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# *JE NE SÇAY LEQUEL M'A PLUS CONTURBÉE.* A CLASSIFICATION OF LATE MEDIEVAL CONTRATENORS WITH A ‚NEW' CONTRATENOR BY MATTEO DA PERUGIA AND A REFLECTION ON HIS *SE JE ME PLAING*

by Pedro Memelsdorff

Forty years after Paul Zumthor's and Bernard Cerquiglini's reflections on *mouvance* and *variance*, it may still be useful to remember that if the *Nouvelle philologie* had a somewhat lesser impact on Italian than on French or American musicology, it was partly because of the early studies on semi-learned poetry by Italian philologists such as Vittorio Santoli.[1] He discussed, later followed by Armando Balduino and Domenico De Robertis, some of the ‚new' concepts of textual mobility and speculated on the cohabitation of more and less textualized elements within the same poems.[2] This implied the superimposition of different methodological approaches in their analysis, such as traditional text criticism and a new criticism based on the concepts of non-authoriality, mobility, and equivalence of witnesses. Such a superimposition, in last instance, equated textual criticism with the history of transmission.

As reminded by Balduino, Italian philologists of the 1960s considered 14th-century musical poetry as one of the clearest examples of such a hybrid semi-learned repertoire.[3] Indeed, when Giuseppe Corsi edited the corpus of this repertoire in 1970 in his *Poesie musicali del Trecento*,[4] he almost exactly followed Santoli's precepts: his edition was not stemmatic but diplomatic and diacritical; it favoured the historical and geographical contextualization of witnesses, and essentially refused the customary collation. As is well known, *Poesie musicali* deeply influenced Italian philology, and so Zumthor's and Cerquiglini's novelties were not all that surprising either to Italian philologists or musicologists of the time. The only real novelty was the extension of *mouvance* and *variance* beyond the boundaries of popular or semi-learned texts, thus the (new) *mise en question* of the authoriality and authoritativeness in – for instance – learned medieval traditions.[5]

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[1] Paul Zumthor, *Essai de poétique médiévale*, Paris: Seuil, 1972 (Poétique); Bernard Cerquiglini, *Éloge de la variante. Histoire critique de la philologie*, Paris: Seuil, 1989; Vittorio Santoli, *I canti popolari italiani. Ricerche e questioni*, Florence: Sansoni, 1940; new expanded edition, Florence: Sansoni, 1968; Alberto Cirese, „Vittorio Santoli", in: Gianni Grana (ed.), *Letteratura italiana. I critici*, vol. 5, Milano: Marzorati, 1969, 3648–3658.

[2] Armando Balduino, *Manuale di filologia italiana*, Florence: Sansoni, 1979, 336–339; Domenico De Robertis, „Introduzione", in: Elisabetta Benucci, Roberta Manetti and Franco Zabagli (eds.), *Cantari novellistici dal Tre al Cinquecento*, Roma: Salerno, 2002, IX–XXXVIII.

[3] Balduino, *Manuale di filologia italiana* (see n. 2), 337.

[4] Giuseppe Corsi (ed.), *Poesie musicali del Trecento*, Bologna: Commissione per i testi di lingua, 1970.

Based on this discussion – and on Margaret Bent's and Maria Caraci Vela's studies of 1981 and 2005 respectively[6] – in 2008 I suggested the re-examination of some phenomena concerning the transmission of Italian Trecento repertoires, such as cadential ornamentation in madrigals or other musical parameters often deemed as ‚secondary‘, such as ligaturing, written ficta, or text underlay.[7] It was not difficult to verify the greater mobility of these parameters within the comparatively stable transmission of the host repertoires, and so I suggested a new concept, the ‚areas of *mouvance*‘, to define variable aspects within stable traditions resulting neither from ‚diffraction‘ nor from possibly evolving originals.[8] These ‚areas of *mouvance*‘ also included forms of added polyphony such as *divisi*, *triplum*, and *secundus* or *alius contratenor*, which, as is well known, pertain to practically the entire repertoire circulating in 14th- and early 15th-century Europe and crowd manuscripts of all kinds. A general mapping of this particular ‚area of *mouvance*‘ is still missing, however, and systematic discussions addressing it are relatively recent.[9] Moreover, some related questions still deserve in-depth scrutiny, such as a possibly performa-

[5] There has recently been an illuminating discussion that challenges the concept of ‚poesia per musica‘ as a late 19th-century anachronism, theorized by philologists of Risorgimento. According to this view, Giosuè Carducci and others presented ‚poesia per musica‘ as the exception to an alleged medieval ‚poesia pura‘ (thus ‚divorced‘ from music). See Lauren Jennings, „Nuove osservazioni sulla trasmissione letteraria della cosiddetta ‚poesia per musica‘ italiana del Trecento“, and Davide Checchi, „I versi della musica. Il problema dell'autorialità letteraria nel repertorio dell'Ars nova italiana“, papers read at the conference „Musica e poesia nel Trecento italiano. Verso una nuova edizione critica dell'ars nova“, sixth international seminar of medieval musicology „Clemente Terni“, Florence, Fondazione Ezio Franceschini, December 2nd and 3rd, 2013 (the whole programme of the seminar can be consulted at http://www.fefonlus.it/images/stories/pdf/Seminario_musica_2013.pdf, [08.09.2014]).

[6] Margaret Bent, „Some Criteria for Establishing Relationships Between Sources of Late-Medieval Polyphony“, in: Iain Fenlon (ed.), *Music in Medieval and Early Modern Europe. Patronage, Sources and Texts*, Cambridge: Cambridge University Press, 1981, 295–317; Maria Caraci Vela, *La filologia musicale*, vol. 1, Lucca: Liberia Musicale Italiana, 2005, 71–74 and 125–127.

[7] „Interparametricità“, unpublished paper read at Certaldo, Centro Studi sull'Ars nova italiana del Trecento, June 17th, 2008.

[8] On ‚diffraction‘ cf. Caraci Vela, *La filologia musicale* (see n. 6), 211; on evolving originals, ibid., 116–120, 144, and 228.

[9] Pedro Memelsdorff, „*Lizadra donna.* Ciconia, Matteo da Perugia and the Late Medieval Ars Contratenor[is]“, in: Philippe Vendrix (ed.), *Johannes Ciconia, musicien de la transition*, Turnhout: Brepols, 2003, 233–278, also published in *Studi Musicali* 31 (2002), 271–306 (this version cited hereafter); Signe Rotter-Broman, „Was There an Ars Contratenoris in the Music of the Late Trecento?“, *Studi Musicali* 37 (2008), 339–357; Pedro Memelsdorff, „Ars non inveniendi. Riflessioni su una straw-man fallacy e sul contratenor quale paratesto“, *AMl* 81 (2009), 1–22; Margaret Bent, „Naming of Parts. Notes on the Contratenor, c.1350–1450“, in: M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens (eds.), *Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn*, Turnhout: Brepols, 2009, 1–27.

tive origin of some of these forms of polyphony, be it aural or editorial,[10] or the degree of textuality or authoriality ascribed by copyists to added polyphony. It may be argued, for instance, that while the quantity and variety of alternative contratenors could seem to hint at their performative origin, the stability of concordant witnesses of each version, conversely, tends to undermine or at least weaken this view. Most cases seem indeed more complex and possibly ‚mixed': that is, contratenors perhaps originating in aural or editorial performance seem to have undergone fuller textualization through the process of written transmission.[11]

The present study will focus on one special case, the reworkings of Matteo da Perugia, which I have already addressed on several occasions – including Liège, Oxford, and Berkeley.[12] Here I will summarize my previous work, newly ordered and supplemented (first) by broader theoretical reflection, that is, a general categorical classification of added or replaced contratenors, as well as (secondly) by the analysis of two particular cases of reworking, one of which thus far neglected. The aim is to further clarify a matter that promises to reveal fundamental aspects of musical *poiesis* and reception in late Trecento and early Quattrocento Italy.

## *1. A Classification of Contratenors*

Any categorical classification of contratenors added to or replaced in late Trecento and early Quattrocento polyphony needs to take into account a number of methodological problems. One among them is terminological: for, as has extensively been discussed in the past,[13] Italian sources of the time often use the term ‚contratenor' to denote different types of voices in the counterpoint, including texted or non-texted, high- or low-range voices that share their *ductus* with the tenor; idiosyncratic voices that share their *ductus* with no other voice; or imitative second upper voices that share their range and *ductus* with the cantus.[14] A further problem is logical: several parameters that would seem seminal to our understanding of contratenors – such as structure, style or scribal ascriptions – may or may not be interrelated, thus multiplying the number of possible subcategories.

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[10] The difference between aural and editorial performance is complicated by the manifold relationships between them: the recollection of heard versions may have influenced how the copyist notated the music, just as it might have affected the composer himself in setting it. I am not sure whether it is possible to understand Trecento musical sources and texts if one separates the descriptive and prescriptive components (as seems to intend Oliver Huck, *Die Musik des frühen Trecento*, Hildesheim: Olms, 2005, 12). Our analysis of scribal error – and areas of mouvance – attempts to take these issues into account.

[11] In this regard they may match the transmitted repertoires of the late Trecento tout court. Cf. Huck, *Die Musik des frühen Trecento* (see n. 10), 5; Caraci Vela, *La filologia musicale* (see n. 6), 80.

[12] Memelsdorff, „*Lizadra donna*" (see n. 9), passim; idem, „*Modo peruscino.* Matteo da Perugia's Reworkings", lecture at All Souls College, Oxford, February 29th, 2000; idem, „Implicit Theory. Matteo da Perugia and the Ars Contratenoris Ante Litteram", Ernest Bloch lecture at the University of California, Berkeley, April 16th, 2010.

[13] Suffice it here to quote pioneering texts such as Kurt von Fischer, *Studien zur italienischen Musik des Trecento und frühen Quattrocento*, Bern: Haupt, 1956, and idem, „Les compositions à trois voix chez les compositeurs du Trecento", in: Bianca Becherini (ed.), *L'Ars nova italiana del Trecento. Primo Convegno internazionale, 23–26 luglio 1959*, Certaldo: Centro di Studi, 1962, 18–31.

This considered, a classification of contratenors added to or replaced in late Trecento and early Quattrocento polyphony can be summarized as follows: Pieces may be transmitted with or without a contratenor. If transmitted without a contratenor, sources might or not preserve hints of its former existence and loss.[15] Conversely, pieces may be transmitted with one or several different contratenors. If transmitted with one contratenor, sources may implicitly ascribe it to the composer of the cantus and tenor, explicitly ascribe it to another composer, or not ascribe it at all. The first case occurs, for instance, when contratenors are derived through canonic techniques from other voices, such as cantus or tenor. The last case, in turn, is not always easy to determine, for we often ignore the graphic conventions – or codicological background – that would confirm a reliable although tacit scribal ascription. Moreover, some current historiography tends to grant less authoriality to contratenors than to corresponding and contextually ascribed cantus–tenor pairs.[16] As I have suggested elsewhere, and will demonstrate again in the following, this assumption is not totally unproblematic.[17]

At any rate, in all these cases, contratenors may or not be structurally essential (a question to be explored shortly), and they may or may not share their style with cantus and tenor. Finally, pieces may be transmitted with several different contratenors, or contratenors may be transmitted without matching cantus–tenor (C–T) pairs. All of these possibilities are shown in Table 1.

Regarding the contrapuntal structure, the categories ‚essential' and ‚inessential' are not intended here in the sense introduced by Andrew Hughes, refined by Margaret Bent, and currently in use in Anglo-Saxon historiography.[18] That is, here the category of ‚essential' contratenors includes not only those contratenors that occasionally exchange functions with the tenor or cover unresolved cantus–tenor fourths but also those labelled by Michael Scott Cuthbert as

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[14] Compare, for instance, the terminology in MSS *Pan, Man, Bov* or *ModA* (see the list of MS sigla at the end of this study). Cf. also Bent, „Naming of Parts" (see n. 9), passim; Signe Rotter-Broman, *Komponieren in Italien um 1400. Studien zu dreistimmig überlieferten Liedsätzen von Andrea und Paolo da Firenze, Bartolino da Padova, Antonio Zacara da Teramo und Johannes Ciconia*, Hildesheim: Olms, 2012, 80, where an updated bibliography on compositional techniques of late Trecento and early Quattrocento music can be found on the pages 441–463.

[15] On a possibly lost contratenor of Bertrand de Ferragut's *D'ire et de dueyl*, see below, pp. 35–36.

[16] Rotter-Broman, „Was There an Ars Contratenoris?" (see n. 9). Cf. also Andrew Westerhaus, „A Lexicon of Contratenor Behaviour. Case Studies of Equal-Discantus Italian Motets from the MS Bologna Q.15", *PMM* 18 (2009), 113–140.

[17] Memelsdorff, „Ars Non Inveniendi" (see n. 9), 18–21; idem, „*Lizadra donna*" (see n. 9), 294–295; cf. also below, pp. 33–34.

[18] Andrew Hughes, „Some Notes on the Early Fifteenth-Century Contratenor", *M&L* 50 (1969), 376–387; Bent, „Naming of Parts" (see n. 9), passim.

