EINSTIMMIGKEIT: CRADLE OF (WESTERN) MUSICAL CREATIVITY

by Charles M. Atkinson

When I first saw the title and description of the present symposium, I thought that in asking me to deliver a lecture on *Einstimmigkeit* to open it that Regula Rapp and the organizing committee had made a mistake. After all, my work has occupied itself primarily with the history of music theory in Antiquity and the Middle Ages and with the plainchant of the Western church. I did write the *New Grove* article on Romano Micheli,[1] a seventeenth-century Roman composer who boasted of his prowess in writing canons, and claimed that he was the inventor of *canoni sopra le vocali di più parole* – but that hardly qualifies me for talking on the topic „Monodies: Paradigms of Instrumentally Accompanied Solo-Song in the Middle Ages and Baroque." As I thought more about the invitation, however, I realized that what I might be able to do would be to provide a broader context or historical framework for the specific topic of the symposium itself, and it is that that this article proposes to do. As readers will discover, it draws upon some of my own earlier research, but benefits even more from the work of my friends Wulf Arlt and Margaret Switten. It will be a special pleasure to share their work in the present forum.

I should perhaps mention that I thought briefly about using the Greek equivalent of the English term „monophony" in the title for this paper, that is until I was reminded that μονοφωνία is the ancient Greek word describing the speech of a deaf person. I decided I'd best stay with the term I had been asked to talk about: *Einstimmigkeit* – „one-voicedness" – with its implications of a single melodic line performed either by a soloist or an ensemble.[2]

The part of my title after the colon should be taken in both literal and figurative senses. As all of us know, the earliest preserved examples of Western music are in fact monophonic: the music of Greek Antiquity and the plainchant of the Christian church in both its Eastern and Western branches. It is out of that „cradle" that some of the earliest examples of new music in the West arise. I am thinking here about *tropi, sequentiae,* and *versus,* as well as specific items of the Proper and Ordinary of the Roman Mass, that begin to appear in ninth-century manuscripts and continue to be cultivated into the twelfth century and beyond. As we also know, however, our earliest examples of polyphonic composition likewise appear in ninth-century manuscripts; here I refer specifically to the *Musica* and *Scolica enchiriadis,* two important works of music theory best known for their treatment of organum, but which have

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[1] „Micheli, Romano", in: *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, London: Macmillan Publishers; Washington, D.C.: Grove's Dictionaries of Music 1980; rev. ed., 2001, with additions by Noel O'Regan: vol. 16, 597–98.

[2] For convenience, however, I shall use the English term „monophony" during the further course of this article.

important implications for the history of monophony as well.[3] Tracing some
of those implications will be a second strand in the argument of this paper.
A third strand will be devoted to what I am calling „monophony in the age
of polyphony," in which we shall look at the composition of new music in the
domains of both sacred and secular monophony in the later Middle Ages. The
final section will consider the state of monophony in the late twentieth and
early twenty-first centuries. In it I shall represent the thesis that homophony
remains a viable „cradle" for musical creativity even today.

Let us begin at the beginning (see Example 1)

1 Εἰκὼν ἡ λίθος

εἰμί· τίθησι μὲ

Σείκιλος ἔνθα

μνήμης ἀθανάτου

5 σῆμα πολυχρόνιον.

C Z Z KIZ I

Ὅσον ζῆς, φαίνου,

K I Z K O

μηδὲν ὅλως σὺ

C OΦ C KZ

λυποῦ· πρὸς ὀλί-

I KI K C OΦ

γον ἐστὶ τὸ ζῆν,

C K O I Z

10 τὸ τέλος ὁ χρό-

K C C CX

νος ἀπαιτεῖ.

Σείκιλος ευτερ

ζῆ

Ex. 1a: Seikilos epitaph: original notation (from Egert Pöhlmann, *Denkmäler alt-
griechischer Musik* [Nürnberg: Verlag Hans Carl 1970], 54).

[3] Hans Schmid (ed.), *Musica et Scolica enchiriadis una cum aliquibus tractatulis adiunctis*,
Munich: Bayerische Akademie der Wissenschaften 1981 (Veröffentlichungen der Musikhis-
torischen Kommission Bd. 3).

Ex. 1b: Seikilos epitaph: transcription (Pöhlmann, *Denkmäler altgriechischer Musik*, 55).

