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Autor: Llewellyn, Jeremy

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MONODIEN – PARADIGMEN INSTRUMENTAL BEGLEITETEN SOLOGESANGS IN MITTELALTER UND BAROCK.

An Introduction

by JEREMY LLEWELLYN

At first glance, it may appear rather dashing to draw a comparison between two such disparate musical repertories as vernacular song of the European Middle Ages, on the one hand, and solo continuo song of the early seventeenth century, on the other. Both have become soundly lodged within the broader panorama of standard music historiography: the first associated with the blossoming of courtly love and courtliness in general across Europe from the late eleventh century onwards; the second bound up with experimentations in dramatic forms, based on Classical ideals and myths, which were performed in Italy around 1600. Both have also become lodged terminologically with medieval song being subsumed under the mantel of ‚monophony' and continuo song gaining the moniker ‚monody'.[1] A common prefix may, however, not reach far enough to span musical repertories borne of diverse cultural contexts and separated historically by centuries.

A comparison becomes more fruitful and informative when approached from the perspective of performance, and historical performance practice, in particular. ‚Monophony' and ‚monody' become ‚paradigms' of the performance of solo song with instrumental co-participation. This paradigmatic quality is, of course, staged from earliest times in mosaics, manuscript illuminations, stain glass as well as in all manner of literary and didactic texts in the persons of the Psalmist, David, and the Enchanter of the Underworld, Orpheus. In more recent times, the two repertories have enjoyed great success on the Early Music scene as performing conventions and practices around early solo song became more refined in the latter decades of the twentieth century. Indeed, the outstanding developments in historical performance practice in this respect were arguably set in motion by Thomas Binkley and the *Studio der frühen Musik* for medieval repertories; the differentiation in continuo practices combined with a recalibrated sense of virtuosic and affective vocality in the Baroque was driven forward by a range of protagonists, including performers such as Jesper Christensen, Montserrat Figueras, and Nigel Rogers.[2]

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[1] ‚Monophony' is the term of preference running through, for example, the *New Grove Dictionary of Music and Musicians* ed. by Stanley Sadie, London 2001. For an overview of the use of the term ‚monody' see, Wolf Frobenius, „Monodie", in: *Handwörterbuch der musikalischen Terminologie*, ed. by Albert Riethmüller, 12. Auslieferung (Winter 1984/5), 1–13.

Using the plural ‚monodies' thus becomes a heuristic tool to investigate how these paradigms of historical performance practice in both medieval vernacular song and seventeenth-century solo continuo song came to be constituted and undergo change; the moment of comparison thus becomes precisely those processes of crystallisation and transformation. This would seem relevant for at least three reasons. First, it allows for a comparison of aesthetic presuppositions underlying the performance of solo song, from the primacy of language in its intelligibility and affect through to the role afforded instruments – or not – in co-shaping a whole. Second, it encourages a more nuts-and-bolts dialogue around technical matters, from vocal declamation and ornamentation to improvisatory practices among supporting instruments to create a desired sound (‚Klanglichkeit'), drive, effect, or surrogate semantics. Third, the success of these paradigms on the Early Music scene has, to a certain extent, overtaken philological developments: the power of the voice can now seemingly transcend the absence of any extant source of musical notation. Monodies are now ranging free, out of their enclosures. While this might be considered merely a logical extension of the improvisatory skills required of singers and instrumentalists in realising these forms of solo song in a historical manner, it is still a contentious issue. For this reason, I should like to go into a little more depth concerning current methodological issues surrounding medieval and Baroque ‚monodies' as performing paradigms, including looking at a couple of specific examples.

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We are living in times of monophonic inflation. Or, more prosaically, the last decades have witnessed a radical proliferation in ways of thinking about and performing medieval monophony as evinced in both scholarly writings and historical performance practice. One thinks of the gripping performances of *Beowulf* by Benjamin Bagby which form part of his ‚Lost Songs' project encompassing Icelandic *Edda*, *The Lost Songs of a Rhineland Harper* and, more recently, songs at the Carolingian court and Minnesang by Hendrik van

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[2] A discography of Thomas Binkley's recordings can be found in David Lasocki, „The Several Lives of Thomas Binkley: A Tribute", in: *Early Music America* 1/1 (Fall 1995), 16–24, supplemented by the researches of Pierre-F. Roberge on the database for medieval recordings: http://www.medieval.org/emfaq/performers/binkley.html (15.9.2017). A significant impulse to the development of differentiated continuo practices according to historical treatises was given by Jesper Bøje Christensen, *Die Grundlagen des Generalbaßspiels im 18. Jahrhundert: ein Lehrbuch nach zeitgenössischen Quellen*, Kassel: Bärenreiter 1992 (with further editions and translations). Two examples of the vocal virtuosity in Baroque monody appeared in 1984: *Le nuove musiche* (Deutsche harmonia mundi GD77164) with Montserrat Figueras bringing Caccini's continuo songs to life and *L'Orfeo. Favola in musica* (EMI Records CDS 7 47142 8) with Nigel Rogers as the eponymous enchanter. Rogers, of course, had earlier worked with Binkley and the *Studio der frühen Musik*.

Veldeke.[3] Joel Cohen and the Boston Camerata have offered a re-telling of the story of Tristan et Iseult whereas Dominique Vellard and Ken Zuckerman have explored, from a cross-cultural perspective, the aesthetic allure of modal melodies in medieval European and North Indian traditions.[4] And towards the end of the Middle Ages, Viva Biancaluna Biffi has produced a one-woman show with voice and fiddle devoted to early Italian frottole while, across the Adriatic, Katarina Livljani has brought the first printed epic from Croatia, *Judith*, back to life in semi-staged musical performances.[5] These represent but a few examples from the realm of historical performance practice. Similarly for academic writings, Joachim Schulze has craftily annulled the „divorzio tra musica e poesia" by reclaiming a role for music in the poetic compositions of the Sicilian School of the thirteenth century; John Haines in his book on medieval Romance song has sought to open up historiographical space for women's songs, such as laments and lullabies; Elena Abramov-van Rijk seeks to place the tradition of reciting verse musically in Italy from 1300 onwards in a broader literary context; and Blake Wilson stakes out the established practice among *laudesi* companies of singing texts to other melodies, „cantasi come".[6] Again, these are but a few representative examples.