Table 1: Late Trecento and early Quattrocento contratenors and their polyphonic context

| Transmission of piece | Contratenor ascription | Contratenor structure | Contratenor style |
|---|---|---|---|
| 1. With no contratenor | | | hints of loss |
| | | | no hints |
| 2. With one contratenor | a. to same composer as C–T | essential | like C–T |
| | | | unlike C–T |
| | | inessential | like C–T |
| | | | unlike C–T |
| | b. to another composer | essential | like C–T |
| | | | unlike C–T ⑤ |
| | | inessential | like C–T |
| | | | unlike C–T |
| | c. not explicit | essential | like C–T ① |
| | | | unlike C–T ② |
| | | inessential | like C–T ③ |
| | | | unlike C–T ④ |
| 3. With several contratenors | a. to same composer as C–T | essential | like C–T |
| | | | unlike C–T |
| | | inessential | like C–T |
| | | | unlike C–T |
| | b. to another composer | essential | like C–T |
| | | | unlike C–T ⑥ |
| | | inessential | like C–T |
| | | | unlike C–T |
| | c. not explicit | essential | like C–T |
| | | | unlike C–T ② |
| | | inessential | like C–T ③ |
| | | | unlike C–T ④ |
| 4. Contratenor transmitted alone | yes | | |
| | no | | |

‚musically essential', which „add movement and interest to some of the more static sections of the [cantus–tenor frame]".[19] It further includes contratenors that are particularly interactive with the hosting polyphony, or display revealing intertextual relationships with other pieces.[20]

As for the authorship of non-explicitly ascribed contratenors, in the category encircled in Table 1 as ① it seems safe to ascribe them to the composer of the cantus and tenor. Category ② poses some trouble, however, in that ‚essential' but style-alien contratenors may be explainable either as authorial choices or foreign additions. Category ③ seems indifferent, while ④, as ②, poses trouble again, in that ‚inessential' and style-alien contratenors may have been conceived together with cantus and tenor, or added at any later time. There is a difference between categories ② and ④, however: category ② supposes the invention of a contratenor that, however stylistically different from the cantus–tenor dyad, is or feigns to be essential to the piece – thus requiring a complex analysis of the melodic and rhythmic profile of the cantus and tenor, their contrapuntal interaction, treatment of the poetic text, possible intertextual link to other pieces, and so on; category ④, conversely, might owe its stylistic alterity to a lack of interest – or skill – in adjusting the contratenor to the context, or to a geographic, sociological, cultural or chronological gap.

Examples of categories marked in Table 1 as ① and ③ are obviously countless; some cases of category ④ could be the contratenors for Ciconia's *O felix templum* in *Ox213*, Landini's *Poi che partir* in the *Mancini codex* or Landini's *Fortuna ria* in *Sev 5.2.25*.

Indeed category ④, more often than others, may be traced to performative origin or involvement – be this an aural performance or editorial initiative.[21]

Finally, the categories of the contratenors marked in Table 1 as ⑤ and ⑥ form the core of the present study. I will focus on contratenors that are variously ascribed or ascribable to Matteo da Perugia, which were added to or replaced parts of previous compositions.

## 2. *Matteo da Perugia*

Matteo's works comprise seven Gloria and two Credo settings, two motets, two Italian ballatas and as many as 24 French chansons – that is, the largest French chansonnier composed by a single Italian musician of the time.[22]

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[19] Bent, „Naming of Parts" (see n. 9), 11, calls these ‚integrated'. Cf. also Michael Scott Cuthbert, „The Nuremberg and Melk Fragments and the International Ars Nova", *Studi musicali* n.s. 1 (2010), 7–51, 12.

[20] An example of this type might be Paolo da Firenze's contratenor of *Souffrir m'estuet* in *Pit568*, fol. 80v.

[21] See above, pp. 29–30 and n. 10.

[22] This chansonnier contains five ballades, one canon, eight virelais, and ten rondeaux. The fragment on *ModA* fol. 47r, probably belonging to a third Italian ballata, is not counted here.

While the main source transmitting his works is the MS *ModA*,[23] some of them are contained in the fragment *Bern827* (which transmits part of one of the rondeaux),[24] the Boorman bifolio (*NY Boor*, which transmits Grenon's/Matteo's *Je ne requier*),[25] and the fragment *Parma75* (which may be the remains of a collection of his contratenors).[26]

In addition to these 11 sacred and 26 secular compositions, Matteo is credited with nine or ten contratenors composed for pieces by other composers.[27] Three are transmitted only by the Parma fragment (the contratenors for *Più chiar che 'l sol* by Antonello da Caserta, *Lizadra donna* by Johannes Ciconia, and *Par vous tenir* by Pierre Fontayne), and five by Codex *ModA* (the contratenors for *El non mi zova* by Bartolino, *Se vous n'estes* by Machaut, *Ore Pandulfum* by Blasius, *Je ne requier* by Nicholas Grenon and one for the anonymous *Tu mi solevi donna*).[28] Among these eight cases, only the contratenor for Grenon's *Je ne requier* has a concordance – in *NY Boor*, thoroughly discussed by Fallows, who suggested that another copy of the same contratenor was on the lost facing page of the Parma fragment.[29]

A ninth case is rather special and will be discussed at the end of this study: a poetic and musical citation of Machaut's ballade 23, *De Fortune*, embedded in the opening of Matteo's ballade *Se je me plaing*. The cited voices are cantus and tenor, but the contratenor – as far as we can tell from the extant sources – is newly composed (more on this below). Finally, a tenth case can only be hypothesized: as suggested by Anne Stone, Matteo may have composed a second contratenor for Bertrand de Feragut's *D'ire et de dueyl*, a piece in the Parma fragment. One has to consider, however, that the scribe seems to have transcribed the same contratenor twice, with a few variants, not ascribing either of them to Matteo. Therefore, while the hypothesis of a contratenor by Matteo contained in his exemplar seems supported by the context, that of Matteo's authorship of either of the surviving copies seems for the moment somewhat conjectural.

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[23] Cf. Anne Stone, *The Manuscript Modena, Biblioteca Estense, α.M.5.24. Commentary*, Lucca: Libreria Musicale Italiana, 2005, with thorough bibliography; Pedro Memelsdorff, „What's in a Sign? The ‚Bq' and the Copying Process of a Medieval Manuscript. The Codex Modena, Biblioteca Estense, α.M.5.24 (olim Lat. 568)", *Studi musicali* 30 (2001), 255–280.

[24] *Pour bel acueil*, concordance in *ModA*, fol. 44v; cf. Christian Berger, „‚Pour Doulz Regard ...' Ein neu entdecktes Handschriftenblatt mit französischen Chansons aus dem Anfang des 15. Jahrhunderts", *AfMw* 51 (1994), 51–77.

[25] David Fallows, „Ballades by Dufay, Grenon and Binchois. The Boorman Fragment", in: Ulrich Konrad (ed.), *Musikalische Quellen – Quellen zur Musikgeschichte. Festschrift für Martin Staehelin zum 65. Geburtstag*, Göttingen: Vandenhoeck & Ruprecht, 2002, 25–35.

[26] Cf. Stone, *The Manuscript Modena* (see n. 23), 56–60 and 101–108.

[27] Memelsdorff, „*Lizadra donna*" (see n. 9), 290–292.

[28] On *Parma75* cf. above, n. 26, and Pedro Memelsdorff, „*Più chiar che 'l sol*. Luce su un contratenor di Antonello da Caserta", *Recercare* 4 (1992), 5–22. On *Ore Pandulfum* cf. idem, „*Ore Pandulfum*. Il *contratenor* come glossa strutturale", in: Maria Teresa Rosa Barezzani and Rodobaldo Tibaldi (eds.), *Musiche e liturgie nel medioevo bresciano (secoli XI–XV)*, Brescia: Fondazione Civiltà Bresciana, 2009, 381–420; see further Lucia Marchi, „Intorno all'origine del codice T.III.2 della Biblioteca Nazionale Universitaria di Torino", *Recercare* 15 (2003), 7–37.

[29] Fallows, „Ballades by Dufay" (see n. 25), 30.

Table 2 shows all the contratenors ascribed or ascribable to Matteo da Perugia, composed for pieces by other composers, a peculiar repertoire that prompts a series of questions.[30]

Table 2: Contratenors by Matteo da Perugia

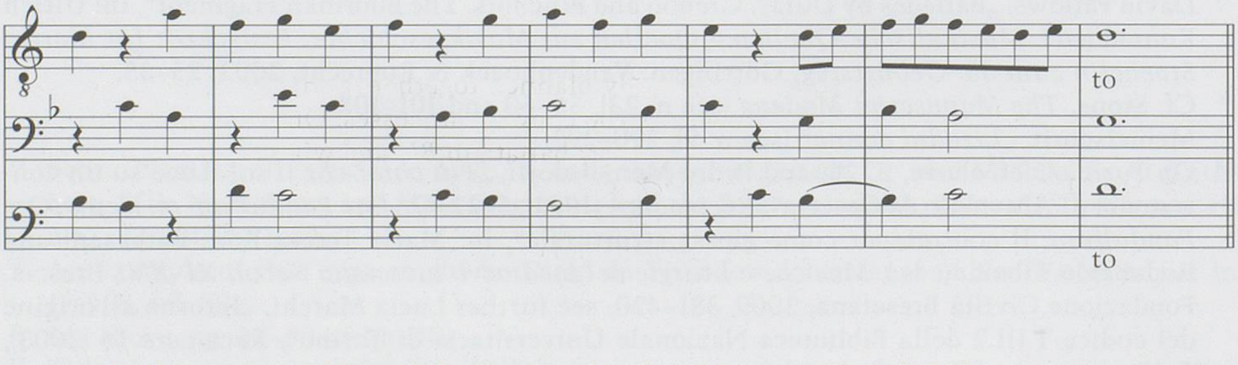
| Author of model | Title | Source | Concordances |
|---|---|---|---|
| Antonello | *Più chiar* | *Parma75* | |
| Ciconia | *Lizadra donna* | *Parma75* | |
| Fontayne | *Par vous tenir* | *Parma75* | |
| Machaut | *Se vous n'estes* | *ModA* | |
| Bartolino | *El non mi zova* | *ModA* | |
| Blasius | *Ore Pandulfum* | *ModA* | |
| Anon. | *Tu me solevi donna* | *ModA* | |
| Grenon | *Je ne requier* | *ModA* | *NY Boor* |
| Machaut | *De Fortune* (frag.) | *ModA* | |

How were these contratenors generated? As additions to pieces that Matteo knew as cantus–tenor dyads? Or as replacements of previous contratenors for pieces that he knew as three-part settings? Or as additional contratenors resulting in four-part settings?

The last hypothesis is easily rejectable, given that in almost all cases Matteo's contratenors are seemingly incompatible with other ones in cadential finals or extended drones. But the first two hypotheses are harder to evaluate; that is, in most cases it seems unclear whether Matteo knew two- or three-part versions of the pieces he reworked.

Exceptionally, as in the case of Antonello's *Più chiar che 'l sol,* the question may be answered by analysis.[31] Indeed, in the three-part version transmitted in the *Mancini codex* (Example 1), the end of the second section is built as an interactive three-part sequence, which includes a three-part hocket in bars 64–66 followed by its homophonic antithesis in bars 66–68 and an ornamented madrigal cadence in bars 69–70.

Example 1: Antonello da Caserta, *Più chiar che 'l sol* (end of *mutazioni*) *Man*, 68v–69r



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[30] See the discussion in Memelsdorff, „*Lizadra donna*“ (see n. 9), 290–292.

[31] Memelsdorff, „*Più chiar che 'l sol*“ (see n. 28), 8–12.

Further signs of three-part integration are the imitative seconds linking cantus and tenor on the one hand, and thirds linking cantus and contratenor on the other, both intervals making up the sequential melody in the top part. Thus, all in all it seems rather plausible that this contratenor was essentially planned together with the cantus–tenor dyad of the piece – and that it might ‚normally' have been transmitted with it.[32] In that case, Matteo's contratenor may have been intended as ‚alternative' to a known contratenor model, possibly composed by Antonello himself. Conversely, in all the other cases it seems much harder to assess Matteo's possible awareness of other (authorial or non-authorial) contratenors of the pieces he reworked.

There is one further case, however, in which Matteo's awareness of a previous contratenor seems apparent: one of his own Gloria settings.[33] The piece was copied on fols. 22v–23r of *ModA*'s old corpus, dated by Pirrotta and Stone to 1410–14, where it was heavily corrected by the scribe of the younger layer of the same manuscript, dated to the mid- or late 1420s.[34] Strikingly, the corrections only pertain to the contratenor of the piece, of which the younger scribe scratched away about sixty per cent, replacing it with alternative passages. Indeed fol. 23r, the page hosting the corrected contratenor, is technically a palimpsest, whose lower script is almost perfectly visible with UV light. Synoptic transcription of both contratenors is therefore possible, allowing for an analysis of their different interaction with the cantus–tenor dyad (see Appendices 1 and 2).

A few questions emerge: why did the younger scribe perform this correction? What is the difference between the two contratenors? Replacement parts prove to obey a few contrapuntal rules, which can be summarized as follows:

1. The upper contratenor tends to replace passages in which the lower one had sixths beneath the tenor that did not proceed by opposite motion to octaves or by oblique motion to fifths (see e.g. bars 21, 43, 60).
2. The upper contratenor almost systematically replaces unisons with the tenor (16 of 17 cases, see e.g. bars 44, 94 or 96).
3. Most strikingly, it replaces *all* exposed fourths (six cases, see e.g. bars 129–130), external parallels (eight cases, see e.g. bars 70–71) and bifocal dissonances between cantus and contratenor (passages in which both cantus

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[32] Of course, contratenors that were essentially planned together with corresponding cantus-tenor dyads may also have vanished during the copying processes. One case at issue may be Zacara's *Deduto sey*, transmitted as a three-part ballata in *BU* and without its contratenor in *Pz*. See Margaret Bent and Anne Hallmark (eds.), *The Works of Johannes Ciconia*, Monaco: L'Oiseau-Lyre, 1985 (Polyphonic Music of the Fourteenth Century 24), 215; Maria Caraci Vela, „Una nuova attribuzione a Zacara da un trattato musicale del primo Quattrocento", *AMl* 69 (1997), 182–185, 183; and Pedro Memelsdorff, *Faenza in Context* (volume in preparation).

