	D	A*	E(A* ³)	F	G				
70,36	a	b	a	b	a	b	a	a				
(R)	6	6	6	6	6	6	6	6				
(G)	A	B	A	B	C	D	C	D	b			
	A	B	*A	B'	C(B')	B''	C	B''	6			
									C			
									D(C)			

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

70,39	a	b	a	b	c	c	d	d	d	d	d	d
(R)	8	8	8	8	10	10	10	10	10	10	10	10
	A	B ^(3A)	C(A)	A'	D	D	E	E	E	E	E	*D*
70,41	a	b	a	b	c	c	d	d	d	d	d	d
(R)	8	8	8	8	8	8	10	10	10	10	10	10
(G)	A	B	A	B	C	D	E	E	E	E	F(D ²)	F(D ²)
(W)	A	B ^(3A)	A	B'	C(B/A ²)	D	E	E	E	E	F(D ²)	F
	A	B ^(3A)	A	B	C(A ³)	D	E	E	E	E	F	F
70,42	a	b	b	a	c	c	d	d	d	d	d	d
(X)	10'	10'	10'	10'	10	10	10'	10'	10'	10'	10'	10'
	A	B	C	D	E ^{(4D/}	F	D'	D'	D'	D'	D'	D'
					C/B ²)							
70,43	a	b	a	b	c	d	c	c	c	c	c	d
(R)	8	8	8	8	8	8	8	8	8	8	8	8
(G)	A	B	C	D	E	F	D	D	D	D	D	G(E)
(W)	A	B	C	D	E	F	D	D	D	D	D	H
	A	B	C	D(B)	E	F	D*	D*	D*	D*	D*	G(D ²)
70,45	a	b	b	c	c	d	d	d	d	d	d	d
(W)	7	7	7	7'	7'	7'	7'	7'	7'	7'	7'	7'
	[...]			E	F	F	G]	G]	G]	G]	G]	G]

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Raimbaut d'Aurenga (...1147-73)

389,36 a b a b c c d c
 8 8 8 8 7' 7' 8 7' c
 (X) A B C^(B) D E^(B) C* C^{**}(E²) *D*

Guiraut de Bornieill (1162-99)

242,45 a b b c c b b d e d
 6 6 6 6 6 6 6 6 4 6
 (R) A B C D^(B³) A B E F H^(B³)

242,51 a b a b c d d d
 (335,7) 8 8 8 8 6' 8 8 8
 (R) A B C A B* C D A* E F

242,64 a b b c c
 (106,14) 10 10' 10' 6'
 (R) A A B C^(B) D^(C)

242,69 a a a b a b b
 (R) 10' 10' 10' 10' 10' 10' 6
 A B A B C^(B/A²) D E^(A²) F

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Guillem de St. Leidier (1165-95)

234,16 a a a a a a
 12' 12' 12' 12' 12' 12'
 (R) A B C(A²) D(C) [E] F(B/D⁴)
 (G) A B C(A) D(C) E(B³) F(D¹)

Raimon Jordan (fl. 1178-95)

404,4 a b b a a a c d
 7 7 7 7 7 7 3 5 7
 (W) A B A B* C(B⁴) D E F G
 404,11 a b b a a c d
 (335,49) 10 10 10 10 10 10' 10'
 (W) A B^(2A) C *A D C* F

Folquet de Marseille (fl. 1178-95; †1231)

155,1 a b b a a b c c
 10 10' 10' 10 10' 10 10
 (R) A B C D(A/C²) E(D¹) F G(D³)
 (G) A B C(A¹) D^(2A/B³) E(C¹) F G(F¹)

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
155,3	a	b	b	a	c	d	d	d	c	c		
(R)	10	10	10	10	10	10	10	10	10	10		
(G)	A	B	C	D	E ^(2A)	F	F	G	D'	D'		
	A	B	C	D	E ^(2A)	F	F	G	D	D		
155,5	a	a	a	b	b	c	c	c	c	d	d	d
(R)	6	6	6	6	6	6	6	8	8	10	10	10
(G)	A	B(A ²)	C	D	E	F	F	G	H	I	I	J
	A	B	C	D	E	F	F	G	H(C ²)	I	I	J
155,8	a	a	b	b	c	c	c	c	c	d	d	d
(G)	8	8	10	4	8	10	10	4	8	10	10	10
	A	B(A ¹)	C	D	E	F(C ³)	F(C ³)	G(B ³ /A ¹)	H(A)	I	I	J(C/D ²)
155,10	a	b	b	a	a	b	b	b	a	a	a	a
(R)	7'	7	7	7'	7'	7	7	7	7'	7'	7'	7'
(G)	A	B	C ^(2B)	D	E	F	F	G(B')	H(D)	H'	H'	H'
(W)	A	B	B'	C	D	E	E	F	G(C)	G*	G*	G*
	A	B	C	D ^(2C)	E	F	F	C*	F(D)	F(D)	G(F)	G(F)
155,11	a	a	b	a	c	c	c	d	d	d		
(G)	10	10	11	10	10'	10'	10'	10	10	10		
	A	B	C	D	E	F(D ²)	F(D ²)	G	H	H		

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
155,14	a 8	b 8	b 8	a 8	c 8	c 8	a 8	a 8	d 8	d 8		
(R)	A	B	A*	C	D	E	F	G ^(2D)	H ^(2B)	I		
(G)	A	B	A*	C	D(C)	E	F	G(A*)	H	I ^(2E/B²)		
155,16	a 10	b 10	b 10	a 10	c 10'	d 10	d 10	c 10'				
(R)	A	B	C ^(2B)	D	E ^(2B)	F	G	H				
(G)	A	B	C	D	C'(D ²)	E(D)	F(C')	G				
155,18	a 10	b 10	b 10	c 10	c 10	b 10	b 10	c 10	a 10	a 10		
(R)	A	B	C ^(2B)	D	E(A ³)	F ^(2C)	G(A ²)	H	A*	I		
(G)	A	B	C ^(2B)	D ^(1B)	E(A ³)	F ^(2C)	G(A ²)	H(D ²)	A*	I(D)		
155,21	a 10	b 10'	b 10'	a 10	c 10'	c 10'	d 10	e 10'				
(G)	A	B	C(B ³)	D ^(1B)	E ^(2C)	F(D)	G	F(B ²)				
(W)	[...]]	D	E	F	G	F'				
155,22	a 10	b 10'	c 10	a 10	b 10'	b 10'	d 10	d 10				
(R)	A	B	C	D(C ³)	E ^(4A)	F	G(C)	H ^(2C/D)				
(G)	A	B	C	D	E(B ¹)	F ^(2D/B²)	C'	D				
(W)	A	B	C	D	[...]			J				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
155,23	a	b	b	a	a	c	c	c	d	d	e	e
(R)	8	8	8	8	8	8	4	8	4	8	8	8
(G)	A	B(A)	C	D	E	F	G	H ^(G)	G*	I	J	K
(W)	A	B	C	[D]	E	F	G ^(E)	H ^(F)	I	J	K(G)	L
	A	B	C	D	E	F	G ^(E)	H ^(F)	I(G)	J	K(G)	L