Εἰκὼν ἡ λίθος εἰμί· τίθησι μὲ Σείκιλος ἔνθα
μνήμης ἀθανάτου σῆμα πολυχρόνιον.
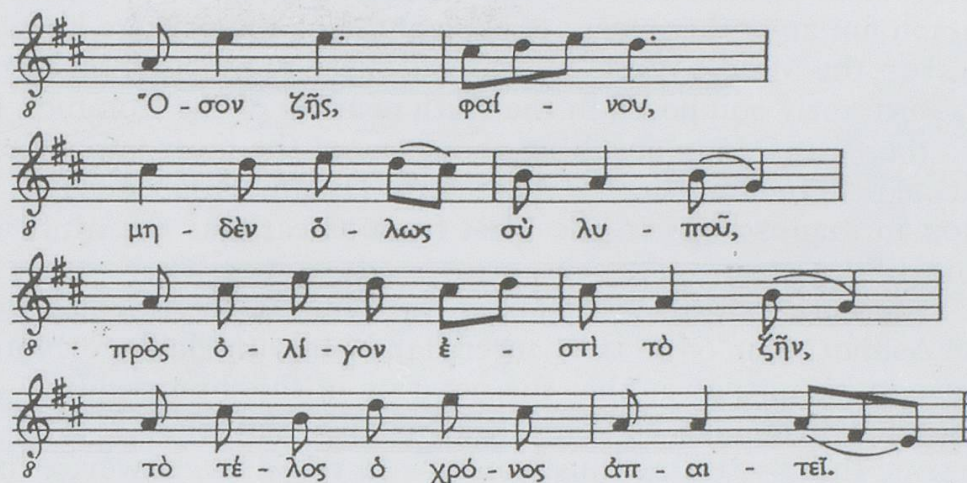
Σείκιλος Εὐτέρ(που)
ζῆ.

Example 1 is of course the Seikilos epitaph from the first century C.E., one of the biggest hits of ancient Greek music, at least as measured by the sales of Gregorio Paniagua's recording of it.[4] I present it as representative of ancient Greek music in several of its aspects. It is a monophonic piece with a careful setting to music of the prosodic accents of its text, leading to rhythmically and melodically balanced phrases that combine to form a pleasing whole. As one can see from Egert Pöhlmann's diplomatic transcription in Example 1, it is preserved in a practical form of musical notation that can be deciphered thanks to its having been presented in several treatises of music theory[5]; and it embodies the principles of that theory in such a way that we can determine not only the rhythms, but also the precise relationship of its pitches to each other because they are situated on a tone system that results from the specific

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[4]   Atrium Musicae de Madrid, dir. by Gregorio Paniagua, *Musique de la Grèce antique*, France: Harmonia Mundi, HM 90.1015, p1979.

[5]   Principally the treatises of Gaudentius and Alypius, which may be found in Karl von Jan, *Musici scriptores Graeci*, Leipzig: Teubner 1895/Hildesheim: Olms 1962: Γαυδεντίου Ἁρμονικὴ εἰσαγωγή, 327–55, and Ἀλυπίου εἰσαγωγὴ μουσική, 367–406.

tuning of the lyre that might have been used to accompany it.[6] Moreover, we can classify it as a member of that system of tuning, or *tonoi*, as a composition in the Iastian *tonos*.[7] Although it would take some time for these principles to precipitate into musical practice in the Latin west, the areas of notation, tuning, and melodic classification would prove seminal for the development of Western music.

As far as we can determine from the documentary evidence, neither the Seikilos epitaph nor any other pieces of ancient Greek music were known to the Latin West in the Middle Ages. A beautiful piece of music from Byzantium, however, apparently composed in the sixth century of the Common Era, was known to the Latins. I am speaking about one of the most famous examples of Byzantine liturgical music, the Akathistos Hymn, which survives in Latin translation in manuscripts in the West from as early as the ninth century. (see Figure 1.)[8]

Figure 1 presents the Greek version of the hymn in the thirteenth-century Psaltikon Ashburnham 64 in the Laurenzian library in Florence. Noteworthy here, among other things, is that the notation of this hymn clearly does not follow the same principles as that of the Seikolos epitaph.[9]

By the time this Byzantine music arrived in the West, however, the music of another branch of Christendom, transmitted from Rome, had already made its way to regions north of the Alps. This music, the so-called *Cantilena Romana*, had been transmitted to Francia beginning in the mid-eighth century.