[33] Partially transcribed as No. 13 in Kurt von Fischer and F. Alberto Gallo, *Italian Sacred and Ceremonial Music*, Monaco: L'Oiseau-Lyre, 1987 (Polyphonic Music of the Fourteenth Century 13), 63–67 and 270.

[34] Stone, *The Manuscript Modena* (see n. 23), 108–109.

and contratenor are consonant with the tenor, but in conflict with each other: one case, bar 18).

4. Finally, the new contratenor includes many more appoggiaturas than the previous one, and especially wider or more dissonant melodic leaps, including sevenths, tritones, and diminished fifths (see bars 2, 35, 38, 71, 73–74, 83, 90).

The conclusion, therefore, seems to be the following: in addition to some aesthetic differences such as appoggiaturas and melodic leaps, the new contratenor basically avoids all those devices resulting from a non- (or non-fully) regulated contrapuntal relationship between cantus and contratenor – that is exposed fourths, parallelisms, and bifocal dissonances. However: who composed the two contratenors?[35]

Some years ago I suggested that both may be ascribed to Matteo, given the absence of any evidence to the contrary and the good access that both scribes seem to have had to his works. Indeed, no codicological, palaeographical or philological reason seems fundamentally to distinguish Matteo's lower-layer Gloria setting on fol. 23r from any of his other pieces in *ModA*'s old corpus. Therefore, questioning his authorship of that lower-layer contratenor would imply questioning his authorship of the contratenors of all of his three-part pieces in *ModA*'s old corpus, that is, *Le greygnour bien*, *Le grant desir* and *Dame souverayne*. This is of course not impossible, though a tight rhythmic three-part interaction would seem to discourage the extrapolation of the contratenor of *Le greygnour bien*, and a similarly tight modal interaction would suggest the same for *Le grant desir*.[36] Moreover, and perhaps not surprisingly, the contratenors of these three pieces display frequent or very frequent sixths beneath the tenor and tenor–contratenor unisons, while large or dissonant contratenor leaps are extremely few.[37] Thus, they appear to share most of their contratenor style with the lower layer of the Gloria setting on fol. 23r.

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[35] On the hypothesis of a weak textuality of contratenors see Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 420–425; on that of a weak textuality of medieval repertoires in general see Anna Maria Busse Berger, *Medieval Music and the Art of Memory*, Berkeley: University of California Press, 2005.

[36] Maria Teresa Rosa Barezzani, „Una rilettura di *Le greygnour bien* di Matteo da Perugia", *Philomusica on-line*, 1 (2001), http://riviste.paviauniversitypress.it/index.php/phi/article/view/01-01-SG01/85 (08.09.2014); Pedro Memelsdorff, „*Le grant desir.* Verschlüsselte Chromatik bei Matteo da Perugia", in: Hans-Martin Linde and Regula Rapp (eds.), *Provokation und Tradition. Erfahrungen mit der Alten Musik*, Stuttgart: Metzler, 2000, 55–83.

[37] Sixths beneath the tenor occur twice in the contratenor of *Dame souverayne*, six times in *Le grant desir* and five in *Le greygnour bien*; unisons between contratenor and tenor occur six times in *Dame souvrayne* and as many as 14 and 32 times in *Le grant desir* and *Le greygnour bien* respectively; and, finally, although the use of appoggiaturas in the contratenor seems to set *Le grant desir* apart from the other two pieces, neither contratenor displays more than a very few large or dissonant melodic leaps. *Pres du soloil* (copied by the younger scribe and thus belonging to the later layer of *ModA*) has no unisons and only one short sixth (before an octave) beneath the tenor in bar 78.

Conversely, questioning Matteo's authorship of the upper-layer contratenor of that Gloria setting would imply reconsidering the copying programme of the scribe of the younger layer, who copied virtually only Matteo's works in gatherings I and V. This scribe accurately transcribed and proofread as many as thirty of Matteo's compositions, plus four of his contratenors; he apparently revised the accidentals of Machaut's *Se vous n'estes* and Blasius's *Ore Pandulfum* in gathering IV to adjust them to Matteo reworkings;[38] and he erased a whole folio in gathering II to make space for Matteo's *Pres du soloil.*[39] No other reason than assembling as many pieces by Matteo as possible – including his contratenors – seems to have prompted his work. Therefore, it seems hard not to believe that he restored the Gloria setting on fol. 23r with what he believed was a better version of Matteo's contratenor, taken from an exemplar different from that consulted by the previous scribe.

In summary, then, while some influences due to the preferences of both scribes themselves cannot totally be excluded, their accuracy, rationale and proximity to Matteo's œuvre would instead suggest that they derived their contratenors from different exemplars, both of which they deemed to be – and most probably were – ascribable to Matteo. In other words, we might have before us a rare case of a moving (or evolving) ‚original', a scenario which will prompt further reflections.

Before discussing them, however, let us briefly compare the rationale of the two Gloria layers with the corpus of Matteo's added or replaced contratenors for works composed by others.[40] Appendix 3 shows a sampler of these comparisons, randomly taken from Machaut's *Se vous n'estes*, Bartolino's *El non mi zova*, Antonello's *Più chiar che 'l sol*, and Blasius's *Ore Pandulfum*. As appears in these examples, Matteo's reworkings tend to share the tendencies observed in the upper contratenor of the Gloria setting; that is, Matteo's new contratenors, if compared to other three-part versions of the corresponding pieces, basically avoid or reduce to a minimum the sixths beneath the tenor, unisons between tenor and contratenor, and – above all – bifocals and outer parallels between contratenor and cantus. In other words, as in the Gloria setting, they reduce to a minimum dissonances or parallelisms issuing from the non- (or non-fully) regulated contrapuntal relationship between cantus and contratenor.

Moreover, a general table off *all* the comparable cases – that is, all the cases in which Matteo's contratenor can safely be linked to a relevant cantus–tenor frame, and compared to at least one other contratenor – shows that the same tendencies are thoroughly shared by the entire group (see table 3). That is, in all cases Matteo provides contratenors that not only are clearly different from any other known alternative (for instance in the choice of the range and the amount of appoggiaturas), but would also seem to follow the same non-explicit contrapuntal norms as does the upper contratenor of the Gloria setting. These are further summarized in the following list:

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[38] Memelsdorff, „What's in a Sign" (see n. 23), 271; idem, „*Ore Pandulfum*" (see n. 28), 383.

[39] Stone, *The Manuscript Modena* (see n. 23), 55; Pedro Memelsdorff, „Matteo da Perugia's French Petrarch", lecture at the Schweizerische Musikforschende Gesellschaft, Basel, November 14th, 2013.

[40] For an earlier discussion of this overview see Memelsdorff, „*Lizadra donna*" (see n. 9), 290.

1. Matteo's new contratenors avoid or reduce to a minimum exposed fourths or bifocal dissonances and
2. they avoid or reduce to a minimum outer parallels; thus
3. they are not only conceived as a counterpoint to the tenor, but to a cantus–tenor duet;
4. to do so, they often disregard the principle of melodic contiguity, using large or dissonant melodic leaps.

Table 3: Pieces with comparable contratenors by Matteo da Perugia

| Source | Contratenor compared and source | Attribution of C and T | Avoided parallelism | Avoided bifocal | Uncovered 4th |
|---|---|---|---|---|---|
| *Parma75* | *Più chiar che 'l sol* (*Man*) | Antonello | 13, 14, 15, 27, 69 | | 60 |
| | *Ligiadra donna* (*PC*) | Ciconia | 11 | 8, 36 | 5, 14, 15, 18, 41 |
| | *Par vous tenir* (*Ox213*) | Fontayne | 8 | | 11 |
| *ModA* | *El non mi zova* (*Rei, Sq*) | Bartolino | 21, 35, 36 | 12, 17, 25 | 2, 8, 19 |
| | *Se vous n'estes* (*MachE, Pan*) | Machaut | 12, 13, 17, 18 | 5, 27 | 18, 19 |
| | *De Fortune* (*MachE, Ch, Rei*) | Machaut | | 4 | 6 |
| | *Ore Pandulfum* | Blasius | 8, 11, 17, 26, 58 | 46 | |
| | Gloria | Matteo | 25, 32, 56, 70, 71, 98, 100, 131, 139, 179 | 2, 18, 168 | 16, 35, 36, 39, 129, 130 |

### 3. *Implicit Theory*

This rather consistent set of norms would seem to pose a case of ‚implicit theory‘,[41] which in turn prompts comparison with a number of late-medieval treatises – or rather, chapters of treatises – occasionally labelled as *Ars contratenoris*.[42] As is well known, these were copied in Italian and German sources some time after Matteo's career, from the mid-15th century on. Two of them were edited by Coussemaker as Anonymous VIII and XI;[43] others are known by textual incipits, such as: *Si enim quis* (now in London and Regensburg but originally from Trier or southern Germany);[44] *Consonancie contrapuncti* (now in Florence and probably Tuscan);[45] *Hic debemus notare* (now in Bergamo);[46] or *Natura delectabilissimum* (now in Regensburg).[47]

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[41] Carl Dahlhaus, „Was heißt ‚Geschichte der Musiktheorie‘?“, in: Frieder Zaminer (ed.), *Ideen zu einer Geschichte der Musiktheorie*, Darmstadt: Wissenschaftliche Buchgesellschaft, 1985, 8–39, 10. ‚Implicit theory‘ here simply denotes theory that is deducible from usage but not expressed in contemporary theoretical writings. See further Wulf Arlt, „Machauts Pygmalion Ballade mit einem Anhang zur Ballade 27 *Une vipere en cuer*“, in: Joseph Willimann (ed., in Zusammenarbeit mit Dorothea Baumann), *Musikalische Interpretation. Reflexionen im Spannungsfeld von Notentext, Werkcharakter und Aufführung. Symposion zum 80. Geburtstag von Kurt von Fischer, Zürich 1993*, Bern: Peter Lang, 1999, 23–49, 48.

[42] On this subject see Memelsdorff, „*Lizadra donna*“ (see n. 9), 282–286; and idem, „*Ars modernior*. Le avanguardie musicali italiane del primo Quattrocento“, in: Mario Ruffini and Gerhard Wolf (eds.), *Musica e Arti figurative. Rinascimento e Novecento*, Venezia: Marsilio Editori, 2008, 59–73, 65. Signe Rotter-Broman provides a commented list of texts and sources relevant to the Ars contratenoris issue in *Komponieren in Italien um 1400* (see n. 14), 67–73; Klaus-Jürgen Sachs, *Der Contrapunctus im 14. und 15. Jahrhundert. Untersuchungen zum Terminus, zur Lehre und zu den Quellen*, Wiesbaden: Steiner, 1974, 128–131.

[43] Edmond de Coussemaker, *Scriptorum de musica medii aevi nova series a Gerbertina, altera*, 4 vols., Paris: Durand, 1864–1876, repr. Hildesheim: Olms, 1963, vol. 3, 248, 409–410; cf. also Richard Joseph Wingell, *Anonymous XI. An Edition, Translation, and Commentary*, Ph.D. diss., University of Southern California, 1973. My emendation to both editions in „*Lizadra donna*“ (see n. 9), 283, notes 40 and 41.

[44] Coussemaker, *Scriptorum de musica medii aevi* (see n. 43), vol. 3, 462–466; London, British Library, MS Add. 34200 [*Lo9*], fol. 35r–v; *Re*, fols. 328–337. The text was copied in Trier, ca. 1450; cf. RISM B III.3, 54, and Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 67.

[45] Florence, Biblioteca Medicea Laurenziana, MS Plut. 29, 48, fol. 72r–v, dated by Di Bacco to Florence / Tuscany, about or after 1475; by Meyer to central Italy, before 1471. Cf. respectively Giuliano Di Bacco, *De Muris e gli altri. Sulla tradizione di un trattato trecentesco di contrappunto*, Lucca: Liberia Musicale Italiana, 2001, and RISM B III.6, 483; see Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 71.

[46] Bergamo, Biblioteca Civica „Angelo Mai“, MS MAB 21 (olim Sigma IV.37), fols. 38r–39r, dated by Meyer to Bergamo in 1487; cf. RISM B III.6, 434–435; Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 72.

[47] *Re*, fols. 338–344/355–363, esp. fols. 341–342 and 362; dated by Sachs and Rotter-Broman to southern Germany in the second half of the 15th century; cf. Klaus-Jürgen Sachs, *‚De modo componendi‘. Studien zu musikalischen Lehrtexten des späten 15. Jahrhunderts*, Hildesheim: Olms, 2002, 84; Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 67.

Despite a great variety in the chronology of their copying,[48] their patterns of transmission, and the formulation of the contrapuntal rules, these treatises or chapters of treatises share with each other some fundamental points regarding the behaviour of contratenors, including the following three:

1. Contratenors must avoid all bifocal dissonances;
2. they are said to be based on a pre-existing cantus–tenor frame, not just on a tenor;
3. they ignore the rule of melodic contiguity and indulge in large leaps.

In some cases, moreover (such as Anon. XI and the treatise *Hic debemus notare*), the texts expressly state that contratenors, if located beneath the tenor, „are called tenor“:

> You need to know that the contratenor, when beneath the tenor, is called tenor.[49] Thus they call that contratenor tenor, and all the above species take their harmony from it.[50]

To be „called tenor“ cannot mean anything else but to be subjected to the norms valid for the tenor counterpoint[51] – including the interdiction of fourths and parallels between cantus and tenor, that is, uncovered fourths or outer parallels between the cantus and a low-range contratenor.