155,27	a	b	b	a	c	c	a	a	d	d		
(R)	7	7	7	7	5	7	7	7	5	7		
(G)	A	B	C	D	E	F(C')	D*	G	H	I ^(H)		
	A	B	C(A ²)	D	E	C	D	F	E*	G		

Arnaut Daniel (fl. 1180-95)

29,6	a	a	a	b	b	c	d	d	c			
(G)	8	8	4	4	4	6'	4	4	6'			
	A	B	C	D	E	F	G ^(B)	F'	B*			

29,14	a	b	c	d	e	f						
(G)	7'	10'	10'	10'	10'	10'						
	A	B(A)	C(A)	D(C')	E ^(D)	F(A/E ³)						

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Arnaud de Mareuill (...1195...)

30,3	a	b	b	a	a	c	c					
(G)	10	10	10	10	10	10	10					
	A	B	C(A/A ³)	D	D	E	F	G				
30,15	a	b	b	b	c	d	b	c	c	d		
(R)	6'	6	6	6	6	6	6	6	6	6		
	A	B	B'	C	D(B)	B''(A ²)	E	F ³ (B/E)	G ² (E/F)	E'		
30,16	a	b	b	a	c	c	d	d	d			
(R)	10	10	10	10	10'	10'	10	10	10			
	A	B(A)	A	B*(A)	C(B)	A'	B'	D ² (A'/A ⁴)				
30,17	a	b	b	c	d	e	d					
(R)	10	10'	10'	10	10	10	10					
	A	B	C(A)	D(B)	E(D)	F(E)	G(C)					
30,19	a	b	b	c	c	d	e	e	f	f		
(G)	7	6	7	7'	7'	6	6	6	7	7		
	A	B	*A	C(*A)	*A'	B'(A)	D(C ³)	E ³ *A	C'	*B ³ *A		

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
167,15	a 10	b 10'	b 10'	a 10	a 10	c 10	d 10'	d 10'	c 10	c 10		
(R)	A	B	C ² (A)	D	E(A/B ²)	F(E ⁴)	G	H ² (D)	I	J(E/B ²)		
(G)	A	B	C ³ (A)	D	E ² (A)	B'	F	G(D)	H	I(B')		
(X)	A	B	C ³ (A)	D	E(B)	F(A)	G(A/E)	H(D)	G*	I(B/B')		
167,17	a 7'	b 7'	a 7'	b 7'	b 8'	c 8	c 8	b 8'	c 8	c 8		
(G)	A	B(A)	A	C	D(C')	E(A)	F(E ² B ²)	C'	G	H(D ²)		
167,22	a 10	b 10	a 10	c 10'	c 10'	b 10	b 10	d 10'	d 10			
(G)	A	B(A)	*B*	C	D(B)	E	F	G(E)	H(H ²)			
(W)	A	B(A)	*B*	C	D	E	F	G(E)	H			
(X)	A	B(A)	*B*	C	D(B)	E	F	G(F)	H			
(η)	A	B(A)	*B*	C	D	E	F	G(F)	H			
167,27	a 7	b 8	a 7	b 8	b 8	c 7	c 7	ddc 334	eee 334			
(G)	A	B	A	B'	C	D	E	FGH	IJK(B ²)			
167,30	a 10	b 10	a 10	b 10	c 10'	d 10	c 10'	d 10	d 10			
(R)	A	B	A	B*	C(B)	A'	B** ² (C ³)	D(C)	*A*(B ²)			
(G)	A	B	A	B*	C(B ²)	D(A)	C*	E	F			
(W)	A	B	A	B*	C	D(A)	*C*	E	F			

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
167,43	a 7	b 7	b 7	b 3	c 7'	c 3'	d 3	d 7	d 4	a 7	a 7	
(R)	A	B	A	B'	C	D	E	F	G	H	I(B ⁴)	
(G)	A	B(A ¹)	C	D	E	F	G	H	I	J	K	
(W)	A	B(A ³)	A*	C(B)	D	E	F	G	H	I(A ¹)	J	
167,52	a 10'	b 10'	a 10'	b 10'	c 5	c 7	d 7'	c 7	d 7'	c 7	c 7	
(R)	A	B(A)	C ³ (A)	D(A)	E(A)	F	G(D)	H(C)	I	J		
(G)	A	B(A)	C ⁴ (A)	D(A)	E	F	G(D)	H(A)	I(C)	J(F ⁴)		
(X)	A	B(A)	C ⁴ (A)	D(A)	E	F ³ (B)	G	H(A)	I(C)	J(F ⁴)		
167,53	a 7	b 7'	a 7	b 7'	b 7'	a 7	a 7	b 7'	a 7			
(R)	A	B	A	B	C	D	E	F(C ⁴)	G(C)			
(X)	A	B	C(B)	D(C ²)	D'	D''	E(C)	F ² (A/D ³)	G ² (E/C ³)			
167,56	a 8	b 8	a 8	b 8	b 8	c 8	c 8	c 4	c 4	d 10	d 10	
(G)	A	B	C	D(B)	E(D)	F	G	*D*	H	I	J(A/B/D)	
(X)	A	B	C	D	E(D)	C*	F	B*	G	H	I(A/B/B ²)	
167,59	a 10	b 10	b 10	c 10	c 10	d 10'	d 10'	a 10	a 10			
(R)	A	*A*	B	C(B)	D ³ (A*)	E(B)	F(C)	G(E ⁴)	H(B ²)			
(G)	A	B	C(B ¹)	D	E	F	G(C)	H	I			

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Comtessa de Dia (end of 12th or beginning of 13th c.)