Here is not the place to attempt to trace the origins of these burgeoning activities around medieval monophony – from Iceland to Sicily, Aquitaine to Croatia – not least because there were undoubtedly over the last decades a variety of factors at play. Nevertheless, one could emblematically point to the work of two individuals, both American and both born in 1931: the one leaving Germany for the United States as a child; the other heading in the opposite direction as a young man to explore professional opportunities: these were, of course, of Leo Treitler and Thomas Binkley. Building on the research of Milman Parry and Albert Lord on the oral performance of epics, Treitler began in the 1970s to publish a series of groundbreaking articles which radically altered perspectives on the interplay of the written and unwritten transmission of medieval chant.[7] Binkley, meanwhile, had embarked with his ensemble, the *Studio der frühen Musik*, on an almost rapacious programme of recordings which, repertory for repertory, asked similarly probing questions of the status of extant notated manuscripts from the Middle Ages, albeit from the perspective of performance aesthetics and conventions.[8] Indeed, Binkley neatly summarized the general shift in both historical performance practice and scholarship in the 1960s and 70s in a commentary published in 1994 on his recording of the *Carmina Burana* from thirty years previously:

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[3] Information about the ‚Lost Songs' project (programmes, recordings, articles) can be found on the Sequentia website: https://sequentia.org/projects/lost_songs.html (17.9.2017).

[4] The famous story is presented by the Bostonians in *Tristan et Iseult. Une légende du Moyen-Age en musique et en poésie* (Erato ECD 75528); the fruits of the collaboration between Dominique Vellard and Ken Zuckerman can be heard on *Meeting – Two Worlds of Modal Music. Indian Ragas & Medieval Song* (Harmonia Mundi ‚Documenta' HMC 90 5261).

[5] An aural introduction to what is termed ‚protopera' by Viva Biancaluna Biffi can be heard on the CD *Fermate Il Passo: Tracing the Origins of Opera* (A376); the production of *Judith* with Katarina Livljanić and her ensemble Dialogos was filmed for DVD (Alpha 702).

[6] Joachim Schulze, *Sizilianische Kontrafakturen: Versuch zur Frage der Einheit von Musik und Dichtung in der sizilianischen und sikulo-toskanischen Lyrik des 13. Jahrhunderts*, Tübingen: Max Niemeyer 1989 (Beihefte zur Zeitschrift für Romanische Philologie 230); John Haines, *Medieval Song in Romance Languages*, Cambridge: Cambridge University Press 2010; Elena Abramov-van Rijk, *Parlar Cantando: The Practice of Reciting Verses in Italy from 1300 to 1600*, Bern: Lang 2009; Blake McDowell Wilson, *Singing Poetry in Renaissance Florence: The Cantasi Come Tradition (1375–1550)*, Florence: Leo Olschki 2009 (Italian Medieval and Renaissance Studies 9).

> In 1960 the essence of any music was thought to be contained in the written score, while today we would readily argue that in much music the details of the score are of far less importance than the details of performance [...][9]

The crucial word here would seem to be „readily". The shift in thinking and performance away from written score towards re-imagining performance contexts was enthusiastically embraced to the extent that the reenactment, restitution, reconstruction or revocalisation of medieval monophony could now proceed without a jot of extant musical notation – and this is what it meant by the provocative term ‚monophonic inflation'. Whereas the attention afforded the written transmission of medieval texts had led to an exhaustive and exhausting codification of genres, the methodological conceptualization and realization of performance contexts drew on the transhistorical and cross-cultural aspects of what may pragmatically be termed ‚archetypes', such as the epic or love-songs. And given this seemingly limitless expansion in the possibilities of medieval monophony, it may be of interest to delve into one particular example.

The song in question is attributed to William, Duke of Aquitaine, or how he is termed in the manuscripts, the ‚Comte de Peiteus'.[10] William holds the historiographically auspicious position as the first Troubadour, writing at the end of the eleventh century in southern France. He was, nevertheless, writing into a pre-existing tradition since his songs are often satirical in nature. *Farai un vers de dreyt nien* – „I will compose a poem about absolutely nothing“ – is no exception with a sarcastic take on not composing for love, not knowing much about his Lady at all because he has not seen her, and not expecting her to cure his pains (but rather a doctor).[11] All these are inverted Troubadour staples. The playful inconsequentialities of the William's text here mean that it is full of contradictory statements where ideas are stated then withdrawn or propositions set up only to be knocked down. *Farai un vers* is transmitted in two manuscripts, without musical notation. Both the musicologist Andreas Haug and the scholar-performer Brice Duisit have recently set about to revive the song in its musical form.[12] The protocols they devise for such an undertaking are startlingly different and, therefore, highly instructive about contemporary attitudes towards monodies.

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[7] The central tenets of Treitler's thinking are set out in a commented collection of his principal essays, Leo Treitler, *With Voice and Pen: Coming to Know Medieval Song and How It Was Made*, Oxford: Oxford University Press 2003.

[8] As well as the numerous recordings, Binkley reflected on his working practice with medieval song in print; see, for example, Thomas Binkley, „Die Musik des Mittelalters", in: Hermann Danuser (ed.), *Musikalische Interpretation*, Laaber: Laaber Verlag 1992 (Neues Handbuch der Musikwissenschaft 9), 73–138.

[9] The original recording was released in 1964 in the ‚Das Alte Werk' series from Telefunken; it has been re-released many times, including on CD in 1994 by Teldec (4509–95521–2).

[10] For a general overview of Troubadour poetry including details of editions and manuscripts, see Simon Gaunt and Sarah Kay, *The Troubadours: An Introduction*, Cambridge: Cambridge University Press 1999; the broader historiographical perspective is explored in John Haines, *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music*, Cambridge: Cambridge University Press 2004 (Cambridge musical texts and monographs); and for an analysis of the musical language of the Troubadours, see Elizabeth Aubrey, *The Music of the Troubadours*, Bloomington, IN: Indiana University Press 1996.