The copies of these treatises have been generally dated between 1450 and 1480, and their geographic origin has been traced to Germany[52] or central/northern Italy.[53] The directionality of possible influences, finally, seems harder to reconstruct than has recently been claimed:[54] there may have been central European contrapuntal habits that influenced Italian practices – possibly together with other early ‚oltremontano' importations – and/or, conversely, there may have been Italian practices travelling north. In both scenarios, however, Matteo's case adds fundamental chronological information, which is the following: even assuming the newest datings of *ModA*'s gatherings I and V – that is, the late 1420s – Matteo's aesthetic seems to precede the supposed dating of the *Ars contratenoris* texts by several decades.[55] That is, either Matteo or his milieu received influences from an alien (for instance northern) contrapuntal practice – possibly not yet having explicit norms – and integrated them in their habits (for instance, reforming *ModA*'s Gloria); or else Matteo's milieu may itself have been responsible for, or at least to some extent have contributed to, the origin of this practice. In both cases the genesis of the phenomenon that was later described in the *Ars contratenoris* texts must be dated in the first two or three decades of the century, not after 1450.

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[48] This variety is shown with great detail by Rotter-Broman (*Komponieren in Italien um 1400* [see n. 14], 71), whose concern about the lack of a systematic formulation and exemplification within this group of texts seems rather irrelevant to the issues discussed here.

[49] „Et est sciendum quod contratenor in quantum est gravior tenore dicitur tenor“ (Anon. XI, fol. 35v).

[50] „Tunc ille contratenor dicitur esse tenor, a quo contratenore omnes species superiores accipiunt armoniam“ (*Hic debemus notare,* fol. 38r).

[51] *Contra:* Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 74–75; she agrees, however, on the implicit interdiction of outer parallels between cantus and low-range contratenors.

[52] Such as Anon. XI; *Natura delectabilissimum; Ad sciendum componere carmina; Contrapunctus est ars;* or *Prima regula contrapuncti* (respectively London, British Library, MS Add. 34200, fol. 35r–v; Regensburg, Bischöfliche Zentralbibliothek, Proskesche Musikbibliothek, 98 th. 4°, fols. 338–344 at 341–342 and 362; ibid., fols. 407–408; Wien, Nationalbibliothek, Cod. 3646, fols. 305r–v, 306r–307r, 312r–v; Tübingen, Universitätsbibliothek, Mc. 48, fols. 64v–67r).

[53] Such as Anon. VIII; *Hic debemus notare; Lo unisono si da; Unisonus dat;* or *Cum arbitratus* (respectively Florence, Biblioteca Medicea Laurenziana, MS Plut. 29, 48, fol. 72r–v; Bergamo, Biblioteca Civica „Angelo Mai“, ms. MAB 21, fols. 38r–39r; Bologna, Museo Internazionale e Biblioteca della Musica, ms. A 90, fol. 40r; ibid., fol. 40v; Arezzo, Biblioteca Consorziale della Città, ms. 216, fols. 14v–15r).

[54] Rotter-Broman, *Komponieren in Italien um 1400* (see n. 14), 75.

### 4. *Se je me plaing*

At any rate – as agreed by Günther, Stone, and many others – Matteo's contratenors are rather idiosyncratic, and were thus possibly recognizable not only to the scribes, but also to some or even most of Matteo's medieval listeners. This prompts reflections on one more piece, as a conclusion: *Se je me plaing*, Matteo's only known *ballade enté* that simultaneously quotes the text and music of a previous work.[56]

Let me first recall that two earlier (and anonymous) *ballades entés* must have circulated in Italy in the early Quattrocento, both of which borrow their refrains from incipits by Machaut. One of them is *Ma dame m'a congié donné* (*Codex Chantilly*, on fol. 14v), which ends with the incipit of Machaut's ballade 15, *Se je me pleing*. The other one is *Dame qui fust* (*Codex Reina*, on fol. 56v), which ends with the incipit of Machaut's ballade 23, *De Fortune*.[57]

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[55] On the stylistic assessment of both contratenors of *Ore Pandulfum* see above, n. 28.

[56] Lucy Cross and Ursula Günther first signalled the intertextual relationship between *Se je me plaing* and Machaut's *De Fortune* (on which more below) in Ursula Günther, sub voce „Matteo de Perusio", in: *NGroveD*, vol. 11, 830. Cf. further Yolanda Plumley, „Inter-textuality in the Fourteenth-Century Chanson", *M&L* 84 (2003), 355–377, 365–369 and eadem, *The Art of Grafted Song. Citation and Allusion in the Age of Machaut*, Oxford: Oxford University Press, 2013, 419–420; Elizabeth Eva Leach, *Guillaume de Machaut. Secretary, Poet, Musician*, Ithaca, NY: Cornell University Press, 2011, 316; Anne Stone, „Machaut Sighted in Modena. The Reception of French Lyrics in Italy ca. 1400", in: Yolanda Plumley, Giuliano Di Bacco and Stefano Jossa (eds.), *Citation, Intertextuality and Memory in the Late Middle Ages and Renaissance*, Exeter: Exeter University Press, 2011, 170–189, 187, where Matteo's contratenor is brilliantly described as a self-conscious imitation of Machaut's style.

[57] Both pieces discussed in Ursula Günther, „Zitate in Liedsätzen der Ars nova und Ars subtilior", *MD* 26 (1972), 53–68 at 55–56. See also Gilles Dulong, „La ballade 15 de Machaut, *Se je me pleing.* Un subtil détournement", *Analyse musicale* 50 (2004), 89–98; Elizabeth Randell Upton, „*Apres vos fais.* Machaut Reception as Seen Through the Chantilly Codex (F-CH 564)", in: Ann Buckley and Cynthia Cyrus (eds.), *Music, Dance, and Society. Medieval and Renaissance Studies in Memory of Ingrid G. Brainard*, Kalamazoo: Medieval Institute Publications, 2011, 189–210, 199–204. On stylistic features of the Machaut citation embedded in *Dame qui fust* see Stone, „Machaut Sighted in Modena" (see n. 56), 186.

Strikingly, Matteo's ballade displays both *entures* in succession, as it opens with the compound incipit *Se je me plaing de Fortune*. By so doing, he *quotes the quoted* and at the same time thematizes the technical and semiotic possibilities offered by different kinds of *enture*. Indeed, while only the words of Machaut's *Se je me pleing* are quoted in bars 3–6, both words and music of Machaut's *De Fortune* are quoted in bars 8–15 (see Appendix 4). Moreover: while the wordless, melismatic bars 1–2 allude to the *refrain* of Filippotto da Caserta's *En attendant souffrir m'estuet*, bars 3–4 allude to the melodic *incipit* of the same piece, further complicating the references of Matteo's beginning.[58]

At any rate, not *all* of Machaut's polyphony is quoted in bars 8–15, but only the cantus and the tenor. The contratenor segment, conversely, does not coincide with any of its known versions: neither with those in Machaut's main sources *MachA*, *MachB*, *MachC*, *Vg* (Ferrell 1), *MachE*, and *MachG*, nor with those in the *Codex Reina* – including the just mentioned *ballade enté Dame qui fust* – nor with the triplum transmitted by the *Codex Chantilly*.[59] Rather, it is a short, independent composition, which comparative analysis shows to be in line with the rest of Matteo's reworkings.[60] Indeed, a brief comparison with other surviving contratenors of *De Fortune*'s opening – for instance *MachE*, *Ch*, and *Rei*, synoptically transcribed in Example 2 – shows that Matteo avoids a bifocal in Machaut's bar 4, a dissonance between tenor and contratenor, and some fourths between cantus and contratenor in bar 6. That is, Matteo's alternative contains no such devices. Thus, even such a short section of contratenor corresponds to Matteo's canon and so may be safely considered – and was possibly perceived as – ‚his'.

This complex piece may therefore be considered as exceptional in one more regard, in that it contains a new contratenor composed neither for a piece by someone else; nor for a piece by Matteo himself; but for a foreign piece that Matteo *embedded* in his own. A series of final considerations will address this particular semiotic scenario.

The poetic incipit of the piece reads: *Se je me plaing de Fortune, j'ay droit* (if I complain about Fortune, I have the right to do so), and the story told is that of a *mal mariée* who, once her beloved has died, takes a new husband who proves disappointing. And so she states: *mort et amour m'ont mise en povre ploit* (death and love have trapped me), and finally asks herself: *je ne sçay lequel m'a plus conturbée* (I don't know which has harmed me more [love or death]).

In this frame, the opening sentence may be read at different levels. Literally, the poetic speaker – a woman, as in Machaut's *De Fortune* – asserts that „if I complain, I have the right to do so". At the same time, however, the Machaut citation at the words *De Fortune* adds to the phrase the sense: „if I complain

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[58] No references to Filippotto's *En attendant* are signalled by the above mentioned authors who studied the piece.

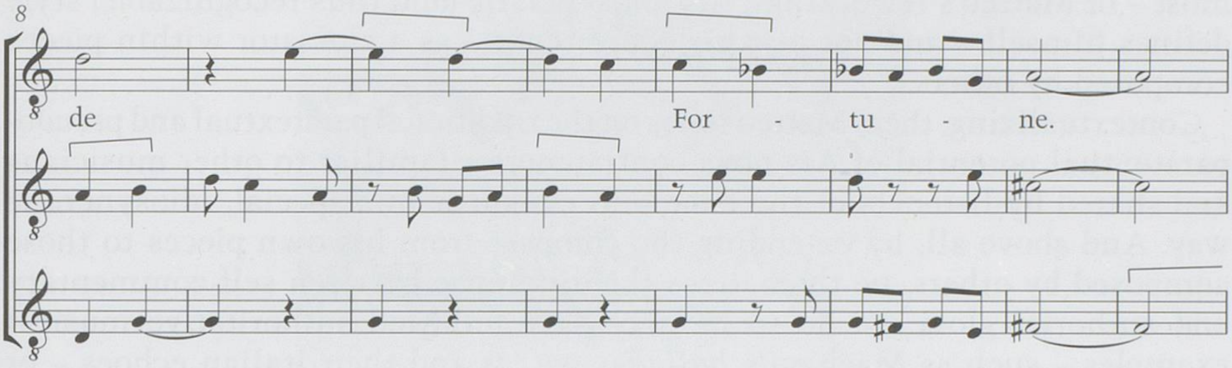
[59] Lawrence Earp, *Guillaume de Machaut. A Guide to Research*, New York: Garland, 1995, 309–310.

[60] See above, p. 40.

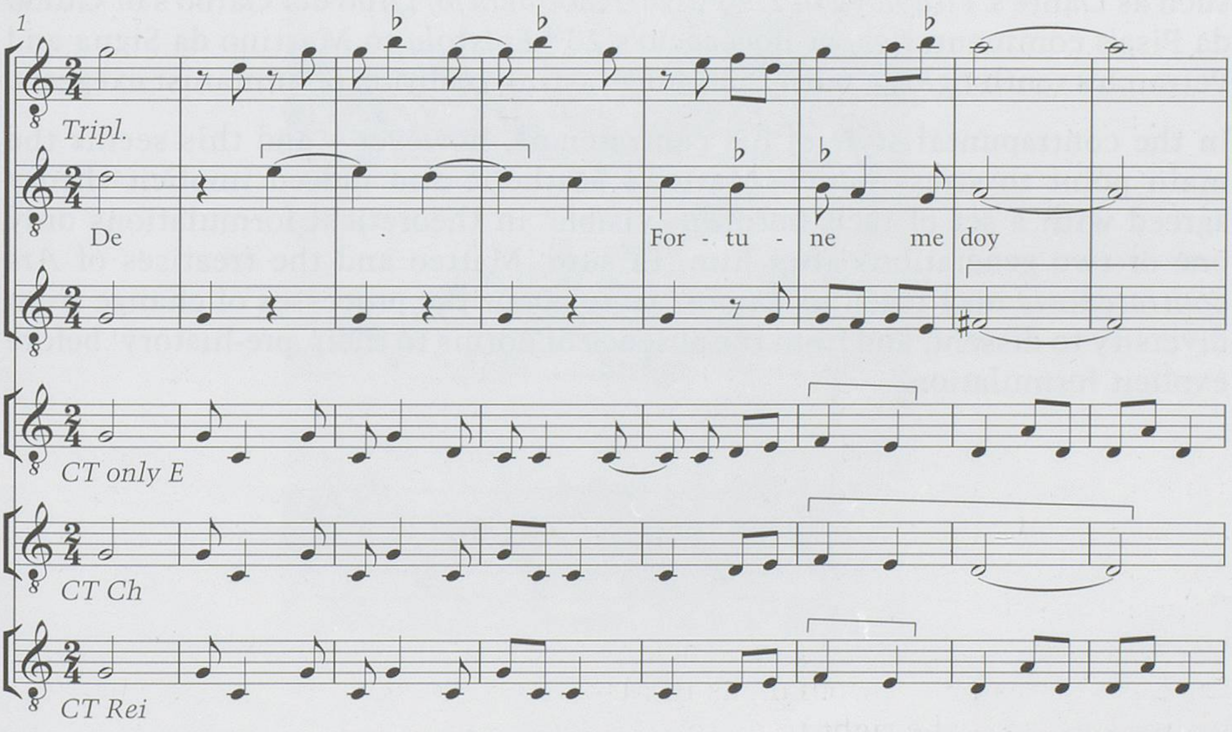
*singing ‚De Fortune'*, I have the right to do so". And, finally, the replacement of the contratenor within the citation adds still one more sense, namely: „if I complain singing *this version of ‚De Fortune'*, I have the right to do so", thus „if I sing *‚De Fortune' in this particular way*".