46,2 a a a a b a b
 10' 10' 10' 10' 10' 10' 10'
 (W) A B(A) A A B C(A) D(A⁴) B

Raimbaut de Vaqueiras (fl. 1180-1205)

392,2 a b b a d d c
 10 10 10 10 10 10' 10'
 (R) A B C D E(C) F

392,3 a b b a d d c e c
 10 10 10 10 10 10' 10' 10' 10'
 (R) A B A B C^(2A) D(A⁵) E(A/C³) F(C³) G(F²) H(F/C³) I(F²)

392,9 a a b a b a a a a
 4 4 4 4 4 4 4 4 4 4
 (R) A B C D D A B C D E A* *D

b a a a a a a a a
 4 4 2 2 4 2 2 4 4 4
 A* *D E E A** D' E E A** D''

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
392,13	a 10 A	a 10 B	b 10' C	c 10 D(C)	c 10 E	b 10' A*(C')	d 10 D	d 10 E*				
(R)												
392,18	a 7 A	b 7 B	b 7 B'	a 7 C	c 7' D	d 7 E(B)	d 7 F(C/A)	c 7' G(C/C')	e 7 D	e 7 E(B)	f 7 F(C/G)	f 7 G(C/C')
(R)												
392,24	a 8 A	b 8 B(A)	b 8 C(B/A')	a 8 A*	c 8 D	c 8 B'	d 8 C*	d 8 A*	e 8 A	e 8 B	f 8 C**	f 8 A*
(R)												
392,28	a 10 A	b 10 B	b 10 C(A')	a 10 D(B)	c 10 E(B')	c 10 C	d 10 F	d 10 G				
(R)												

Peire Vidal (fl. 1183-1204)

364,4	a 10 A	b 10 B	b 10 C	a 10 D	c 10 E	c 10 C*	d 10 F(E)	d 10 G				
(R)												
(G)	A	B(A)	C	D	E	F	G	H				
(X)	A	B(A)	C	D	E(D)	F(C)	G(E)	*G*(E)				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
364,7	a	b	a	b	c	c	d	d	e			
(R)	7 A	7 A*	7 A	7 A*	10' B	10' B*	10 C	10 C*	10 D(C)			
364,11	a	b	b	a	a	b	c	c	d	d		
(R)	7 A	7 B	7 C	7 D	7 E	7 F(B)	7' G	7' H	7 I	7 J(D ³)		
(G)	A	B	C	D	E	F	G	H	I	J(A/C ²)		
(X)	A	B	C(A ¹)	D	E	F	G	H	I(B ²)	J(A ¹)		
			C(A ²)	D	E	F	G	H	I	J(A ¹)		
364,24	a	b	b	a	b	b	c	c	d	d		
(R)	6 A	6 B	6 C	6 D	6 E	6 *E	6 E'	6 F	6 G	6 H(E ²)		
364,30	a	b	b	a	c	c	d	d				
(R)	8 A	8 B ^(2A)	8 C	8 D	8 E(B ²)	8 F	8 G	8 H				
364,31	a	b	b	a	c	c	d	d				
(R)	8 A	8 B	8 A*	8 C(B ³)	8 D	8 *C'	8 C''	8 E(B ³)				
364,36	a	b	b	a	c	c	d	d				
(R)	10 A	10 A'	10 B	10 C(A)	10 D(B)	10 E	10 F(B)	10 G				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
364,37 (G)	a 7'	b 7 B	b 7 A'	a 7' C	c 7 D	d 7 E(B ²)	d 7 F	c 7 G	c 7 H(D)			
364,39 (R) (G) (W)	a 8 A A A	b 8 B B B	b 8 C C C	a 8 D D D	c 8 E E(D ²) E	c 8 F F F(C)	d 8 G G G(D ²)	d 8 B' H ² (F) H(B ³)				
364,40 (G)	a 10' A	b 10' B	a 10' C(A)	b 10' D	c 10' E	c 10' F ² (B/ C ²)	b 10' G(D/D ³)					
364,42 (R)	a 10' A	b 10' B	c 10' C	d 10' D	e 10' E(D)	f 10' F(E)						
364,49 (W)	a 10 A	b 10 B	b 10 C(A)	a 10 D	c 10 E	c 10 F	d 10 C	d 10 D				

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Guillem Magret (...1196-1204...)

223,1	a	b	b	a	c	c	d	e	e	e	f
(W)	7	7	7	7	7	7	7'	8	8	8	8
	A	B	C(A)	D(C)	E ² D/B ² C	*B	F	G(D ²)	H(E ²)	I(*B/C)	

223,3	a	b	a	b	c	d	d	e	e	e	
(W)	10	10'	10	10'	10	10'	10'	8	8	8	
	A	B	C	D(B ²)	*C*	E(*C)	F(E)	F'	G(F ²)		

Peire Raimon de Toloza (fl. 1180-1221)

355,5	a	b	b	c	d	e	e	d	d	d	e
(G)	7'	7	7	7'	7	7'	7'	7	7	7	7'
	A	B	*A	C	D(A)	E(*A ²)	F	B'	F*	G	

Perdigó (fl. 1192-1212)

370,9	a	b	b	a	c	d	d	e	e	e	
(G)	10	10	10	10	10	10	10	10'	10	10'	
	A	B	C(A)	D(C)	E(D)	F	G	H	I		

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
370,13	a 10 A	b 10 B	b 10 C	c 10' D	c 10' E	d 10 F ^(3D)	d 10 G ^(F⁴)	a 10 H	a 10 I ^(G²)			
(G)												
370,14	a 10 A	b 10' B	b 10' C	a 10 D ^(B)	c 8 E	c 8 F	d 8 G	d 8 H ^(3A)				
(G)												
(X)	A	B ^(3A)	C ^(4B)	D ^(A)	E	[....]		J				

Aimeric de Peguilhan (fl. 1190-1221)

10,12	a 10 A	b 10 B ^(A)	b 10 C	a 10 D	c 10' E ^(B³)	c 10' F ^(C²)	d 10 G ^(3D)	d 10 F'				
(G)												
10,15	a 10 A	b 10 B	b 10 C	a 10 D	c 10' E ^(2D)	c 10' F ^(3A/E²)	d 10 G ^(4E)	d 10 G'				
(G)												
10,25	a 10 A	a 10 B	a 10 A	a 10 B*	b 10' C	b 10' D	b 10' E	b 10' C ^{*(B**2)}				
(R)												
(G)	A	B	A	B*	C	D	E	F ^(C)				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
10,27	a 10	b 10	b 10	a 10	a 10	c 10	c 10					
(G)	A	B	C	D	D'*	E ³ C ³	F(D)					
10,41	a 8	b 8	b 8	a 8	c 7'	c 7'	d 10	d 10				
(G)	A	B(A)	C(A)	D(B)	A'	A'*	E	F(A' ²)				