Haug does not cast himself in the role of a great philological restorer. In fact, his scepticism about the hunt for ‚contrafacta‘ – or ‚Kontrafakturjagd‘ (coined by Ronald J. Taylor) – in reconstructing medieval vernacular song is palpable.[13] Instead of such a formalist approach, Haug makes recourse to the thinking of Stephen Greenblatt and Paul Zumthor. In shortened form: history involves a longing for the voice and the voice is the site where meaning can unfold. It is no wonder, therefore, that he comes to the conclusion that „the melodies are not the voices“.[14] In other words, reconstituting the music of a medieval song is not so much a case of finding a matching metrical structure and then doing a copy-and-paste of the melody, but rather understanding vocality in broader terms to take in all facets of vocal production, including breath and presence. From this perspective, melody is only one parameter among many in the performance or production of medieval song. Haug's aesthetics of reconstruction are essentially *ex negativo*: recreating a melody for *Farai un vers* – as he does – and having it sung allows him not to get the text spoken at him, as if it were simply a passage for reading.[15]

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[11] For a discussion of the irony in William's text and the scope of other interpretations, see Simon Gaunt, *Troubadours and Irony*, Cambridge: Cambridge University Press 2008 (Cambridge studies in medieval literature 3), 27–29.

[12] Andreas Haug, „Kennen wir die Melodie zu einem Lied des ersten Trobador? Ein Versuch in wissenschaftlichem Wunschdenken“, in: Uta Störmer-Caysa, Sonja Glauch and Susanne Köbele (eds.), *Projektion – Reflexion – Ferne: Räumliche Vorstellungen und Denkfiguren im Mittelalter*, Berlin: de Gruyter 2011, 369–390; Brice Duisit, *Guillaume IX d'Aquitaine. Las Cansos del Coms de Peitieus* (Alpha 505).

[13] See Haug, „Kennen wir die Melodie“ (see n. 12), 373.

[14] „Nun sind die Melodien nicht die Stimmen“; Haug, „Kennen wir die Melodie“ (see n. 12), 371.

[15] That quotations from Troubadour songs were excerpted and used in other contexts in the Middle Ages has now been explored in Sarah Kay, *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry*, Philadelphia, PA: University of Pennsylvania Press 2013 (Middle Ages series).

As with his aesthetics, Haug follows a subtle path in the recreation of a melody for William's satirical vignette. A similar verse scheme is found in the Latin song, *De ramis cadunt folia* (‚The leaves fall from the branches'), which is transmitted amongst the *nova cantica* from Aquitaine, that is, the same cultural orbit in which William moved. The crucial point is that the melody does not seem to fit the Latin poetry very well, especially across the octosyllabic rhymes of verse where the word breaks 1 + 2 + 2 + 3 („De | ramis | cadunt | folia") are not reflected in the 4 + 4 nature of melody with its ornamented caesura after the fourth syllable.[16] The Occitan text of *Farai un vers* is, according to Haug, a cleaner fit. The argument for a contrafacture relationship if further bolstered by an analysis of the meaning of individual strophes of the Occitan and Latin songs. Chronological priority is, ultimately, afforded the Occitan song with the later *De ramis cadunt folia* possibly picking up some of the satirical import of William's verse through use of a recognisable melody. These are Haug's principal arguments; a discussion of his melodic solution will follow.

A comparison can now be undertaken with the recording of *Farai un vers* by Brice Duisit from 2003. Although Duisit uses the loaded term „restitution" – beloved of the monks of Solesmes – he is aware of the philological quandaries in the process of melodic recreation. Like Haug, he acknowledges the methodological difficulties of using contrafacture procedures but for different reasons: he argues that the historical distance is too wide between William's lifetime and the first extant Troubadour *chansonniers*.[17] In fact, Duisit poses a brutally courageous question in asking what the point of coming up with a new melody of a medieval text without notation actually is. He answers in a typically Troubadouresque manner: beyond the *so* („melody", „tune") and the *motz* („words") of a Troubadour song, there is the *razos* („theme", „topic", „reason").[18] This last facet takes on an almost existential aura as Duisit sifts contemporary chronicles for the key to the character of William, Duke of Aquitaine: this is summarised as ‚refusal' (for example, to religious authorities, to social mores, or to poetic conventions). This *razos* of refusal informs the ‚tone' of Duisit's musical recreation of William's songs.[19] It is less, therefore, that ‚the melodies are not the [historical] voices', but rather that the ‚voices' are refracted across a range of historical and literary documents which can then be focused through solo song performance: monody. Of course, the historical portrayal of William and the ‚Poetic I' presented in his poetic texts are not necessarily co-extensive and deeply susceptible to manipulation. Nevertheless, this search for a human subjectivity motivates Duisit to state – in Occitan – that „only our emotional reactivity grants us access to the dimension of the poetic".[20] This aesthetic approach goes beyond the *ex negativo* argument of Haug by emphasising that text becomes song not just by adding vocality, but by eliciting an emotional response in the listeners. Presence is pushed positively into the foreground. Moreover, part of the intensification of this ‚reactivity' must lie in Duisit's choice of self-accompaniment on the fiddle. Although he suggests that higher nobles would not have learnt the instrument and that he thus takes on the role of *jongleur* in the recording, the fiddle must presumably be considered as broadening that poetic ‚dimension' and heightening the experience of the audience.

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[16] This is closely argued in Haug, „Kennen wir die Melodie" (see n. 12), 379–381.

[17] „[...] si l'époque tardive de leur redaction en font de précieux outils pour l'analyse du souvenir que l'on garde des troubadours à la charnière du XIVe siècle, ils sont en revanche de bien peu de secours pour donner ne serait-ce qu'une timide idée de l'environnement musical des cours comtales à l'aube du XIIe siècle" in the CD booklet of Duisit, *Las Cansos* (see n. 12).

[18] Wulf Arlt, „Nova Cantica – Grundsätzliches und Spezielles zur Interpretation musikalischer Texte des Mittelalters", in: *Basler Jahrbuch für Historische Musikpraxis* 10 (1986), 13–62.