Example 2: Matteo, *Se je me plaing* (8–15) und Machaut, *De Fortune* (1–8)

Matteo, *ModA*



Machaut



Thus, on the one hand, Matteo places himself inside the piece sung by his *mal mariée* and, transforming it, has her say „I am singing this piece like Matteo wants it to be" or, in last instance, „I am singing as my author wants". The gesture reflects the traditional personification of the literary means – or even of the scribal tools – as thematized by Italian Stilnovo and transmitted by Petrarch and the Petrarchists until Matteo's time and beyond. It suffices to recall Guido Cavalcanti's personified pens and knives, who speak to the reader about the mood of the hand moving them;[61] or Petrarch's and Dante's ‚penne', ‚carte', or ‚parole mie';[62] or, more generally, the traditional setting of *congedi* in Italian canzonas and ballatas in the Tre- and Quattrocento.

On the other hand, however, the listener's identification of cantus and tenor as ‚real' pieces by Machaut isolates the contratenor as the only ‚fictional' element within that ‚reality' – or rather, as the fiction within the fiction operated by *this* new composition, thus identifiable with its new author, Matteo. By doing so, *Se je me plaing* exposes only more clearly what probably informs all – or most – of Matteo's reworkings: his idiosyncratic (and thus recognizable) style defines himself – and not just his contratenor – as a glossator within pieces composed by others.[63]

Contextualizing, then, Matteo relies on the traditional paratextual and pseudo-paratextual potential of Ars nova contratenors – familiar to other musicians and shared by listeners of the time – to exploit it in a special, idiosyncratic way. And above all, by extending the compass from his own pieces to those composed by others, he thematizes the difference between self-commentary and authorial gloss. To do so he may have followed authoritative musical examples – such as Machaut's *ballades entées* and their Italian echoes – or considered the literary tradition of self-commentaries and authorial glosses such as Dante's *Vita nova* or *De vulgari eloquentia*, Dino del Garbo's or Guido da Pisa's commentaries, or Boccaccio's 23rd *Epistola* to Martino da Signa and Petrarch's tenth *Egloga*, with their long-lasting tradition of humanist exegesis.

In the contrapuntal style of his contratenors, however – and this seems the main point to stress here – Matteo's aesthetic and indeed implicit theory agreed with a set of tacit norms – ‚visible' in theoretical formulations only one or two generations after him. In sum, Matteo and the treatises of *Ars contratenoris* may teach us *ex post facto* about the processes of change from diversity to dissent, and from the absence of norms to their ‚pre-history' before explicit formulation.

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[61] Guido Cavalcanti, *Rime*, ed. by Marcello Cicuto, Milano: Rizzoli, 1978 (repr. 1998), no. 18, 101.

[62] Francesco Petrarca, *Canzoniere*, 2 vols., ed. by Marco Santagata, Milano: Mondadori, 2004: canzone 23, vol. 1, 96–123; sonnet 61, vol. 1, 313–316; Dante Alighieri, *Rime*, ed. by Guido Davio Bonino, Milano: Mondadori, 1985, sonnet 31, 118.

[63] Memelsdorff, „*Ore Pandulfum*" (see n. 28), 417; idem, „Ars Non Inveniendi" (see n. 9), 18–21.

Appendix 1. *ModA,* 23r, detail

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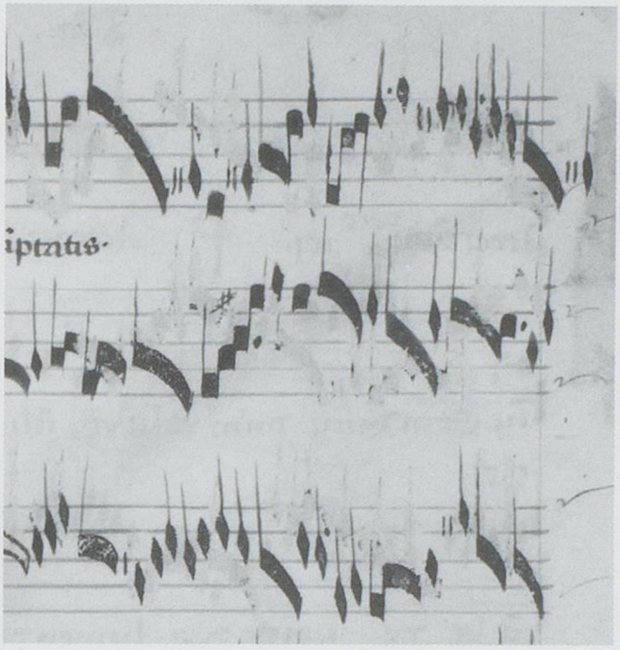
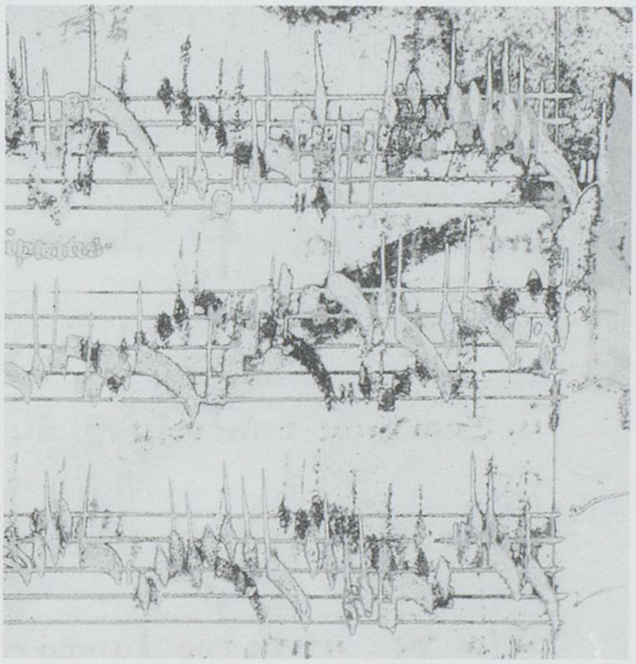
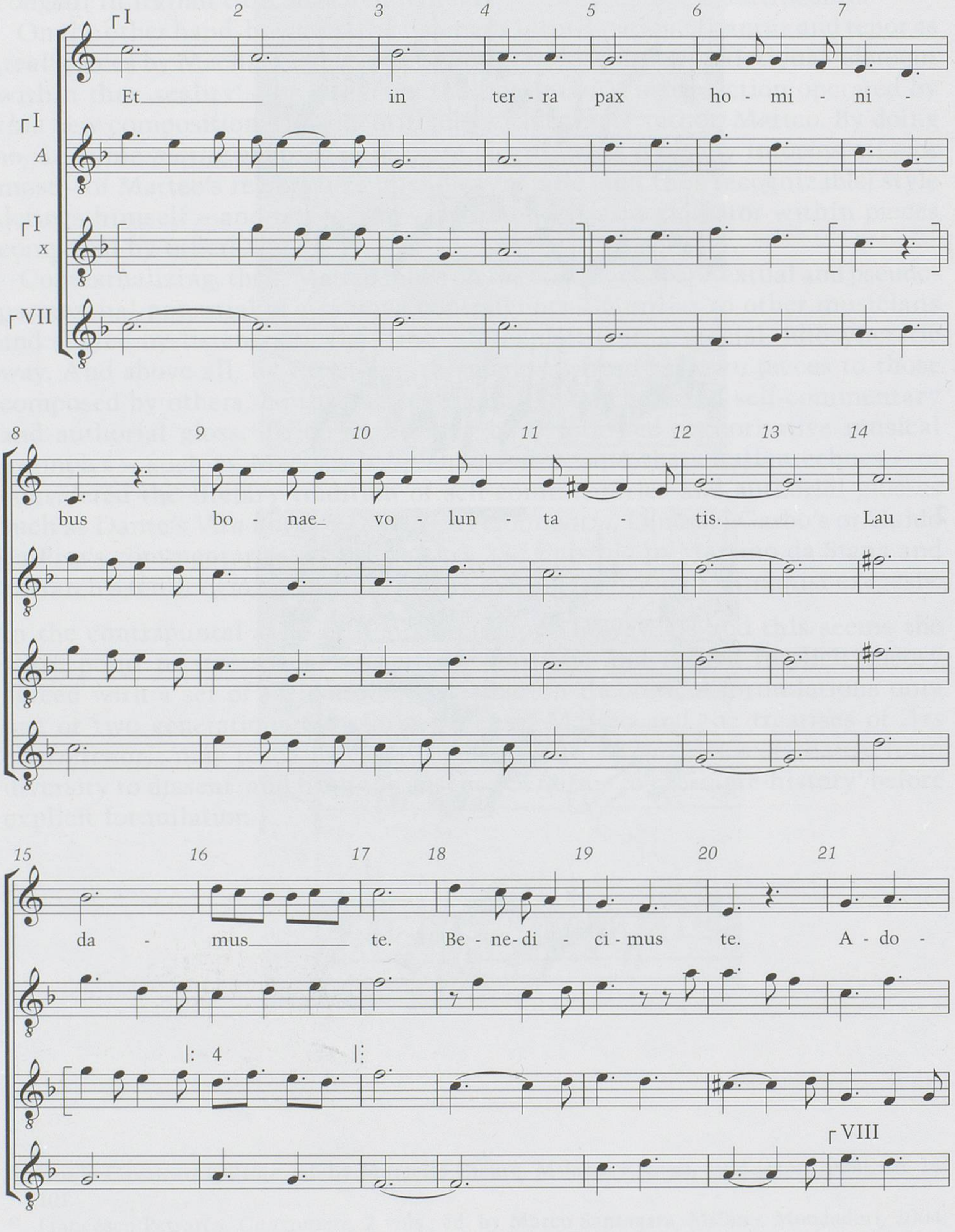