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[6]   As we shall discover in the examples below, this tone-system, usually referred to in English as the Greater Perfect System, became the scalar matrix for Western music during the course of the early Middle Ages. I have attempted to sketch the process by which this took place in my book *The Critical Nexus: Tone-System, Mode, and Notation in Early Medieval Music*, New York and Oxford, UK: Oxford University Press 2009 (American Musicological Society Studies in Music).

[7]   Egert Pöhlmann, *Denkmäler altgriechischer Musik*, Nürnberg: Verlag Hans Carl 1970 (Erlanger Beiträge zur Sprach- und Kunstwissenschaft Bd. 31), 56–57, available in English as *Documents of Ancient Greek Music*, Oxford: Clarendon Press 2001. Compare the notation here with that for the Iastian τόνος in Alypius (von Jan, *Musici scriptores Graeci*, see n. 5), I: Notarum omnium tabula auctore Alypio.

[8]   On the Akathistos Hymn see, in particular, Michel Huglo, „L'ancienne version latine de l',Hymne acathiste", in: *Le muséon* 64 (1951), 27–61, and *The Akathistos Hymn*, introduced and transcribed by Egon Wellesz, *Monumenta musicae Byzantinae*, Copenhagen: Munksgaard 1957 (Transcripta 9).

[9]   An excellent introduction to the Middle Byzantine notation used in this hymn may be found in Max Haas, *Byzantinische und slavische Notationen*, vol. 2 of *Die Einstimmige Musik des Mittelalters*, ed. Wulf Arlt, Köln: Arno Volk-Verlag/Hans Gerig 1979. H.J.W. Tillyard's *Handbook of the Middle Byzantine musical notation*, Monumenta musicae Byzantinae. Subsidia 1, pt. 1, Copenhagen: Levin & Munksgaard 1935, has now been updated by Christian Troelsgård: *Byzantine Neumes: a New Introduction to the Middle Byzantine Musical Notation*, Copenhagen: Museum Tusculanum Press 2011.
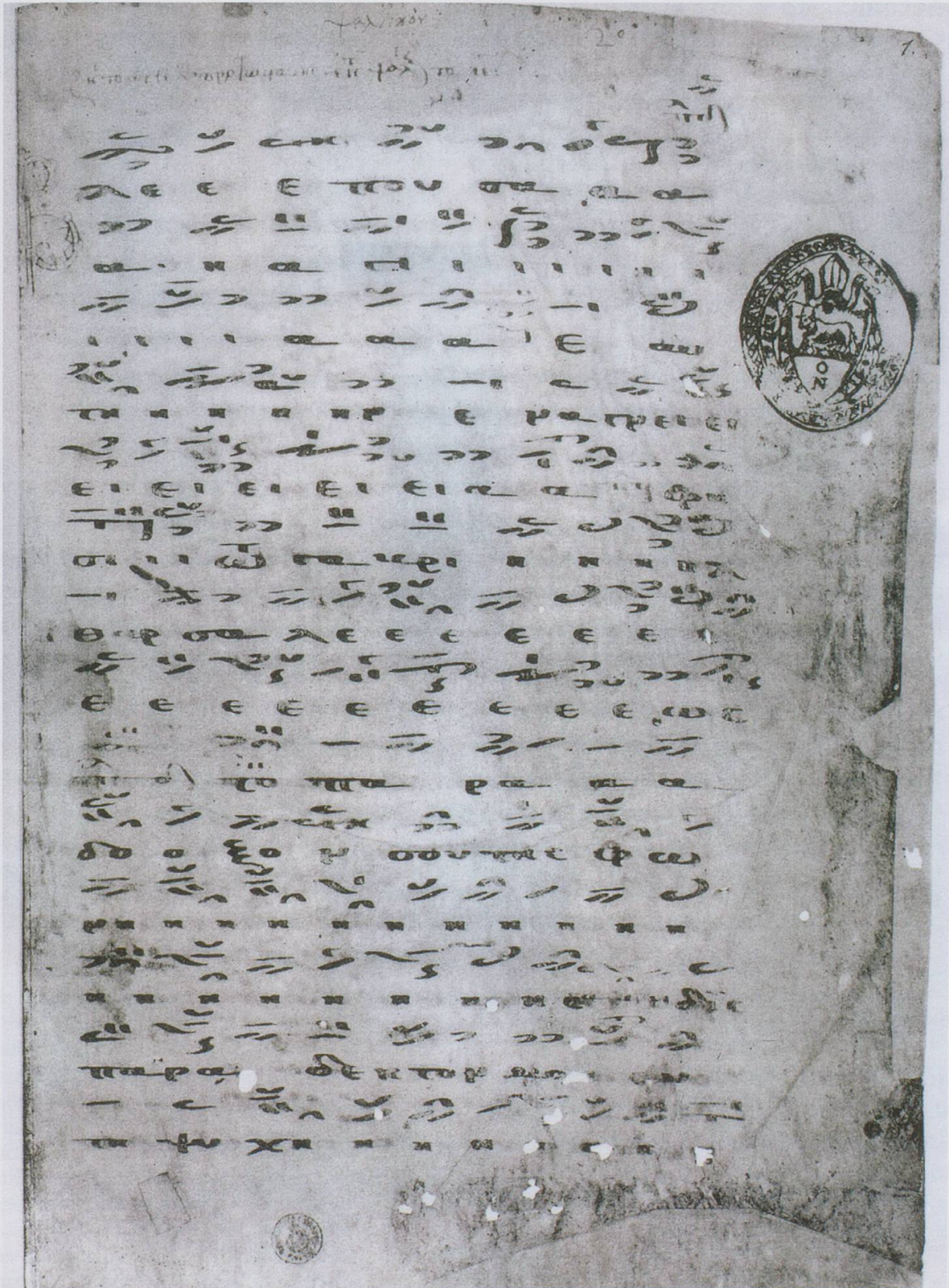
Fig 1: Ἀκάθιστος ὕμνος. Firenza, Biblioteca Medicea Laurenziana, MS. Ashburnham 64, fol. 1 (reproduced from *Contacarium Ashburnhamense: Codex Bibliothecae Laurentianae Ashburnhamensis*, ed. Carsten Høeg, Monumenta musicae Byzantinae 4 (Copenhagen: E. Munksgaard 1956).