[19] As Duisit explains, „j'ai bien voulu retenir de cette information la nature du sentiment qui anime l'œuvre de Guillaume d'Aquitaine: le refus [...] car au moment de réécrire des melodies, après m'être imprégné de l'architecture métrique des vers, manquait encore cruellement non pas l'envie mais une raison (la razon) à ce que les mots appellent la musique"; Duisit, *Las Cansos* (see n. 12).

It has been necessary to lay out these methodological and aesthetic approaches so that the ensuing analysis of the two musical solutions by Haug and Duisit does not become a reductive comparison of melodic pitches; a shrinking of the paradigmatic aspect of ‚monodies'.[21] Any differences are, naturally, not the product of philological or palaeographical debate but rather of underlying conceptions of medieval song, and the earliest Troubadour song, in particular.

The most immediate divergence in the two melodies is at the very beginning with the first line of octosyllabic verse (see Ex. 1 on the next page). In the Haugian version, derived from the Latin song *De ramis cadunt folia*, the melody starts with a leap of a fourth and ends with a lightly ornamented falling *apertum* gesture. Curiosity is thereby aroused, since the performer will sing a song of nothing and this nothingness is undefined with no firm close at the end of the line. The ear is dragged further downwards, into the void. Duisit prefers a far starker opening statement (and the fiddle introduction and interludes will be left on one side for the time being). The melody begins high and falls before reaching back up to the pitch on which it had begun. The line is closed; the programme of the song – singing about nothing – is clearly enunciated as a self-contained segment. Moreover, the ‚Poetic I' makes its presence felt with such a dramatic vocal entry on „Farai". Interestingly, both versions use a multi-pitch group on the word „vers". This, of course, marks the standard positioning of the caesura after the first four syllables. But in this case, the monody obtains the additional satisfaction of promoting the poetry – or „vers" – itself. Song reads the poetry as poetic. It is, indeed, another ‚dimension', whether in Duisit's

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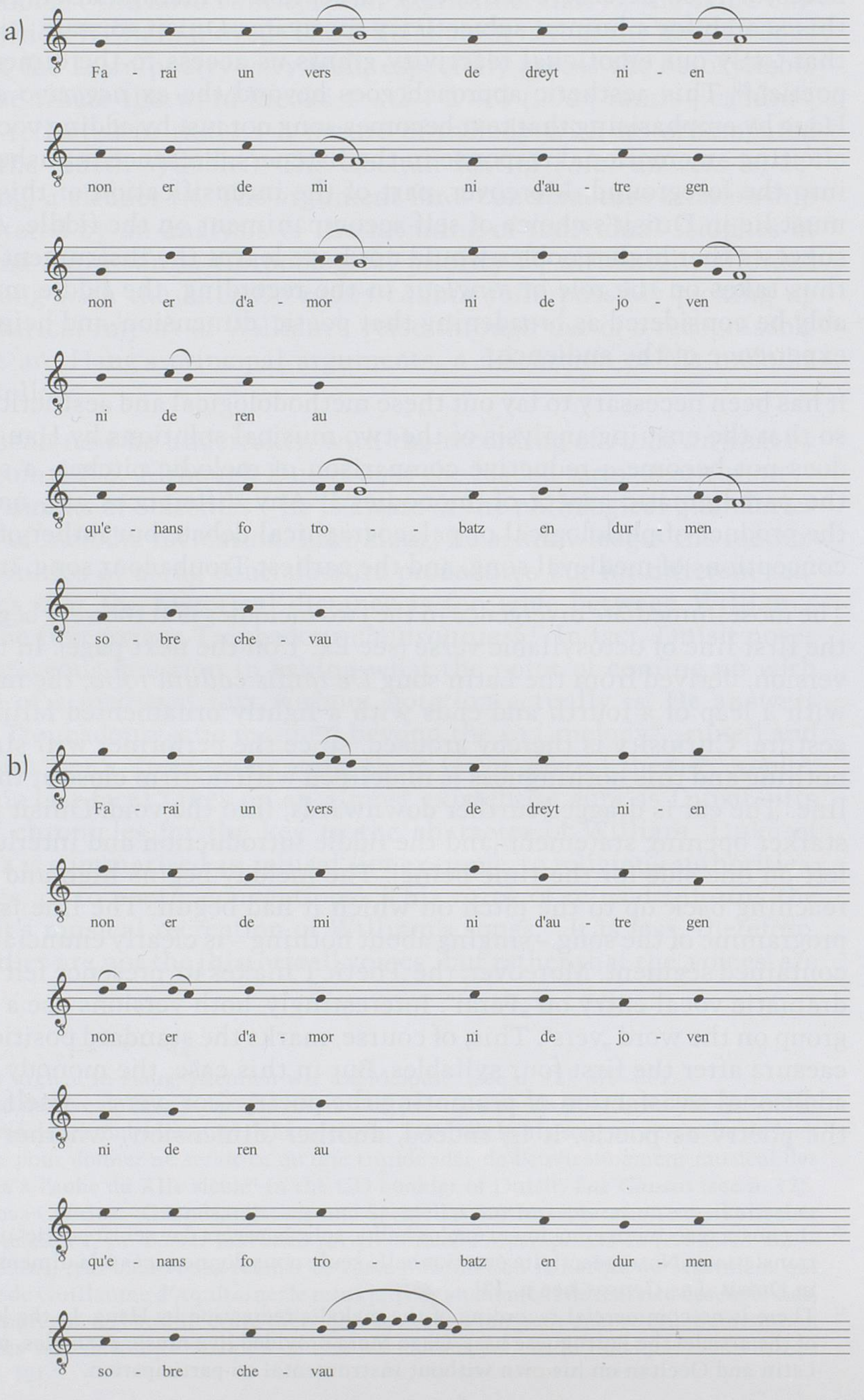
[20] „La nosta reactivitat emocionau que'ns balha, sola, la pagèra deu sentit poetic" or in his French translation, „Notre réactivité émotionnelle seule nous donne accès à la dimension poétique", in Duisit, *Las Cansos* (see n. 12).

[21] There is no commercial recording of the melodic recreation by Haug. In the lecture version of the article, the Portuguese bass Tiago Mota provided live music examples, performing the Latin and Occitan on his own without instrumental co-participation.