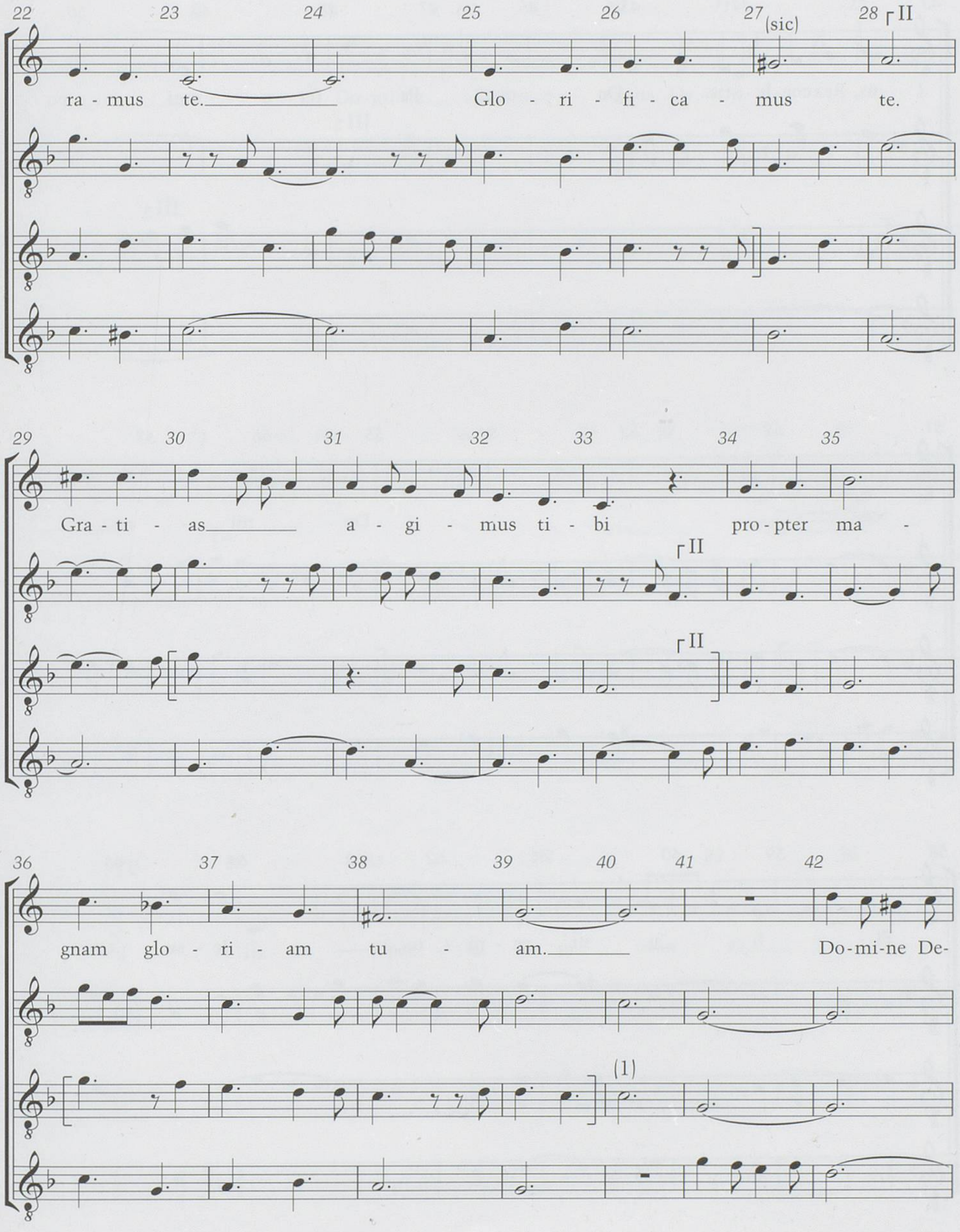
2



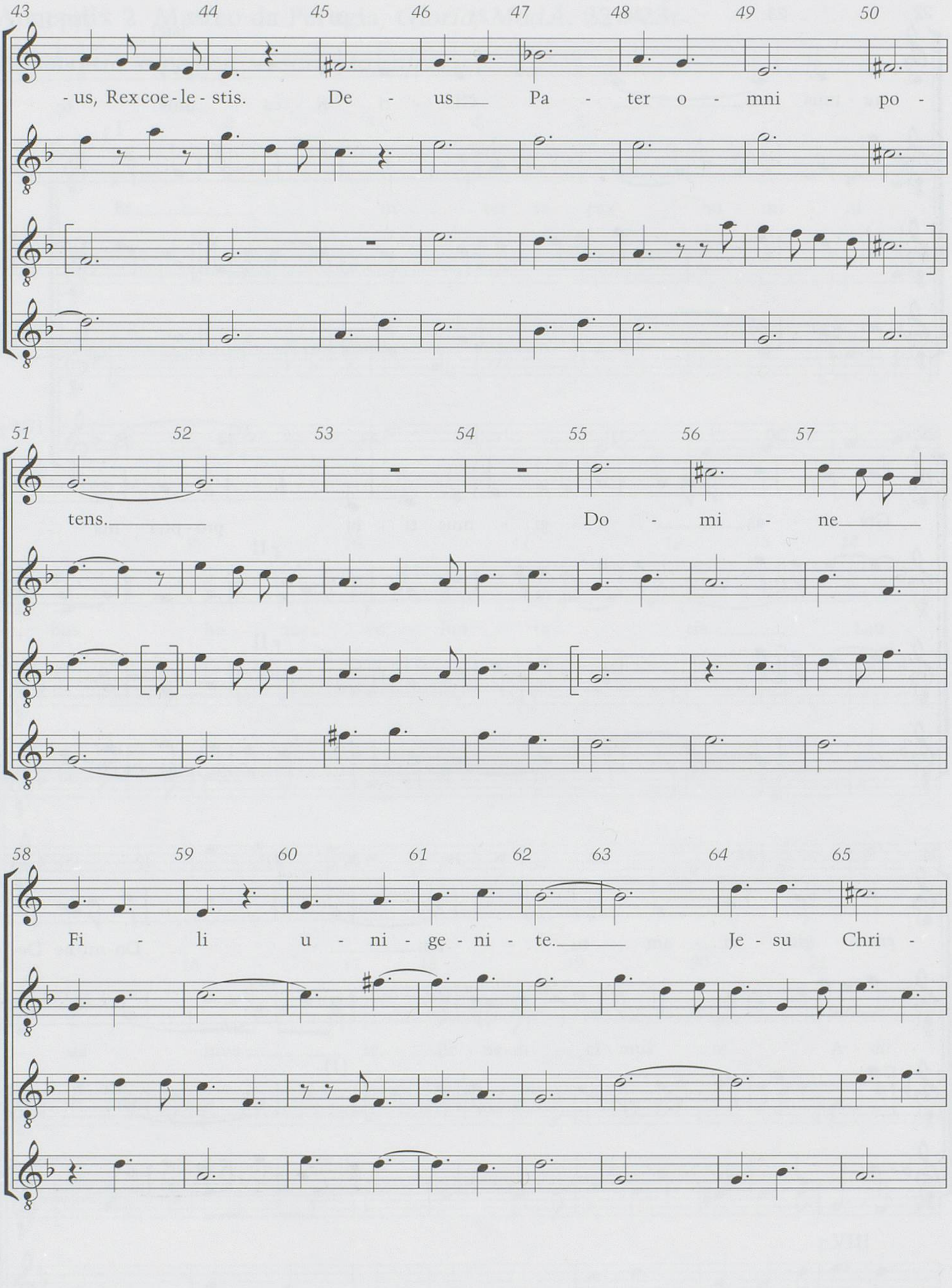
## Appendix 2. Matteo da Perugia, *Gloria, ModA*, 22v–23r

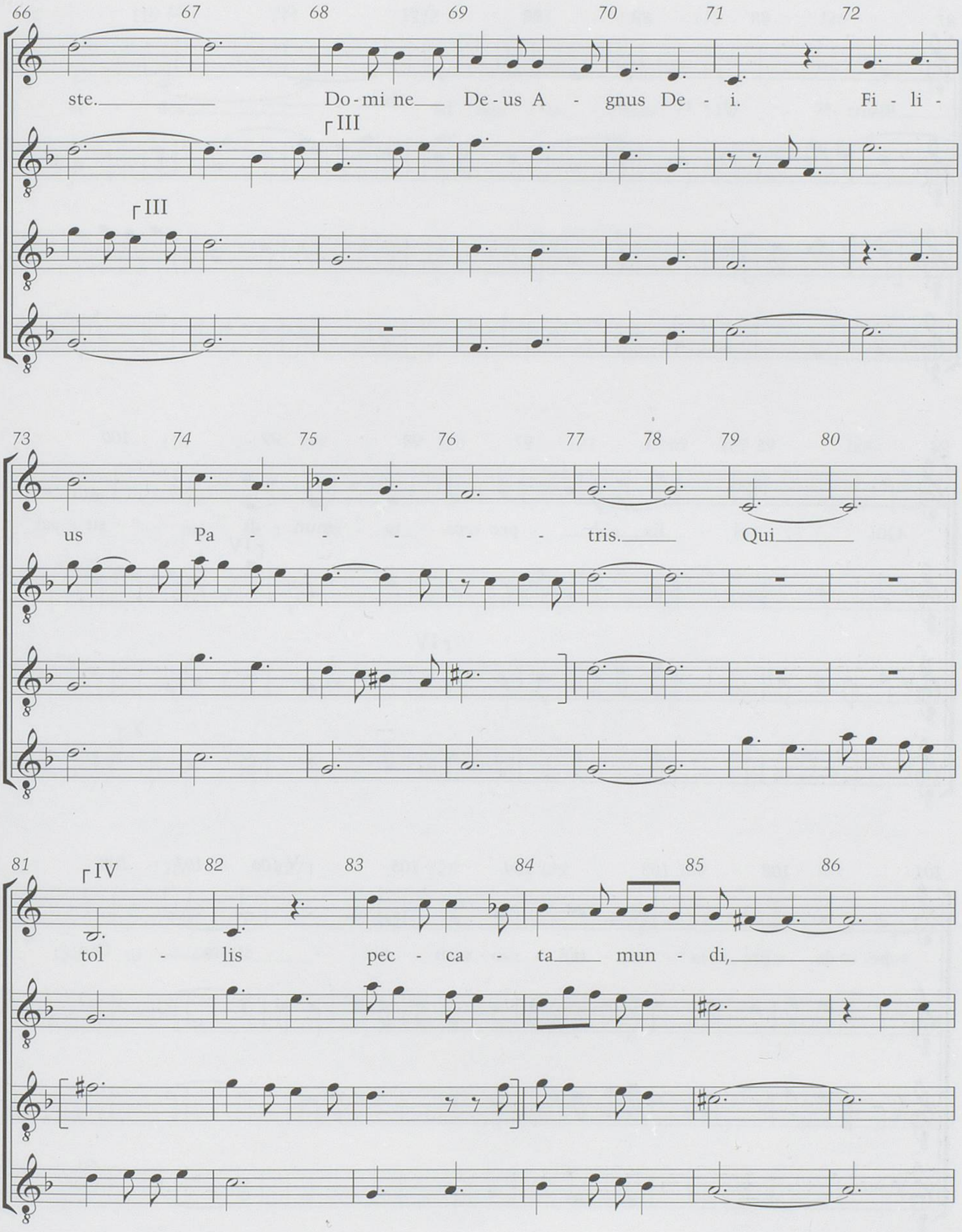
A: *scriptio superior*, x: *scriptio inferior*

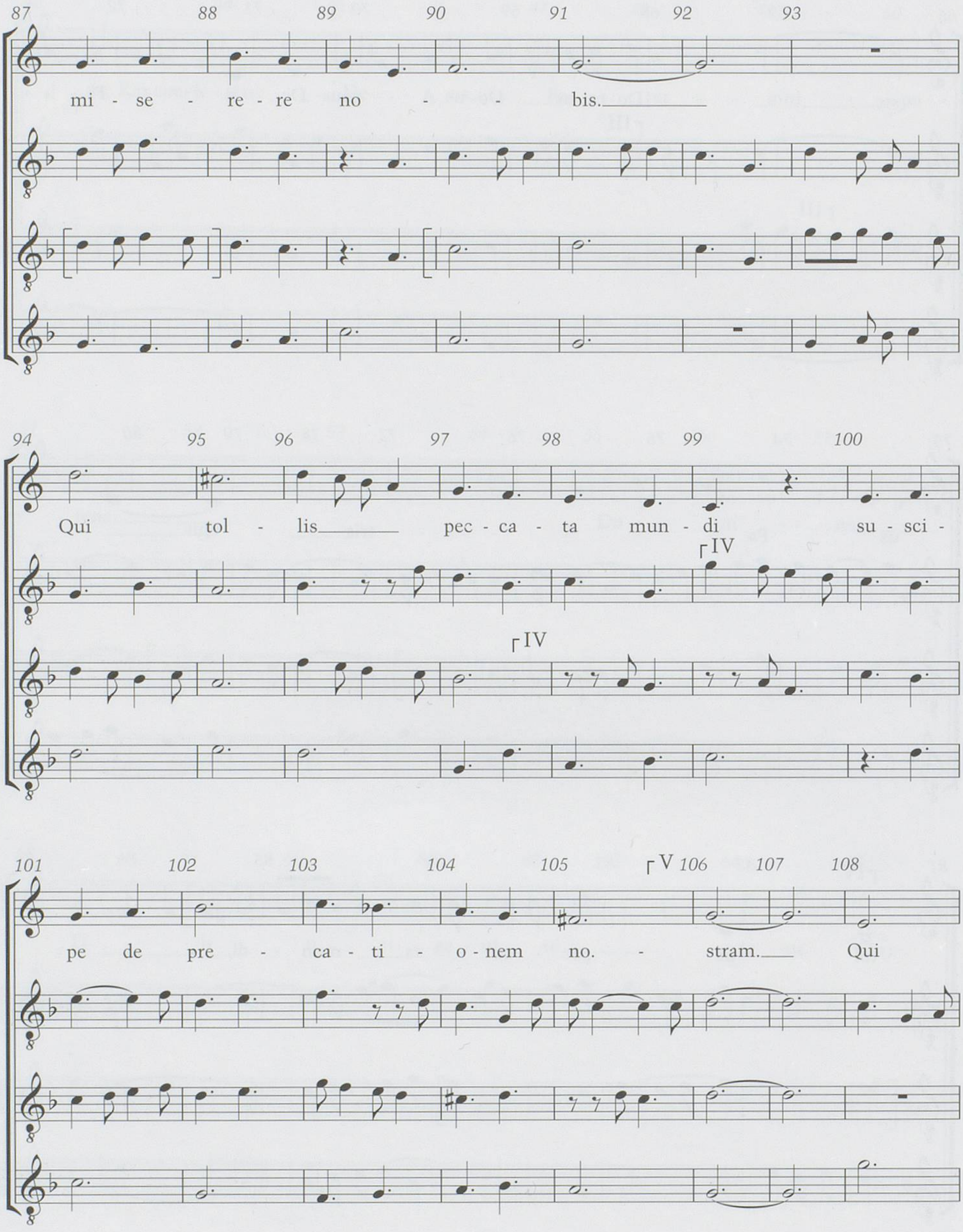

I
A
x
VII
VIII
4
2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
Et in ter - ra pax ho - mi - ni -
bus bo - nae vo - lun - ta - tis. Lau -
da - mus te. Be - ne - di - ci - mus te. A - do -