Raimon de Miraval (fl. 1191-1229)

406,2	a 8	b 8	b 8	a 8	a 8	c 7	c 7	d 7	d 7			
(R)	A	B	C(A ²)	B'	D(A ²)	E	F(A')	B'	G(B')			
(G)	A	B	A	B	C ³ A ²	D(C ²)	E(B)	F	G			
406,7	a 7	b 7	b 7	a 7	a 7	b 7	a 7	a 7	b 7	a 7		
(R)	A	A*	A	A*	B	C	A*	B	C	A*		
(G)	A	A*	A	A*	B	C	A*	B	C	A*		
406,8	a 7	b 7	a 7	b 7	c 7	c 7	d 8	d 8				
(R)	A	B(A)	A	B	C(A)	D	A'	E(A)				

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

406,9 (R)	a 7 A	a 7 B	b 7 C	b 7 D	c 7' E	d 7 A'	d 7 C*	c 7' F				
406,12 (R)	a 7 A	b 7 B	b 7 C(A ³)	a 7 B*	c 7 D	d 7' E(C ⁴)	d 7' E	c 7 F ³ (B)	c 7 G			
406,13 (R) (G)	a 8 A A	b 8 B B	b 8 C ³ (A) A'	a 8 B' B'	b 10 D C	b 10 E(B) D(A ³)	c 10 F ³ (B/B) B''	c 10 F' B'''				
406,14 (R)	a 8 A	b 8 B	b 8 A	a 8 B	c 7' C(B ²)	c 7' C	d 10 D(C ⁴)	e 6' E(C ³)	e 10' F(D ³)			
406,15 (R)	a 6 A	b 6 B(A)	b 6 C(A ³)	a 6 D	a 8 D*	b 8 E	c 10 F(C/D ⁴)	c 10 G ³ (D)				
406,18 (R)	a 8 A	b 7' B	b 7' C(A)	c 8 D	c 8 E	d 7' F(D ²)	d 7' G	c 10 H				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
406,20	a 8 A A	b 8 B B	b 8 A* A	a 8 B* B	c 8 C C	c 8 A** D(A ³)	d 8 D B'	d 8 E E				
(R) (G)												
406,21	a 8 A	b 8 B	a 8 A	b 8 B	c 10' C	c 10' D	c 10' C	c 10' D				
(R)												
406,22	a 7' A	b 5 B	b 7 C	a 7' D	c 7 A*(B)	c 7 E(B ³)	d 10 C'	d 10 F(D/C')				
(R)												
406,23	a A	b B	b A	c B*	d C(B ³)	d D(A ³)	c E(B ³)					
(R)												
406,24	a 8 A	b 8 B(A)	b 8 A	a 8 B	c 7' C(B ³)	c 7' D(A ³)	d 10 E	d 10 A*				
(R)												
406,28	a 8 A	b 8 B	b 8 C	a 8 D	c 7 E	c 7 F	d 10 G	d 10 H(C/F/F ³)				
(R)												

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
406,31 (R)	a 8 A	b 8 B	b 8 C	a 8 B	c 7' D	d 8 E	d 8 D*	c 7' F				
406,36 (R)	a 8 A	b 7' B ^{(2)A}	b 7' C	a 8 D	c 7 E	c 7 F(A)	d 8 G(D')	d 8 H(D)				
406,39 (R)	a 8 A	b 7' B	b 7' C(B)	a 8 D(B)	c 8 E(C ³)	d 8 F	d 8 G	c 8 H(C)				
406,40 (R)	a 7' A	b 7 B	c 7 B	c 7 C	d 7 D	d 7 E	b 7 F	e 7' G				
406,42 (R)	a 7 A	b 7 B	b 7 C ^{(3)A}	a 7 A	c 7' D ^{(3)B}	c 7' D'	d 7 C	d 7 E ^{(3)C/B}				
406,44 (R)	a 7 A	b 7' A*	b 7' A**	a 7 B(A)	c 10' C	c 10' B'*	d 8 D(B)	d 8 E(B ⁰)				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
406,47	a 7'	b 7	a 7'	b 7	b 7	c 5	d 7	d 7	a 7'			
(R)	A	B	A	B	B**	C	B''	B'***	D(B ³)			

Gui d'Uissel (...1195-96...)

194,3	a 8	b 8'	b 8'	a 10	a 10	c 10'	c 10'	d 10	d 10			
(G)	A	B	C	D(A ⁴)	E(B ³ /A ⁴)	F	G(D ³)	H(F ³)	G*			
194,6	a 8	b 8	b 8	a 8	b 8	a 8	c 6	c 6	d 6	d 6		
(G)	A	B	C	D(B ²)	D*(A ⁴)	C'	E	C''	A*	F		
194,8	a 10	b 10	b 10	a 10	a 10	c 10	c 10	d 8	d 8			
(W)	A	B	C	D	E	*A'	F	G	G*			
194,19	a 10	b 10	b 10	a 10	c 10	c 10	d 10	d 10				
(G)	A	B ^(3A)	C	D	A'	E	F	G(C')				

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Monge de Montaudo (...1193-1210)

305,6 a b b c c d d e e
 8 10 10 10 10 10 10 10 10
 (R) A B(A) A' A''*(B³) C(A/A²) D(A) E D' E*

305,10 a a a b b b b
 (80,37) 8' 8' 8' 8 8 8 8
 (R) A B(A⁵) C(A) D *B* C* E *C' E*

Guillem Ademar (fl. 1195-1217)

202,8 a b b c d d
 7' 7' 7' 7' 8 8
 (R) A B *A* C^{(3)B} D E(B²)

Peirol (fl. 1188-1222)

366.2 a b a b c c d d
 7 5 7 5 8 8 8 8
 (R) A B C(B) D *C* E(B/ *C^{**})
 (E²)