Example 1: Two Melodic Recreations of *Farai un vers* by (a) Haug 2011 and (b) Duisit 2003 (transcribed by Jeremy Llewellyn)


a)
Fa - rai un vers de dreyt ni - en
non er de mi ni d'au - tre gen
non er d'a - mor ni de jo - ven
ni de ren au
qu'e - nans fo tro - - batz en dur - men
so bre che - vau
b)
Fa - rai un vers de dreyt ni en
non er de mi ni d'au - tre gen
non er d'a - mor ni de jo - ven
ni de ren au
qu'e - nans fo tro - - batz en dur - men
so - bre che - vau

understanding of emotional reaction or Haug's desire for a voice that goes beyond conversational declamation. Moreover, song is then able to propel the poetry forward as the four-syllable blocks of sarcastic negativity follow on one from another. The methods of propulsion differ, however. By beginning with a leap from what becomes increasingly clear as the final, the Haug melody is predestined to fall. This constitutes the overall shape of the melody, even though there may be intermediate rises. The Duisit melody works in a different way: it has a gravitational pull upwards. This is generated, in part, by the chiastic nature of the melody of the opening line which starts and returns to the high G. But it is also evident in the two overhanging four-syllable blocks which deploy the rhyme on „-au“ instead of „-en“. The rising A-B-C-D figure creates an expectation that the high G octave will be exposed and the sparkling vocal ornamentation at the end of each strophe does, indeed, reach those heights. High starts which cascade downwards only to shoot up again are highly characteristic of *Stimmtausch*-type pieces in which two voices provide a mirror motion of each other's melodic trajectory. Such compositions can be found among the *nova cantica* from Aquitaine at approximately the time that William was writing.[22] It would be moot to propose one of the two melodic procedures by Haug or Duisit as the better means of voicing the nihilistic verse of *Farai un vers*. It is, however, legitimate to claim that both melodies, based on historical models, are an adequate fit especially since ‚fittingness‘ is a criterion for identifying possible contrafacta.

A second moment of difference between the two proposed melodies concerns cadences. These are, of course, inextricably bound up with elements of language but they are also constitutive of vocality. As Haug shows, there is a clear differentiation in the hierarchy of cadences – *apertum/clasum*, masculine/feminine – in his version of the melody based on the Latin song. There are strikingly fewer identifiable cadences in Duisit's version. In fact, the essentially syllabic nature of this latter melody means that pitches at the end of poetic lines are often ‚arrived on‘ rather than incorporated into conventional cadence-like gestures. In some ways, the cadences do not need to be so clearly enunciated vocally as this function is taken on in Duisit's performance by the fiddle. It would be an overstatement to call these bursts of melodic ornaments at the end of poetic lines of text ‚interludes‘, but they do serve a function of commentary: melodic, structural, and affective. They also form a bridge or anticipation of the full flowering of an instrumental interlude, breaking up strophes, which occurs later in the performance. Semiotically, they intimate an Otherness with respect to social context: courtly minstrelsy is supposed rather than the monastic chanting through of a strophic form like a hymn, for example. Such ornaments are prime markers of the paradigm of instrumentally accompanied solo song from the Middle Ages which developed in the latter half of the twentieth century. This paradigm defined instruments as occupying the role of co-participating in monody, not merely accompanying. It could be argued that Duisit takes this approach a step further in his musical recreation of *Farai un vers*. Both the details of his essentially syllabic melodic formulation and its gravitational pull towards the G-G octave suggest it was conceived with a held G-drone in mind; composed more upon an instrument than a horse – whilst asleep.

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[22] The classical example is the two-voiced Deus in adiutorium notated in the earliest of the Aquitainian sources of the *nova cantica*, Paris, Bibliothèque nationale de Paris, fonds latin ms. 1139.

The final question to be broached in relation to the melodic material of the two versions of *Farai un vers* by Haug and Duisit concerns fixity. Duisit's performance embraces a certain fluidity in the presentation of the melody from strophe to strophe: single pitches may become two-pitch groups, multi-pitch groups may be reduced, and extra ornamental turns may be added on specific words. Given that Haug's concerns principally lie elsewhere, there is no report on the strophic unfolding of the melody. Nevertheless, melodic stability is assumed given the suggestion that the melody of *Farai un vers* by William may have provided a form of intertextual allusion in the performance of *De ramis cadunt folia*; the recognisability of the melody is crucial in this instance.[23] If recognisability is to be construed as an intrinsic facet of monody as a performance paradigm, it is worth reflecting on where the recognisable really takes hold. Duisit emphasises the importance of ‚tone' in his recreations, not least in signalling William's ‚refusal' to social conventions around him. It could well be that the glancing variations within the melodies for each strophe allow for a more nuanced expression of a particular subjectivity. According to this supposition, the recognisability of a melody would not simply lie in the identical replication of pitches from one strophe to another, but in the identifiable features of an authorial persona expressed through the performance of the strophic material. This projection of the ‚Poetic I' may be amplified by instrumental co-participation. Alternatively, it could be viewed as disrupting a subjectivity or – to take up Zumthor's words again quoted by Haug – as overcrowding the site of the voice where meaning unfolds. Just how capacious this site is remains a matter of debate. In contrafacta situations, the voice would already appear to be part-occupied by intertextual allusion. In the specific case of *Farai un vers*, the vocality already reflects an established tradition of the late eleventh century which is to be satirised.

By selecting *Farai un vers* as an example of recent preoccupations with medieval vernacular song in scholarship and performance, various conclusions can be drawn. First, and most obviously, the paradigm of medieval solo song with instrumental co-participation is in rude health. It is an absolutely classic ‚monody' providing a model for any number of repertories – notated or unnotated – from the Middle Ages. Second, this paradigm is not uncontested which leads on to, third, the need for a nuanced critical apparatus to deal with the increasing sophistication evident in performances of medieval solo song.

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[23] For further examples of possible intertextual allusions in contrafacta situations in medieval vernacular song, see Meghan Quinlan, *Contextualising the Contrafacta of Trouvère Song*, Doctoral Thesis, University of Oxford 2017. Other approaches to the reconstruction of Troubadour song can be found in Billee A. Bonse, ‚*Singing to Another Tune*': *Contrafacture and Attribution in Troubadour Song*, Doctoral Thesis, University of The Ohio State University 2003 and Robin T. Bier, „Poem as Score. Finding Melodies for Unnotated Troubadour Songs", in: Paulo de Assis, William Brooks and Kathleen Coessens (eds.), *Sound & Score. Essays on Sound, Score and Notation*, Leuven: Leuven University Press 2013, 68–82.