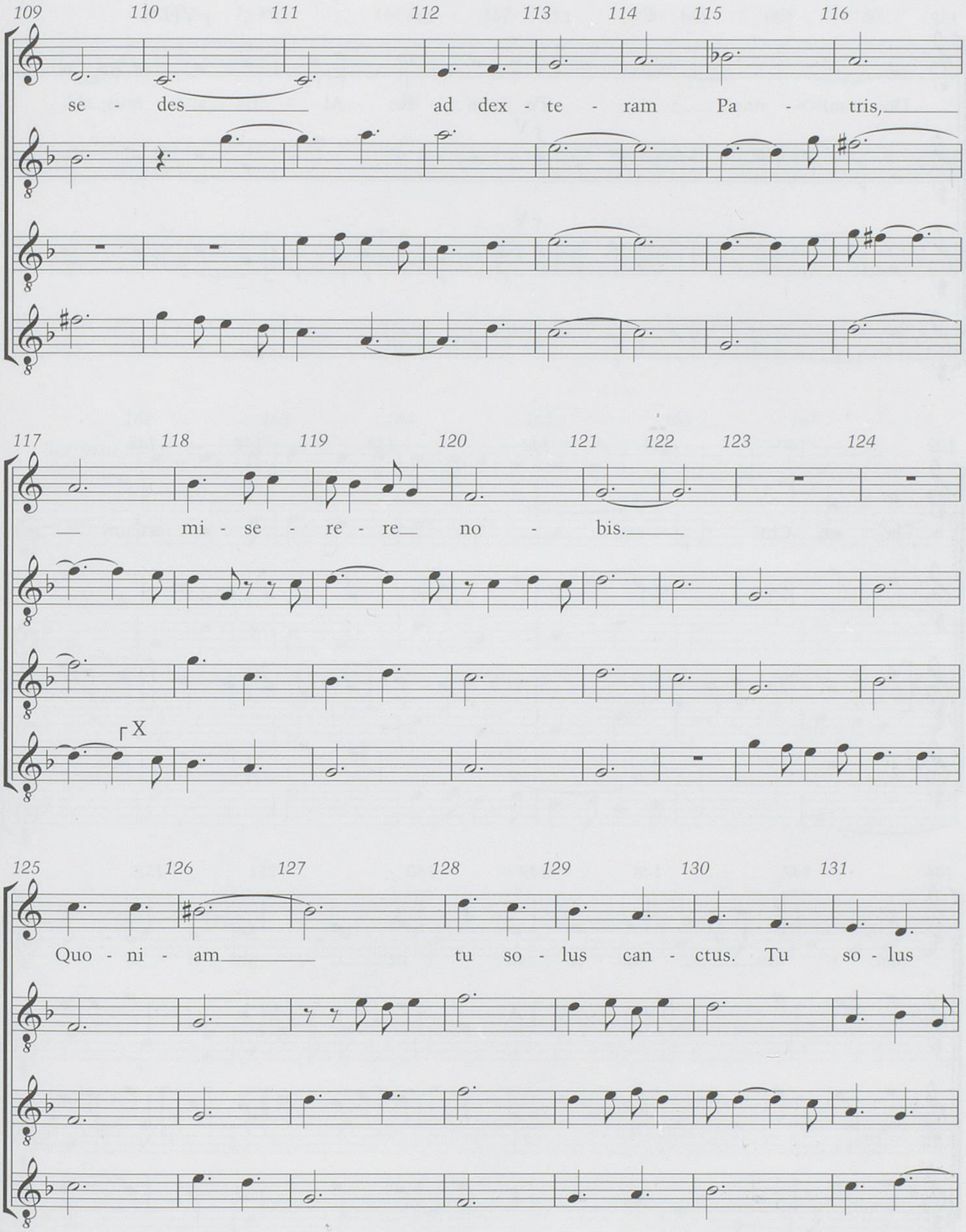

22 23 24 25 26 27 28
(sic)
II
ra - mus te. Glo - ri - fi - ca - mus te.
29 30 31 32 33 34 35
II
II
Gra - ti - as a - gi - mus ti - bi pro - pter ma -
36 37 38 39 40 41 42
(1)
gnam glo - ri - am tu - am. Do - mi - ne De-

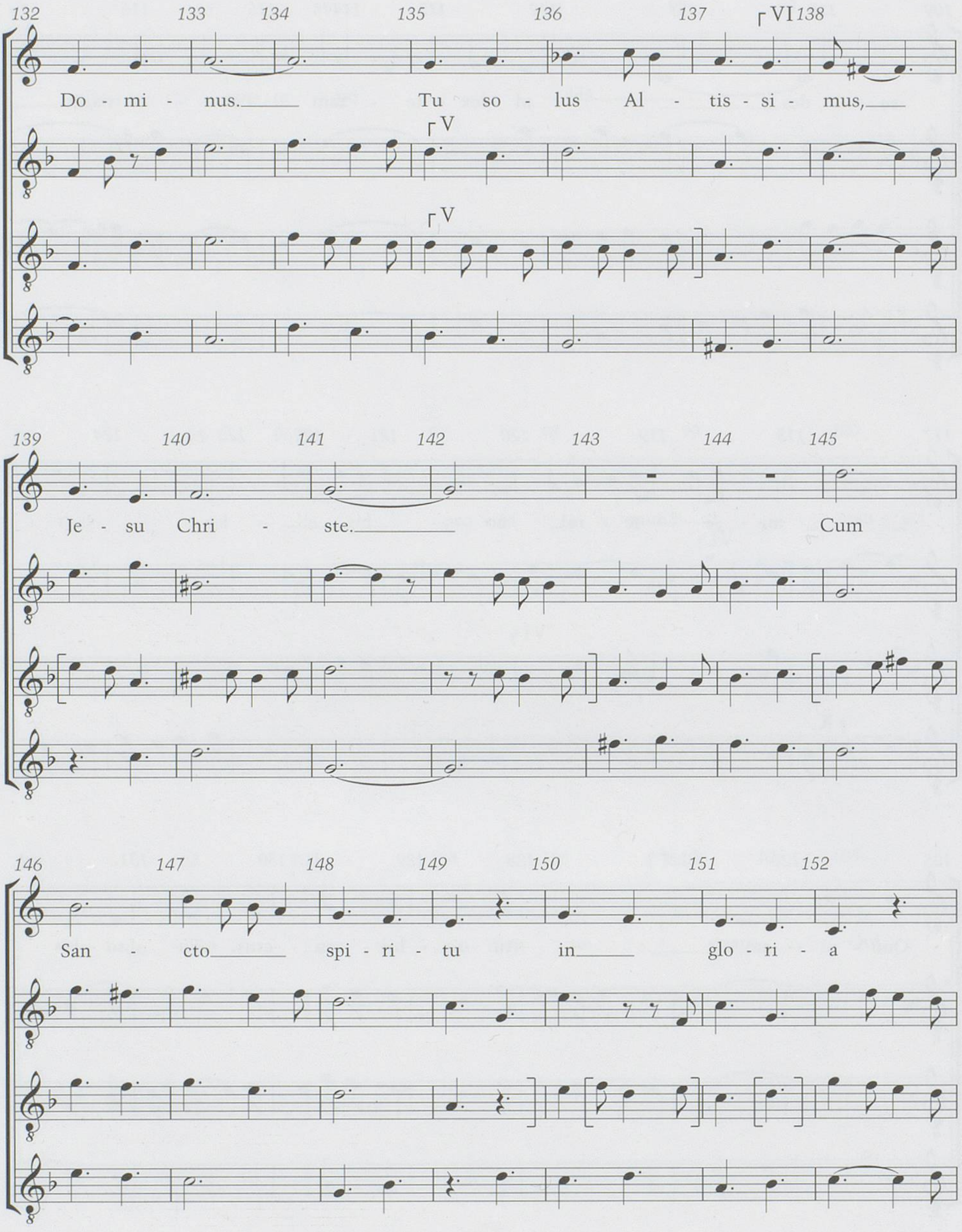
[1] orig. L *pro* B

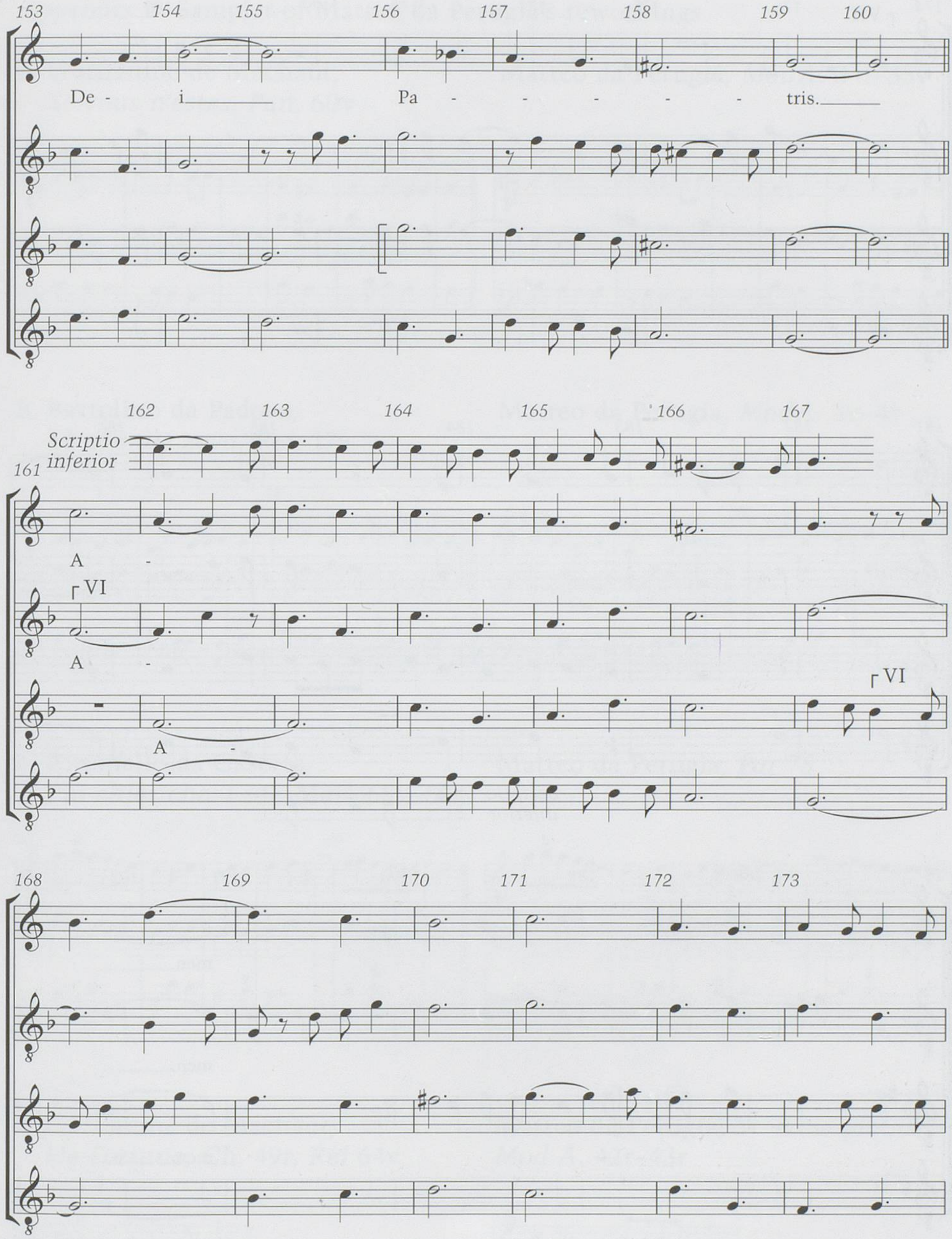

43 44 45 46 47 48 49 50
-us, Rex coe - le - stis. De - us Pa - ter o - mni - po -
51 52 53 54 55 56 57
tens. Do - mi - ne
58 59 60 61 62 63 64 65
Fi - li u - ni - ge - ni - te. Je - su Chri -

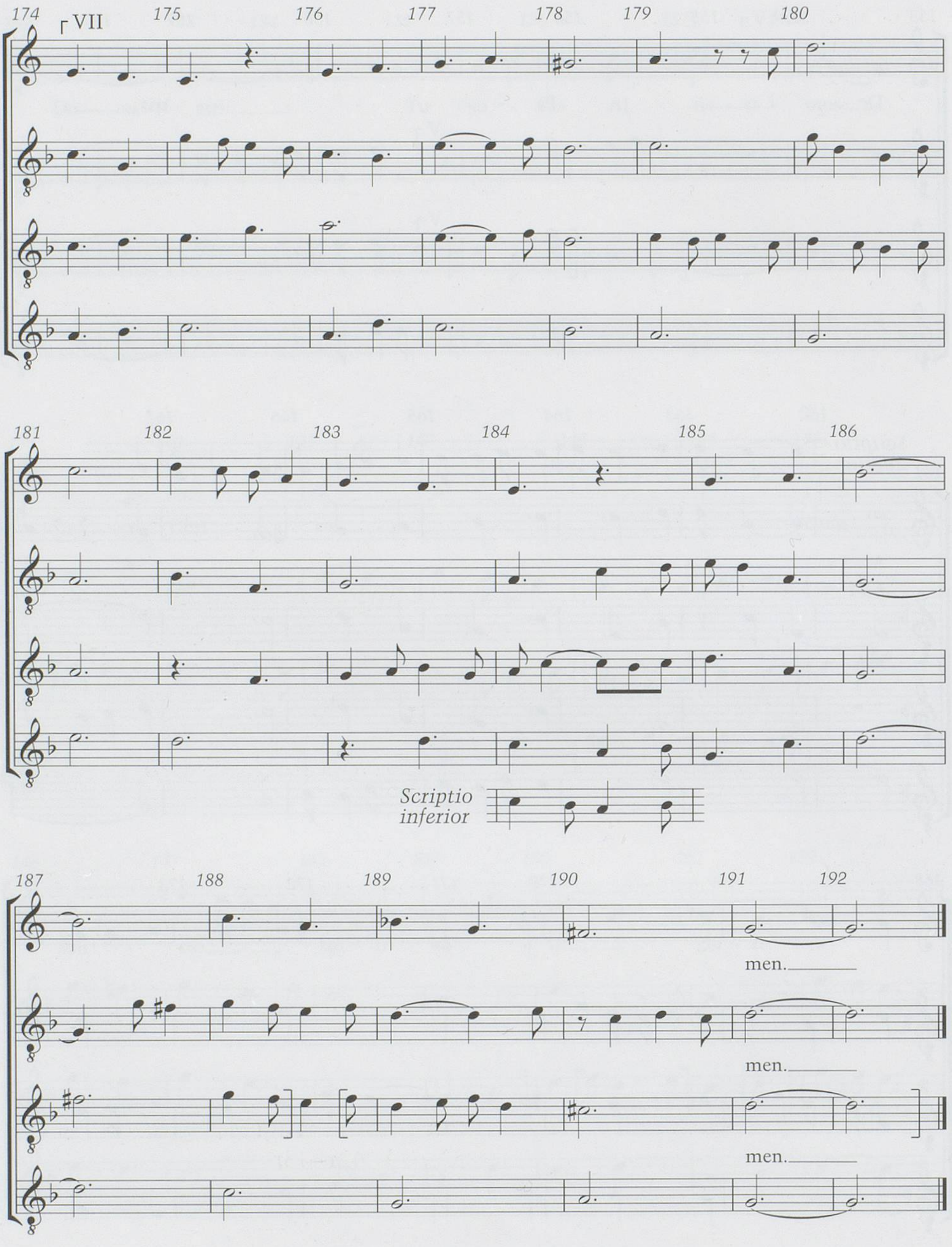

ste.
Do-mi ne
De-us A - gnus De - i.
Fi - li -
III
III
us Pa - - - - - - tris.
Qui
IV
tol - lis pec - ca - ta mun - di,