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
366,3 (G)	a 10' A	b 10' B ^(3A)	b 10' *A	c 10 B*	c 10 C	d 10' D ^(4A)						
366,6 (G)	a 7 A	b 6' B	a 7 A	b 6' B*	a 7 C	b 6' D	a 7 E	b 6' F	b 6' G			
366,9 (R) (G)	a 7 A A	b 7 B B	b 7 C(A ³) A	a 7 B' B*	c 7 D C	d 5' C' D(B ³)	d 7' B* E	c 7 E ^(3B/C) F ^(2E)				
366,11 (G)	a 7 A	b 7' B	a 7 A	b 7' C ^(3B)	a 7 D	b 5' E	b 7' F	a 5 G				
366,12 (G) (X)	a 7' A A	b 7 B B	a 7' A A	b 7 B* B*	b 7 C C(A ²)	a 7' D D	a 7' E E					
366,13 (G)	a 10 A	b 10 B	b 10 C(A ⁴)	c 10' D	c 10' E	a 10 F	d 10 G(D/A ²)					

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
366,14 (G)	a 6 A	b 6' B	a 6 A	b 6' B*	a 6 C	c 6 D	c 6 E	a 6 F(B ²)				
	366,15 (G)	a 5' A	b 5' B	a 5' C	b 5' D	a 5' A	b 5' B	a 5' C	c 5 E(D)	c 5 F	b 5' C	c 5 D
366,19 (R)	a 7' A	b 7 B	a 7' A	b 7 B	b 8 C	a 7' C*	b 7 D(B ³)	a 6' E ³ (C/B ⁵)				
	366,20 (R)	a 10' A	b 10 B	a 10' A	b 10 B	c 8' C(A ²)	d 10 E	d 10 F				
366,21 (G)	a 10 A	b 10 B	b 10 C	c 10 D(A ³)	c 10 A	d 10 B	d 10 C*					
	366,22 (G)	a 7 A	a 5 B	b 7' C(A ²)	a 7 D(A/C)	a 7 E	a 5 G(E ²)	a 7 H				

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

366,26	a	b	a	b	a	b	a	a	b	a	b	a	b
(G)	7' A	4 B	7' A	4 B'	7 C	5' C*	7 C	5' C**	7 C	5' C**	7 C	5' C**	7 C
366,29	a	b	a	b	b	c	c	d	c	c	c	d	d
(G)	7 A	7 B	7 C(B)	7 D	7 B	7 E	7 F	7 *F*	7 G(D)	7	7	7	7
366,31	a	b	b	c	c	d	d	d	d	d	d	d	d
(G)	10' A	10 B	10 C(B)	10 A'	10 C	10' A''	10' B'	10' B'	10' B'	10' B'	10' B'	10' B'	10' B'
366,33	a	b	b	c	c	a	d	d	d	d	d	d	d
(G)	8 A	8 B	8 C(A)	8 D(B)	8 E	8 *A*	6' F(E)	6' G(*A*)	6' G(*A*)	6' G(*A*)	6' G(*A*)	6' G(*A*)	6' G(*A*)

Uc Brunet (...1185...)

450,3	a	b	b	a	c	c	c	c	c	c	c	c	c
(R)	10 A	10 B	10 *A**	10 C	10 D	10 E	10 E	10 E	10 E	10 E	10 E	10 E	10 E

n-C # 1 2 3 4 5 6 7 8 9 10 11 12

Albertet de Sestaro (fl. 1194-1221)

16,5a a 10 A b 10 B(A⁴) a 10 C(A³) b 10 E(B⁵) c 10' F(E⁶) d 10 G b 10 E(B⁵) c 10' F(E⁶) d 10 G c 10' I(D¹)
 (W)

16,14 a 10' A b 10 B(A²) b 10 C(A³) a 10' D(B⁴) c 10 E b 10' G d 10' H(A³)
 (W)

16,17a a 7 A b 7' B a 7 A' b 7' B b 7' C^{(2)B} c 10' D c 10' E c 10 F(E⁷)
 (X)

Pistoleta (fl. 1205-28)

372.3 a 10 A b 10 B a 10 A b 10 B c 10' C d 10 E d 10 F
 (X) A A B B C C E E F F
 (O) A A B B C C E E F F

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Cadenet (1st 3rd of 13th c.)

106,14	a	a	a	b	b	c	c	d				
(242,64)	7'	7'	7'	7'	3'	7'	7	5	5'			
(R)	A	A	B	C	D	*C	F(B ¹)	**C				
(EI)	7'	7'	7'	7'	3'	7'	7'	7'				
	A	A	B	C	D	C	F(B ²)	*C*				

Pons de Capdoill (fl. 1190-1237)

375,14	a	b	a	b	c	d	d	c				
(W)	10	10	10	10	10'	10	10	10'				
	A	A*	A	A*	B	C	A*	D(B ⁴)				
375,16	a	b	b	a	c	c	d	d				
(G)	8	8	8	8	8	8	10	10				
	A	B	A	*B*	C(³ *B*)	D	E(³ A)	F				
375,19	a	b	b	a	c	c	d	d				
(G)	8	8	8	8	8'	8'	8	8				
	A	B	C(B ²)	D(A ⁴)	E	F(D ³)	G(D ³)	H(A ³)				

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

375,27 a b a b c d d c d d
 10 10 10 10 10' 10 10' 10' 10 10
 (R) A B A B* C C D D E E F F G G
 (X) A B(A) A' B' C C D D E E F F G(C³)

Blacasset (fl. 1233-42)

96.2 a b b c c d d e e
 8 8 8 8 8 7' 10 10 10
 (W) A B A' C D B' A'' E(A'²) A*

Aimeric de Belenoi (fl. 1216-43)

9,13a a b b c c d d c c
 6 6 6 6 6 10' 10' 10 10
 (R) A B(A²) C(A) D *B*(A) E F(A/D) G(F)

Pons d'Ortafas (...1184-1246)

379.2 a b b a c d d c c
 7 7 7 7 7' 7 7' 7' 7'
 (R) A B A B B* C A B' B' B'

P-C # 1 2 3 4 5 6 7 8 9 10 11 12

Uc de Saint Circ (fl. 1217-53)

457,3 a 7 a b 7 b 7 c 7 c 7 d 7 e 7
 (G) A B A C D E F(E²) G H(E)

457,26 a 10 a b 10 b 10 c 10 d 10 c 10' 10' E(A/B^{*3})
 (G) A B A B^{**} C D

457,40 a 10 a b 10 b 10 c 10 d 10 d 10 d 10
 (G) A B(A²) A B B^{*} C(A/A²) D *C D*

Peire Cardenal (...1205-1272...)