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Baroque ‚monodies' would appear to be less contentious than their medieval counterparts. The 400th anniversary celebrations around Monteverdi's *Orfeo* in 2007/8 showed how monody was now mainstream. Of course, there may be debates around how to stage the opera and the degree of historical ‚translation' or updating for modern audiences.[24] But the basic parameters of a historically-informed performance are settled, helped in large measure not simply because of the contemporary information about instrumentation contained in Monteverdi's score but because of the increasing numbers of proficient professional musicians able to realise them. The lusher, Leppardesque orchestrations are very much a thing of the past.[25] Nowadays, niggling queries about performance practice are more likely to focus on matters such as tempo proportions.[26] The danger of mainstream monody is that it becomes a cipher for a range of different performing practices, rather than a crucible in which these potentially flammable components can inter-react. These include the primacy of words over harmony as a means of moving listeners; the new, powerful role accorded the continuo in co-shaping expression and affect with the voice; and the performative virtuosity, both vocal and instrumental, deriving from diminution practices. Monteverdi combines all three, and thereby goes beyond improvisatory models of monody which were circulating around 1600.[27] Text, vocality, continuo, and virtuosity thus become the focus of critical, aesthetic attention in contemporary performances of Baroque monody.

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[24] See Christine Fischer, „Baroque Opera, Historical Information, and Business: or, How a Nerd became a Hipster", in: Anastasia Belina-Johnson and Derek B. Scott (eds.), *The Business of Opera*, Farnham: Ashgate 2015 (Ashgate interdisciplinary studies in opera), 31–50.

[25] For 20th-century history of performance, see particularly the section on „The rediscovery of *Orfeo*" by Nigel Fortune and others in John Whenham (ed.), *Claudio Monteverdi, Orfeo*, Cambridge: Cambridge University Press 1986 (Cambridge opera handbook), 78–137; see also the section by Richard Wistreich, „Monteverdi in performance", in: John Whenham and Richard Wistreich (eds.), *The Cambridge Companion to Monteverdi*, Cambridge: Cambridge University Press 2007 (Cambridge companions to music), 261–279. A useful overview of the historical information around *Orfeo* is presented in Tim Carter, *Monteverdi's Musical Theatre*, New Haven, CT: Yale University Press 2002, 109–137.

[26] See Roger Bowers, „Proportional Notations in Monteverdi's *Orfeo*", in: *Music and Letters* 76/2 (1995), 149–167 and for an in-depth analysis of notational quandaries around this time, see Karin Paulsmeier, *Notationskunde, 17. und 18. Jahrhundert*, Basel: Schwabe 2012 (Schola Cantorum Basiliensis Scripta 2).

[27] Wulf Arlt, „Der Prolog des Orfeo als Lehrstück zur Aufführungspraxis", in: Ludwig Finscher (ed.), *Claudio Monteverdi. Festschrift Reinhold Hammerstein zum 70. Geburtstag*, Laaber Verlag 1986, 35–51.

Given the established conventions in performing and appreciating Baroque monody as well as its undoubted success on the Early Music scene, it may be surprising to find an entirely new, large-scale work – a ‚musical drama in three acts' – being released on to the CD market in 2014.[28] The *Rappresentatione di Giuseppe e i suoi fratelli* is not, in fact, a lost work but one newly composed ‚in the spirit of the early operas' and in biblical Hebrew by the harpsichordist and ensemble director, Elam Rotem. In some ways, the venture could be compared to the ‚monophonic inflation' witnessed with medieval vernacular song; a modern paradigm of performance practice wins through over traditional approaches to philological reconstruction. In other ways, the specificity of expectations around the historical performance of Baroque monody mean that this case raises a series of discrete questions.

The first of these questions pertains to the ‚End of Early Music'. In an extended and provocative essay from 2007, Bruce Haynes laid out a programme for completing the revolution which the Early Music movement had brought about in the later decades of the twentieth century.[29] A recurring motif in his book concerns his critique of „chronocentrism" which he defines as, „assuming that one's own time or period represents the reference point; the equivalent in time of the spatial concept of ethnocentrism".[30] According to Haynes, a chronocentric attitude can be displayed in a variety of ways from the descriptions appended to instruments (‚modern' when their designs go back to the nineteenth century or before) to playing styles (which can be Romantic or Modernist). As one means of countering chronocentrism, Haynes proposes „style-copying" or „Period composing".[31] This should not merely be a pedagogical tool as style-copying has been down the ages. Instead, Haynes sees in „Period composing" a possibility to enter more fully into the mentalities and milieus which brought forth those historical repertories associated with Early Music. It would allow contemporary practitioners of Early Music to comprehend what it meant to compose music for the technical and expressive prowess of specific individuals. Performers would, then, become more attuned to, and proprietorial about, the music they were performing and the new composition would increasingly feel part of a collective effort than a hand-me-down from a distant and non-performing composer. New compositions produced in this way would also replenish the stock of Early Music.

This is an interesting if, essentially, speculative supposition. Haynes undertakes no empirical research using qualitative methods to probe the reactions of musicians performing Period compositions, although he does mention two contemporary composers working in historical idioms. Moreover, the line he draws between Period and other forms of composing seems too jagged: ‚to tip their hat to past styles‘ appears to be a somewhat perfunctory description of the myriad ways contemporary composers continue to engage in dialogue with models, materials, and sounds of the past.[32] It is not that Period composers have particularly burnished historicist credentials and others do not. In fact, this is precisely the point made by Nicolas Bourriaud – beyond music – in connection with his 2009 exhibition, *Altermodern*.[33] If the artist is now the travelling „homo viator“ or ‚travelling human being‘ of globalisation, as Bourriaud contends, ‚style‘ becomes, in some way, a facet of that travel. This leads him to coin the term „heterochrony“ to describe the process whereby artists pick and combine in one work historical materials from differing periods. It could be argued that this is a particular strain of historicist appropriation which emphasises heterogeneity. The implication is that the heterogeneous acts as a neutralising agent against an appropriation whose ideological intention is extremist. Historical materials are not deprived of their historicity and relegated to the ornamental status of stylistic elements. They retain a historicity in the concert of their heterogeneity, on the one hand, and their reflection of the individual moving nomadically through time, on the other. For Bourriaud, this represents a phase beyond postmodernity: the altermodern.