87 88 89 90 91 92 93
mi - se - re - re no - - bis.
94 95 96 97 98 99 100
Qui tol - lis pec - ca - ta mun - di su - sci -
IV
IV
101 102 103 104 105 V 106 107 108
pe de pre - ca - ti - o - nem no. - stram. Qui


109 110 111 112 113 114 115 116
se - des ad dex - te - ram Pa - tris,
117 118 119 120 121 122 123 124
mi - se - re - re no - bis.
X
125 126 127 128 129 130 131
Quo - ni - am tu so - lus can - ctus. Tu so - lus

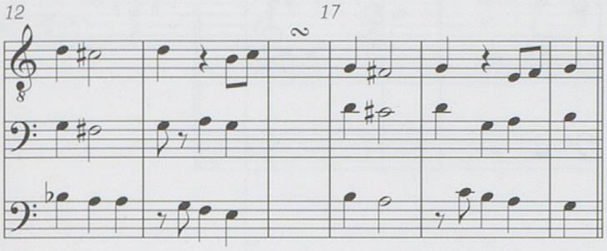

132 133 134 135 136 137 VI 138
V
Do - mi - nus. Tu so - lus Al - tis - si - mus,
139 140 141 142 143 144 145
Je - su Chri - ste. Cum
146 147 148 149 150 151 152
San - cto spi - ri - tu in glo - ri - a


De - i Pa - - - - - tris.
Scriptio inferior
A -
VI
A -
A -
VI

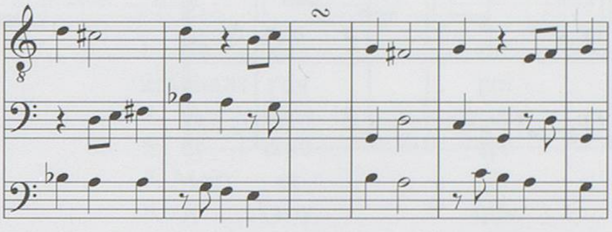

VII
Scriptio inferior
men.
men.
men.

## Appendix 3. Sampler of Matteo da Perugia's reworkings

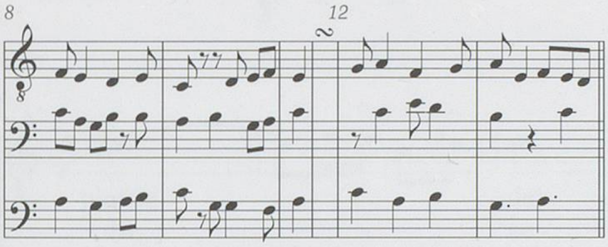
a. Guillaume de Machaut,
*Se vous n'estes, Pan,* 60v



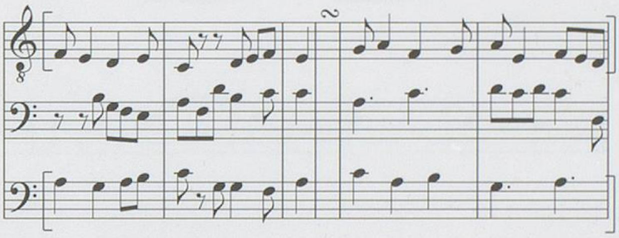
Matteo da Perugia, *ModA.* 34r–35v



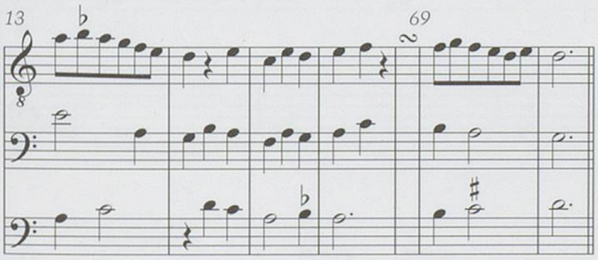
b. Bartolino da Padova,
*El non me zova, Rei,* 17v



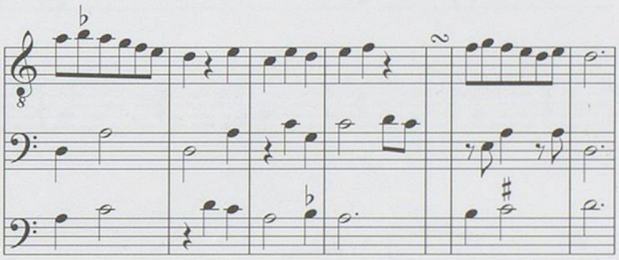
Matteo da Perugia, *ModA.* 3v–4r



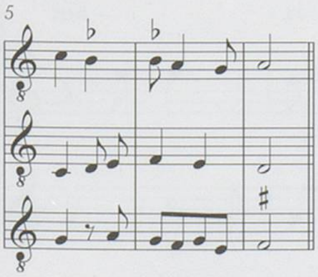
c. Antonello da Caserta,
*Più chiar che 'l sol, Man,* 68v–69r



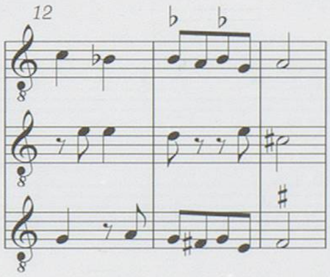
Matteo da Perugia, *Par 75*



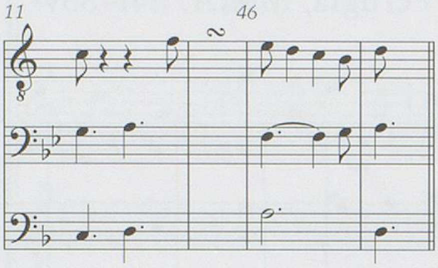
d. Guillaume de Machaut,
*De Fortune, Ch,* 49r, *Rei* 64v



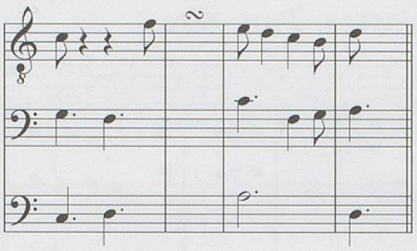
Matteo da Perugia, *Si je me plains,*
*Mod A,* 42r–43r



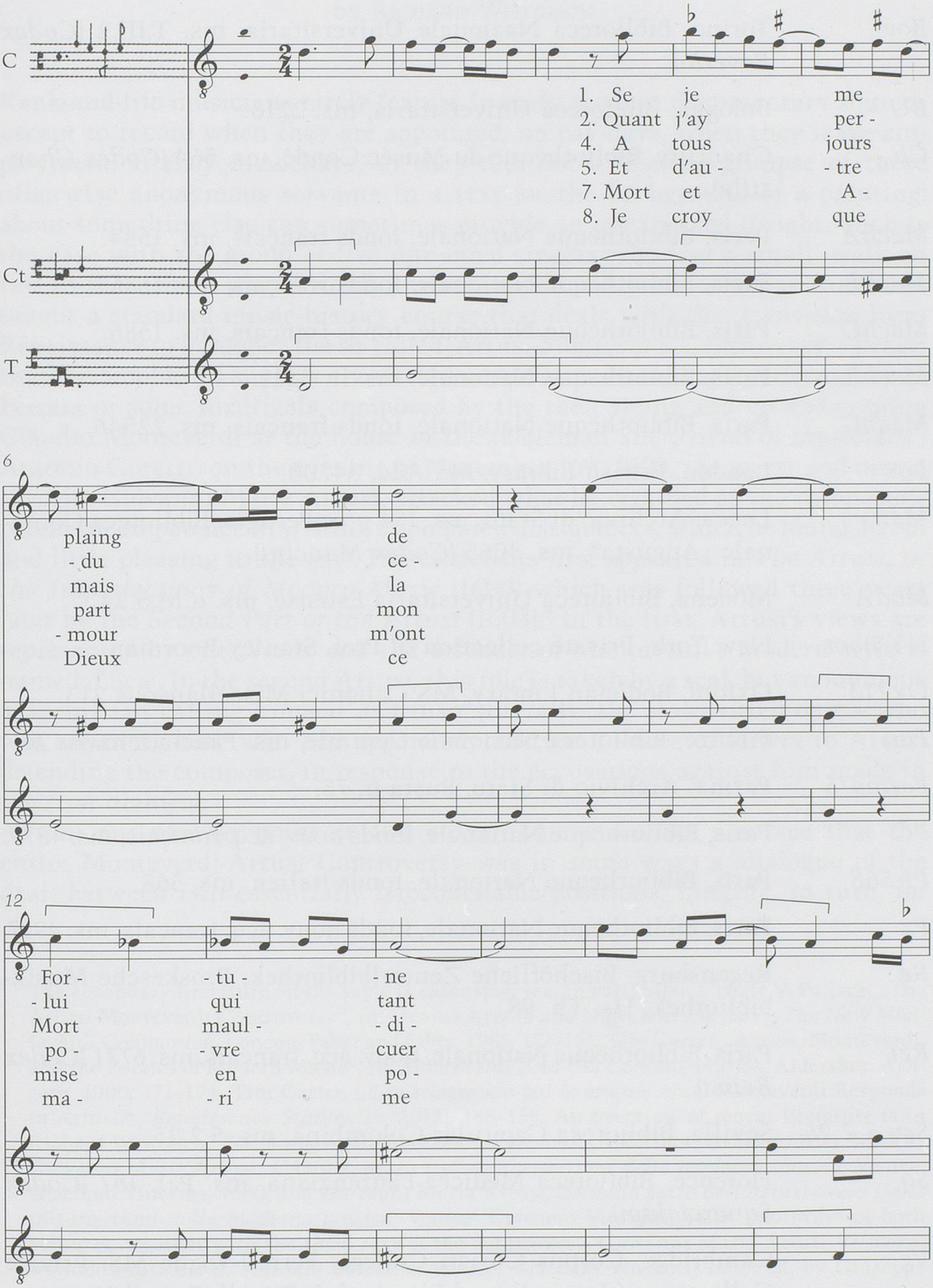
e. Blasius, *Ore Pandulfum, ModA,* 33r („alius“)



Matteo da Perugia, *ModA,* 33r („contratenor“)



Appendix 4. Matteo da Perugia, *Se je me plaing*
Gordon K. Greene (ed.), *Polyphonic Music of the Fourteenth Century* XX, 1982, 72


C
Ct
T
1. Se je me plaing de For - tu - ne
2. Quant j'ay per - du ce - lui qui tant
4. A tous jours mais la Mort maul - di - cuer
5. Et d'au - tre part mon po - vre po -
7. Mort et A - mour m'ont mise en me
8. Je croy que Dieux ce ma - ri
6
12

### *List of MS sigla*

| | |
|---|---|
| *Bern827* | Bern, Burgerbibliothek, Sammlung Bongarsiana, Fragm. 827. |
| *Bov* | Torino, Biblioteca Nazionale Universitaria, ms. T.III.2 (*Codex Boverio*). |
| *BU* | Bologna, Biblioteca Universitaria, ms. 2216. |
| *Ch* | Chantilly, Bibliothèque du Musée Condé, ms. 564 (*Codex Chantilly*). |
| *MachA* | Paris, Bibliothèque Nationale, fonds français, ms. 1584. |
| *MachB* | Paris, Bibliothèque Nationale, fonds français, ms. 1585. |
| *MachC* | Paris, Bibliothèque Nationale, fonds français, ms. 1586. |
| *MachE* | Paris, Bibliothèque Nationale, ms. fr. 9221. |
| *MachG* | Paris, Bibliothèque Nationale, fonds français, ms. 22546. |
| *Lo9* | London, British Library, MS Add. 34200. |
| *Man* | Lucca, Archivio di Stato, ms. 184 *plus* Perugia, Biblioteca Comunale „Augusta“, ms. 3065 (*Codex Mancini*). |
| *ModA* | Modena, Biblioteca Universitaria Estense, ms. α.M.5.24. |
| *NY Boor* | New York, Private collection of Prof. Stanley Boorman. |
| *Ox213* | Oxford, Bodleian Library, MS Canonici Miscellaneous 213. |
| *Pan* | Firenze, Biblioteca Nazionale Centrale, ms. Panciatichiano 26. |
| *Parma75* | Parma, Archivio di Stato, Busta n. 75. |
| *PC* | Paris, Bibliothèque Nationale, fonds nouv. acq. français, ms. 4379. |
| *Pit568* | Paris, Bibliothèque Nationale, fonds italien, ms. 568. |
| *Pz* | Paris, Bibliothèque Nationale, fonds nouv. acq. français, ms. 4917. |
| *Re* | Regensburg, Bischöfliche Zentralbibliothek, Proskesche Musikbibliothek, Hs. Th. 98. |
| *Rei* | Paris, Bibliothèque Nationale, nouv. acq. français, ms. 6771 (*Codex Reina*). |
| *Sev 5.2.25* | Sevilla, Biblioteca Capitular Colombina, ms. 5.2.25. |
| *Sq* | Florence, Biblioteca Medicea-Laurenziana, ms. Pal. 187 (*Codex Squarcialupi*). |
| *Vg* | Cambridge, Corpus Christi College, Ferrell-Vogüé MS. Private Collection of James E. and Elizabeth J. Ferrell (Ferrell 1). |