335,7 a 8 b 8 a 8 c 8 d 8 d 8 d 8
 (242,51) 8 B A C D E C A^{**} E'
 (R) A B C D E C A^{**} E'

335,49 a 10 b 10 b 10 c 10 d 10 d 10' 10'
 (404,11) 10 A B C D B^{*} C^{*} E
 (R) A B C D B^{*} C^{*} E

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
335,67	a	b	a	b	c	c	d	d				
(R)	10 A	10 B	10 A	10 B	10' C	10' D(A')	10 B*	10 *B(*C)				

Daude de Pradas (...1214-1282...)

124,5	a	b	b	c	d	d	a					
(W)	7' A	8 B	8 C(A ²)	7' D	8 E(A')	8 F(E)	7' G(E)					

Guiraut Riquier (1254-92)

248,1	a	b	c	b	d	e	f					
(R)	7 A	7 B(A)	7 C	7 B*	7 D(A)	7 E	7 *A					
248,2	a	a	b	a	a	b	b	c	c	d	d	
(R)	6 A	6 B	6 C	6 A	6 B	6 C*	6 D	6 E	6 D*(C* ³)	6 F(D ²)	6 G	
248,5	a	b	b	a	c	c	d	c	d			
(R)	10 A	10 B	10 A	10 B	10 A'	10 B	10' C	10 D	10' E(D)			

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,6	a 7	b 7'	a 7	b 7'	c 7	c 7	d 7	d 7				
(R)	A	B(A')	C	D(A)	*A	C*	E(4*A)	F				
248,7	a 7'	b 7	a 7'	b 7	c 3	c 3	d 2'	d 5'	d 2'	e 7	e 7	
(R)	A	B(A)	A	B	C(B')	D	*D*	E	F(B)	G	H(B')	
									f 7'	f 7'	g 7'	I(B/D')
										G*(F')	*E*	
248,8	a 7	b 7	a 7	b 7	c 7	d 7	d 7	c 7	e 7'			
(R)	A	B(A)	A*	B	C(A)	D(B)	E(B')	B*	F(A**)			
248,10	a 8	b 8	b 8	a 8	c 7	c 7	d 10	d 10				
(R)	A	B(A)	B'*	C(A)	B'*	C*	D(A)	E(A)				
248,12	a 7	b 7	b 7	a 7	c 7	c 7	ú 7	d 7	e 7'	e 7'		
(R)	A	B(A')	A	B	C	D(A)	*D*	E(B)	C'	F(D')		

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,13	a	a b	b	c	d	d	e	e				
(R)	10 A	4 6 B	10 C	10 D(B)	10 E(D)	10 F(D)	10 G	10 B*(E/F')				
248,18	a	b	b	c	d	d	c					
(R)	10 A	10 B(A)	10 A	10' B*	10 C(B²)	10 A	10' B'					
248,19	a	b	b	a	c	d	d	e	e			
(R)	7 A	7 B	7 C	7 A	7' B*	7 D(C²)	7 E	7 F	7 G³(F/A²)			
248,21	a	b	a	b	b	a	a	b				
(R)	7 A	7' B	7 A	7' B	7' C(A)	7 D	7 E(C¹)	7' B				
248,23	a	b	b	a	c	c	d	d				
(R)	7 A	7' B	7' C	7 []	7 *C*	7 D	7 E⁴(C)	7 F				
248,24	a	b	b	a	c	d	d	c	e	e	f	f
(R)	6 A	6 B	6 C	6 D	6' E	5 F	5 D*(E¹)	6' F'	6 G³(C)	6 E'	6 F''	6 H

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,26	a 5'	b 5	a 5'	b 5	a 5'	b 5	a 5'	b 5	c 5'	c 5'	d 5	
(R)	A	B	C	D(C)	A	B	C	D	E	*B'	F(C')	
248,27	a 6	b 6	b 6	a 6	c 6	c 6	d 6	d 6	e 6	e 6	d 3	
(R)	A	B	C ^{(3)A}	D(A/B ³)	E	F	G ^{(2)F/C}	B*	H(G')	I ^{(2)A/B³}	D'	
248,29	a 10	b 10	b 10	c 10	d 10	d 10	e 10					
(R)	A	B	A	B	C	A	B					
248,30	a 10	b 10	a 10	b 10	c 10	c 10	d 10'	d 10'				
(R)	A	B	A	B*	C	D	E(D)	B'				
248,31	a 7	b 7	b 7	a 7	c 7	d 7	d 7	e 7	e 7			
(R)	A	A*	A	A*	B	C ^{(3)B}	D	E ^{(2)A}	F ^{(3)B}			

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,53 (R)	a 7 A	ab 34 BC	b 7 D(B ²)	a 7 E ² (C/B)	c 7 F	d 7 G(C ²)	c 7 H	e 7 I(E)	e 7 J ³ (E/A ²)			
248,55 (R)	ab 34 A	ab 34 B	ab 34 A	ab 34 B	cd 34 C	d 3 D(A)	e 7 E	e 7 F ² (B ³)				
248,56 (R)	a 7 A	b 7 B	a 7 A	b 7 B	c 7 C	d 7 D ³ (C/A)	d 7 E	c 7 F ³ (D)	c 7 B			
248,57 (R)	a 10 A	b 10 B	b 10 A	a 10 B	c 10 C	c 10 D	d 10 *A*	d 10 E ⁴ (C)				
248,58 (R)	a 10' A	b 10' B ² (A)	c 10' A	d 10' B	e 10' C	f 10' D	g 10' E(A ²)	h 10' F(A/C/B ³)				
248,60 (R)	a 7 A	b 7 A*	b 7 B(A ²)	a 7 C(B)	c 7 D	d 7 E ³ (B)	c 7 F	d 7 G(C ²)				

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,61	a	b	b	a	c	c	d	d				
(R)	7	7'	7'	7	7	7	7	7				
	A	B	C	D(B/B ²)	E(C/B ²)	F	G	H ³ (F/F/E ³)				
248,62	a	b	a	b	c	d	e					
(R)	7	7	7	7	7	7	7					
	A	B	A	B	C	D	E(B)					
248,63	a	b	b	a	c	d	c	d				
(R)	10	10	10	10	10'	10	10'	10				
	A	B	A	B	C(A ³)	D	E	F(C/B ²)				
248,65	a	b	a	b	a	b	a	b	c	c		
(R)	7	7'	7	7'	7	7'	7	7'	7	7		
	A	B	A	B	C(A ²)	D	*C	F(D)	D'	D'*		
248,66	a	b	a	b	a	c	d	c	d	c		
(R)	7	7'	7	7'	7	7	7'	7	7'	7		
	A	B	A	B	C(A ³)	D ⁽³ B)	E	D	E	F(B ³)		
											(I, III, V)	
	D	E	D	E	F	A	B	A	B	C		
												(II, IV, VI)