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[28] The CD was released by Pan Classics: Elam Rotem, *Rappresentatione di Giuseppe e i suoi fratelli* Profeti della Quinta (PC 10302).

[29] Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the 21st Century*, New York: Oxford University Press 2007.

[30] Haynes, *The End of Early Music* (see n. 29), 26.

[31] See the section on „Style-Copying in Composing" and subsequent sections in Haynes, *The End of Early Music* (see n. 29), 209–213.

Rotem acknowledges the models for his *Giuseppe* and thus places his composition within the realm of style-copying.[34] The principal models comprise works by Emilio de’ Cavalieri (c1550–1602), especially the *Lamentationes Hieremiae prophetae* (c1599). This accounts for the basic five-part texture, the use of continuo, and the alternation between monodic and polyphonic sections in varying numbers of parts and textures. Further influences cited encompass Jacopo Peri, Giulio Caccini, Marco da Gagliano, and Monteverdi. The monody can function in two principal ways: as recitation over a held bass note, or with a slow-moving cantus firmus-type vocal line over a melodically and rhythmically active bass. For the chorus sections, various historical techniques and devices are utilised, including homophony, imitation, a more madrigalistic style, and *durezze e ligature*. Recourse is made to ‚sinfonie‘ from late-sixteenth-century Firenze and elsewhere as a model for the instrumental pieces in *Giuseppe*. For Rotem, the scale of his undertaking is ‚unique‘ among historical compositions. Naturally, part of that ambition lies in realising the performing paradigms of Baroque monody in the early twenty-first century. Sound (‚Klanglichkeit‘), drive, and virtuosity are all vital aspects in the performance of *Giuseppe* from the rich continuo resources (chitarrone, Baroque guitar, harpsichord, organ, regal, lirone) to the variegated vocal ornamentation. The affective canvas is thus broad.[35]

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[32] Haynes, *The End of Early Music* (see n. 29), 210.

[33] The exhibition catalogue with accompanying texts was published as Nicolas Bourriaud, *Altermodern: Tate Triennial*, London: Tate 2009; a ‚manifesto‘ was published online at http://www.tate.org.uk/whats-on/tate-britain/exhibition/altermodern/explain-altermodern/altermodern-explained-manifesto (17.9.2017).

[34] See the informative CD booklet from Rotem, *Rappresentatione di Giuseppe e i suoi fratelli* (see n. 28), 5–6.

Clearly, the combined effect of *Giuseppe* goes beyond ‚style-composing' and a mere didactic exercise. In fact, Rotem describes his work as ‚new-early music' which would readily appear to correspond to Haynes's „Period composing". A comparison of the reasoning behind the two approaches is fruitful:

Table 1: Comparison of Approaches to Historical Composition[36]

Haynes 2007: Period composing	**Rotem 2014: New-early music**
„composers usually wrote for specific musicians, with their techniques and capabilities in mind"	„compatibility … when a musical piece is tailored to specific performers"
„performers were highly sensitive" to the music	„involvement of the composer in the process"
„no longer the composer's score, but the entire company's"	„special sensation of experiencing something new that has never been heard before, shared by performers and audience alike"

The basic thrust of the two approaches is remarkably similar, albeit with slight differences of nuance. For Rotem, who both plays and sings on the recording of *Giuseppe*, the composer-as-performer is essential to the project. Haynes would, undoubtedly, not disagree as this reflects historical practice. Again, an emphasis on ‚newness' by Rotem reflects an historical understanding of the more ephemeral nature of performances around 1600 and the effect of hearing a composition for the first time. *Giuseppe* thus represents the triumph of an ‚anti-chronocentric' approach: the total immersion in the compositional and performing conventions of a past epoch. In this totality, the enterprise could even be called ‚homochronic'. There is a lingering suspicion that the real insight afforded by the composition – what the *rappresentazione* truly represents – is the primacy of the performing paradigm of Baroque monody. Yet in its arresting scope and sheer quality, *Giuseppe* is a perfect exemplification of Haynes's arguments. In it, Early Music finds its end.

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[35] It could arguably have been broader given the enharmonic passage in Cavalieri's *Lamentationes* and evidence that the composer had an enharmonic organ in Firenze, see Martin Kirnbauer, *Vieltönige Musik – Spielarten chromatischer und enharmonischer Musik in Rom in der ersten Hälfte des 17. Jahrhunderts*, Basel: Schwabe 2013 (Schola Cantorum Basiliensis Scripta 3), 233.

[36] See Haynes, *The End of Early Music* (see n. 29), 208 and Rotem, *Rappresentatione di Giuseppe e i suoi fratelli* (see n. 28), 5.

This is, of course, to ignore a matter of import. Central to the conception of monody is language and central to the conception of *Giuseppe* – despite the Italian title – is biblical Hebrew. While Hebrew compositions were published by Salomone Rossi in the 1620s – and have been recorded by Rotem and his ensemble, *Profeti della Quinta* – no example of Hebrew monody has survived in connection with the developments in musical drama around 1600. To a certain extent, the lack of surviving materials does not invalidate the possibility of Hebrew monody, not least that early models were improvised and not necessarily written down.[37] The discrepancy lies more in the grand scope of *Giuseppe*, and its use of that panoply of instruments usually associated with court events, for which there is no historical notice. Using biblical Hebrew serves another purpose and here Rotem's repeated use of the word ‚original' to describe the language and its intimate connection to the story of Joseph and his Brothers is particularly intriguing.[38] There is no sense of the paradigm of monody being updated by, for example, translation into contemporary vernaculars. Just the opposite: the use of biblical Hebrew is a means of travelling back to origins. As Ron Kuzar notes in his discourse analysis of narrative accounts of the origins of modern Hebrew in the nineteenth and twentieth centuries, „revivalist approaches consider the emergence of Hebrew as a singular event".[39] Benjamin Harshav calls this event „miraculous" and a „renaissance".[40] An alternative approach, according to Kuzar, would deploy the tools of modern linguistics to regard modern Hebrew as the result of processes that can be discerned in the development of other languages. This would impact upon discourses around origins: for example, it would be possible to construct „biblical Hebrew as a Ugaritic dialect rather than the other way round".[41] The use of biblical Hebrew in *Giuseppe* and the emphasis placed on it as the ‚original' language can be viewed in ideological terms as displaying a linguistic pride in the past which nonetheless also resonates with European culture. This is symptomatic of „homo viator". The combination of musical materials from around 1600 and a biblical Hebrew text furnishes the heterochrony.