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,67 (R)	a 4 A	b 6 B	c 4 C	d 6 D	b 4 A	a 6 B	d 4 C	c 6 E	b 5 F	b 5 G(E ³)	e 7 H	e 7
248,68 (R)	a 7 A	b 7 B	b 7 A	a 7 B	c 7 C(A)	d 7 D(A ¹)	e 7 E ⁽² D/A ¹)	e 7 F	d 7 G(C)			
248,69 (R)	a a 3 3 A B	b 6 C	a a 3 3 D A'	b 6 C*	a a 3 3 A B	b 6 C	a a 3 3 D A'	b 6 C*	a 6 E(A ¹)	b 6 *C'*		
248,71 (R)	a b [a 4 6 A	c b 10 B	b a 10 A	d c 10' B	e d 10 C	e d 10 D	d c 10' E(C)	d c 10' F(B ²)				
248,78 (R)	a 7' A	b 7 B	a 7' A	b 7 B	b 7 C	a 7' *A	b 7 B*(C ³)	c 7' **A*	c 7' D(A ²)			
248,79 (R)	a 7 A	b 7 B	b 7 A	a 7 B	c 7 C	c 7 D	d 7 E	d 7 F(B)	e 7 G(B/B ³)			

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
248,80 (R)	a 7 A	b 7 B(A)	a 7 A	b 7 B*	c 7 C	d 7 D	d 7 E(D)	c 7 F	e 7 G(E)			
248,82 (R)	a a 8 A	b b 8 B(A)	b a 8 A	a b 8 B	a b 8 B*	b a 8 C(B**)	a a 8 D(C)	b b 8 E(A')	(I, III, V) (II, IV, VI)			
248,83 (R)	a 8 A	b 7' B(A)	b 7' C(A ²)	a 8 A*	c 7 D(A ²)	c 7 E(A)	d 10 F	d 10 G(A* ²)				
248,85 (R)	a 5' A	b 5' B(A ³)	c 5' C	a 5' A	b 5' B	c 5' C	c 5' D	b 5' E(C ³)				
248,87 (R)	a 7 A	b 7 B(A ²)	b 7 A	a 7 B	c 7 C	d 7 D(A)	c 7 E(B)	b 5' F	b 5' G(D)			

248,89 a 10 A B(A) b 10 B(A) b 10 A c 5 C c 5 C c^c 51 D d 7 F(C²)

Matfre Ermengau (1288-1322)

297,4 a 7' A b 7 B c 7' C(B³) b 7 C* a 7' A c 7' C d 7 D³(C) b 7 C* d 7 E(B³) c 7' C'

Anonymous

461,9 a 7 A b 7 B b 7 C a 7 D c 7' E³(B) d 7 F(D) d 7 G e 7 I e 7 J

461,12 a 7 A + o A + c A + o a 7 A a 7 B b 6' B c 10 C c 6 D c 8 E(C)

461,13 a 8 A b 8 B(A) a 8 A' a 8 B* b 8 C a 8 D(B) b 8 B**

P-C #	1	2	3	4	5	6	7	8	9	10	11	12
461,102 (W)	a 7' A	b 7 B	b 7 C	c 7' D	c 7' E	a 7' F ³ (C/A ²)	d 7 E*	d 7 G	e 7' H ⁴ (D/E ³)	e 7' C*(B ⁵)	f 10 I(D ²)	f 10 J(E ³)
461,150 (W)	a 7' A	b 7' B	b 7' A	a 7' B	c 8 C	c 8 D	d 8 E(A')	d 8 F(C ²)				
461,152 (W)	a 6 A	a 3 B	b 6 C(A ²)	b 3 D ³ (C)	c 6' E(C ²)	c 6' F	d 3 G	d 6 E'	e 6' *E'	f 6 H(C ²)	f 6 **E	e 6' e
461,197 (W)	a 8 A	b 8 B(A)	a 8 A	b 8 B	c 8 C(A')	d 8 D(C)	e 8 E					

APPENDIX III

Tonal Features

This appendix contains information on tonal features in the group of songs used as the sample for Chapter IV. The + sign is used for songs where the final was deemed to be functionally related to the tonal characteristics in the song as a whole. The - sign indicates songs where the final seemed unrelated to the tonality of the rest of the song, and the combination +/- is used for ambiguous cases.

P-C#	Ms.	Final	Ambitus	Function of Final
Jaufre Rudel				
262,2	R	C	8 C-c	+/-
262,2	W	G	8 G-g	+/-
262,2	X	C	9 C-d	+/-
262,3	R	C	9 C-d	-
262,5	R	C	8 A-a	+/-
262,6	R	G	9 E-f	+
Marcabru				
293,13	W	D	10 C-e	+
293,18	R	D	6 C-a	+/-
293,30	R	a	8 G-g	+/-
293,35	W	a	10 D-f	+/-
Richart de Berbezill				
421,1	G	F	9 B-c	+/-
421,1	W	D	9 F-g	+/-

P-C#	Ms.	Final	Ambitus	Function of Final
421,2	G	C	8 C-c	+/-
421,2	W	G	8 G-g	+/-
421,2	X	C	8 C-c	+/-
421,3	X	G	8 C-c	+/-
421,1	W	C	9 C-d	+/-

Berenguier de Palazol

47,1	R	c	9 F-g	-
47,3	R	D	9 C-d	+
47,4	R	G	8 F-f	+/-
47,7	R	F	8 D-d	-
47,11	R	a	9 F-g	-
47,12	R	e	9 F-g	+/-

Bernart de Ventadorn

70,1	R	F	8 C-c	+
70,1	G	F	8 C-c	+
70,1	W	C	8 G-g	+
70,6	R	F	7 C-b	+/-
70,6	G	G	8 C-c	+/-
70,7	R	G	7 F-e	-
70,7	G	D	8 C-c	-
70,7	W	G	8 F-f	-
70,12	R	G	8 F-f	+
70,12	G	C	8 B-b	+
70,16	R	G	6 F-d	-
70,16	G	C	6 B-g	-
70,23	R	E	7 D-c	-
70,23	X	D	8 D-d	+/-
70,31	G	D	8 C-c	+/-
70,31	W	G	9 G-a'	+/-
70,36	R	F	7 D-c	+
70,36	G	a	6 F-d	+
70,41	R	D	8 D-d	-
70,41	G	D	8 D-d	-
70,41	W	-	9 F-g	-
70,43	R	D	9 C-d	+

P-C#	Ms.	Final	Ambitus	Function of Final
70,43	G	D	9 C-d	+
70,43	W	D	9 C-d	+

Guiraut de Borneill

242,45	R	D	7 D-c	+/-
242,51	R	D	9 C-d	-
242,64	R	D	8 C-c	+
242,69	R	G	10 G'-b	+/-

Folquet de Marseille

155,1	R	G	12 D-a'	+
155,1	G	C	9 B-c	+
155,5	R	D	9 C-d	+/-
155,5	G	F	9 C-d	+/-
155,10	R	D	9 C-d	+/-
155,10	G	D	9 C-d	+/-
155,10	W	G	9 F-g	+/-
155,14	R	F	9 C-d	-
155,14	G	D	9 C-d	+
155,18	R	D	9 C-d	+
155,18	G	D	9 C-d	+
155,22	R	E	8 C-c	-
155,22	G	D	8 C-c	+/-
155,27	R	D	9 C-d	+/-
155,27	G	C	9 B-c	+

Arnaut de Marueil

30,3	G	G	9 F-g	+
30,15	R	C	9 C-d	-
30,16	R	D	8 C-c	+
30,17	R	a	9 C-d	+/-
30,19	G	D	9 C-d	+
30,23	R	G	12 C-g	+

P-C#	Ms.	Final	Ambitus	Function of Final
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Gaucelm Faidit

167,15	R	D	9 C-d	+
167,15	G	D	9 C-d	+
167,15	X	D	9 C-d	+
167,22	G	D	9 B-c	+
167,22	W	C	9 B-c	+
167,22	X	C	9 B-c	+
167,22	η	-	10 B-d	-
167,30	R	G	8 E-e	+
167,30	G	D	10 C-e	+
167,30	W	D	10 C-e	+
167,32	R	G	9 F-g	+/-
167,32	G	E	12 A-e	-
167,32	X	G	13 C-a'	-
167,37	R	D	9 C-d	+
167,37	X	G	11 D-g	-
167,43	R	G	8 F-f	-
167,43	G	F	12 B-f	+/-
167,43	W	D	13 A-f	+/-
167,52	R	G	9 C-d	-
167,52	G	D	11 A-d	+
167,52	X	D	9 C-d	+
167,56	G	D	9 C-d	+
167,56	X	D	9 C-d	+

Raimbaut de Vaqueiras

392,2	R	G	9 C-d	+/-
392,3	R	D	9 C-d	+
392,9	R	C	8 C-c	+
392,13	R	b	9 C-d	-
392,18	R	D	11 C-f	+
392,24	R	G	9 G-g'	+
392,28	R	G	11 C-f	-

P-C#	Ms.	Final	Ambitus	Function of Final
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Peire Vidal

364,4	R	F	9 E-f	+/-
364,4	G	D	10 B-d	-
364,4	X	F	10 E-g	+
364,11	R	C	9 C-d	+
364,11	G	C	14 G'-f	+
364,11	X	C	14 G'-f	+
364,30	R	E	10 C-e	-
364,36	R	a	10 F-a'	+/-
364,39	R	C	10 C-e	-
364,39	G	C	10 B-d	-
364,39	W	G	9 F-g	-
364,40	G	C	10 B-d	+
364,49	W	C	10 B-d	+

Aimeric de Peguillan

10,12	G	E	9 D-e	+/-
10,15	G	D	11 C-f	+
10,25	R	D	10 C-e	+
10,25	G	D	11 C-f	+
10,27	G	C	9 B-c	-
10,41	G	F	8 F-f	+

Raimon de Miraval

406,2	R	D	9 C-d	+
406,2	G	D	9 C-d	+
406,7	R	G	7 F-e	+
406,7	G	G	7 F-e	+
406,9	R	G	10 F-a	+
406,13	R	G	10 F-a	+
406,13	G	G	9 F-g	+
406,15	R	C	8 C-c	+
406,20	R	D	8 C-c	+
406,20	G	D	9 C-d	+
406,22	R	D	8 C-c	+
406,24	R	F	6 E-c	+

P-C#	Ms.	Final	Ambitus	Function of Final
406,31	R	c	10 F-a'	+/-
406,39	R	G	8 E-e	+
406,42	R	G	7 C-b	-
406,47	R	D	8 C-c	+

Gui d'Uissel

194,3	G	c	10 G-b'	+
194,6	G	C	8 C-c	-
194,8	W	C	9 C-d	+/-
194,19	G	a	9 G-a'	-

Peirol

366,3	G	C	8 C-c	-
366,6	G	D	9 C-d	+/-
366,9	R	D	7 C-b	+
366,9	G	D	7 C-b	+
366,12	G	D	9 G-a	+
366,12	X	a	9 D-e	+
366,14	G	a	8 D-d	-
366,19	R	G	9 C-d	+
366,21	G	C	9 C-d	+/-
366,26	G	G	8 C-c	+
366,31	G	G	6 F-d	+

Pons de Capdoill

375,14	W	F	9 E-f	+
375,16	G	C	10 B-d	+
375,19	G	G	9 F-g	+
375,27	R	C	10 B-d	+
375,27	X	F	10 E-g	+

P-C#	Ms.	Final	Ambitus	Function of Final
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Guiraut Riquier

248,1	R	G	9 C-d	+/-
248,5	R	D	9 C-d	+
248,8	R	D	7 C-b	+
248,13	R	D	9 C-d	+
248,21	R	D	9 C-d	+
248,26	R	G	8 G-g	+/-
248,30	R	G	8 C-c	-
248,44	R	D	9 C-d	+
248,48	R	D	9 C-d	+
248,55	R	G	9 G-a'	+
248,58	R	D	9 C-d	+
248,62	R	D	9 C-d	+/-
248,66	R	F	8 C-c	+
248,69	R	D	9 C-d	+
248,79	R	D	8 C-c	+
248,83	R	D	8 C-c	+

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