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[37] The lack of fixed, written versions of solo songs was, of course, one criticism levelled by Caccini, see Tim Carter, „On the Composition and Performance of Caccini's *Le Nuove Musiche* (1602)", in: *Early Music* 12/2 (1984), 208–17 and „Caccini's Amarilli, Mia Bella: Some Questions (and a Few Answers)", in: *Journal of the Royal Musical Association* 113/2 (1988), 250–273.

[38] See the comments about *Giuseppe* in the CD booklet by Rotem (see n. 28): „it tells the story of Joseph and his Brethren [...] in its original biblical Hebrew" or „the text of *Giuseppe* is taken directly from the Old Testament in its original language" and „*Giuseppe* [...] is unique in that it tells the story in its original language.

[39] See Ron Kuzar, *Hebrew and Zionism: A Discourse Analytic Cultural Study*, Berlin: Mouton de Gruyter 2001 (Language, power and social process 5), 8.

[40] As an eminent literary scholar, Harshav has worked on both language and literature, including poetry; see Benjamin Harshav, *Language in Time of Revolution*, Stanford, CA: Stanford University Press 1993, 81.

[41] Kuzar, *Hebrew and Zionism* (see n. 39), 285.

There is a postscript to this drama. Amidst the rabid arguments flying back and forth in music theoretical circles in the latter decades of the sixteenth century and first decades of the seventeenth century, reference was made to the vocal recitation of Hebrew. Gioseffo Zarlino bravely broaches the subject in chapter 13 of his *Sopplimenti musicali* (1588).[42] As Don Harrán has shown, Zarlino is building on previous scholars' work. While staging the apparent lack of reason behind how Jewish ministers perform Scripture with cantillation or how Hebrew poetry works without standard feet, he appears fascinated by the difference he encounters in Hebrew rhetorical traditions. He does not get very far in discretely fitting Hebrew cantillation into the three modes of vocal recitation, that is, the grammatical, rhetorical, and musical. He remarks on the signs in Hebrew books marking musical accents which incorporate the grammatical. Yet the principal point which he wants to get across to composers is that the true accents – „i veri accenti" – have been lost and it is the responsibility of composers to find them. The Hebrew language, with its specific ways of conceiving and notating the rhetoric of vocal recitation, participates in this model. In other words, the search for lost forms of recitation around 1600 was not only Greek-centred.[43] This would be the starting point for aesthetic experimentation, or ‚new-early music'.[44]

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In any investigation of monody, historicity and vocality loom particularly large. This holds true for the contributions to this volume. Given the somewhat unconventional nature of the undertaking which inspired these texts – a comparison of ‚monodies' from the Middle Ages and Barock – an alternative form of introduction to the collection can be made; for more detailed information on the individual contributions, reference can be made to the relevant abstracts. Four particular points stand out that bridge the two repertories and thus also the various offerings of the authors. First, ‚monody' in its essence was often considered historiographically as the ‚Other' of ‚polyphony'. The texts suggest that ‚monody' could often function as the ‚Other' of other monodies: John Haines carefully weighs up the power of incantation and song in his study on neglected vocal practices in the European Middle Ages; the pose between the improvisatory act of composing monody and finished monodic composition is staged in the works of Jean-Baptiste Lully as examined by Michael Klaper; and Tim Carter sees monody acting as a form of anti-improvisatory ‚countertext‘ within the welter of unwritten traditions of vocal recitation spanning the end of sixteenth and beginning of seventeenth centuries. Second, vocality is integrated in different ways into the corporeal and corporate: for the women religious studied by Ulrike Hascher-Burger, the voice remained ‚plain‘ (planus) and not ‚split up‘ (fractio) and this vocal ideal was taken over by the organ; and Margaret Murata sees monody almost in terms of an anatomical predisposition, channelled prosodically and compositionally, and supported by a shared *tactus*. Third, instruments can provide the basis from which monody can arise, whether in terms of determining a harmonic system (reflected in medieval writings on music) and therefore shaping vocal gestures as Charles Atkinson lays out or as in Lully's depiction of the compositional process (Klaper). Fourth and finally, monody participates in cultural and social mobility, although the markers of social context can shift and the possibilities for social exchange are diverse: refrains and dance are not necessarily unambiguous in terms of social status and are open to change along with instrumental construction techniques as discussed by Marc Lewon; and Iain Fenlon astutely notes that the ‚cultural traffic‘ of monody moved in both directions with Ariosto being sung on the streets. These, then, represent an array of monodies from differing times and differing locations. They become supercharged and fruitful through the comparative process; a process which casts light on performing paradigms and illumines possible paths for future explorations.

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[42] The relevant text is presented and translated in Don Harrán, *In Search of Harmony: Hebrew and Humanist Elements in Sixteenth-century Musical Thought*. Neuhausen-Stuttgart: Hänssler-Verlag 1988 (Musicological Studies and Documents 42), 3–23. There follows a series of analytical chapters on Hebrew poetry, 16th-century textbooks on Hebrew, and conceptions of rhetoric among Renaissance music theorists.

[43] This salient point was made over 20 years ago in a review of Harrán's book by Michael Fend in *Music & Letters* 72/3 (1991), 416–420.

[44] For a recent attempt at reconstruction of such new paradigms, see Catalina Vicens and the Reuchlin Project: https://www.ensembleservirantico.com/the-reuchlin-project (17.9.2017).