According to a text copied at the beginning of several manuscripts of the Gradual, this music had been established by Pope Gregory the Great. In the words of the version in the Monza Gradual, dating to the end of the eighth century, that text reads as follows:

Gregorius presul meritis et nomine dignus
unde genus ducit, summum conscendit honorem;
qui renovans MONUMENTA PATRUMQUE PRIORUM
TUM CONPOSUIT HUNC LIBELLUM MUSICAE ARTIS
SCOLAE CANTORUM IN NOMINE DEI SUMMI.[10]
(Bishop Gregory, worthy by his merits and by the name
from which his lineage leads, ascended to the highest office;
And who, renewing the monuments of the early Fathers.
then put together this little book of the musical art
for the Schola Cantorum in the name of God the Highest.)

Despite the authority claimed for it in these hexameters, though, the chant contained in „this little book" and others like it soon began receiving embellishments composed by Frankish singers, embellishments consisting of new melodies, texts, or both together, and called variously *tropi, sequentiae, laudes* and *versus*, items that start to make their appearance in the Frankish kingdom already in the ninth century.[11] I should like to focus here on tropes as newly composed texts with music embellishing an established liturgical chant.[12]

Until quite recently the received opinion concerning the relationship of tropes to their base chants was that the two were organically related to each other via shared mode, melodic ductus, and relationships of text to music. In his 1967 article „The Troping Hypothesis," however, Richard Crocker underscored the „otherness" of tropes, pointing out that many trope texts are cast in hexameters or other poetic meters, and had melodic shapes that resembled other tropes more than they resembled their base chants.[13] In that same article, though, Crocker postulated that some classes of Ordinary tropes, such

[10] Monza, Tesoro del Duomo, folios 2r/v. Text from René-Jean Hesbert, *Antiphonale Missarum sextuplex*, Brussels: Vromant 1935.

[11] The earliest documentary evidence of the practice of troping appears to be a passage in the Canon of the Synod of Meaux (845 C.E.) proscribing the performance of tropes to the Gloria in excelsis and proses to the Alleluia. See Gabriel Silagi's „Vorwort" to the volume *Liturgische Tropen. Referate zweier Colloquien des ‚Corpus Troporum' in München (1983) und Canterbury (1984)*, München: Arbeo-Gesellschaft 1985 (Münchener Beiträge zur Mediävistik und Renaissance-Forschung), VII–VIII. For a consideration of this passage, see Andreas Haug, „Ein neues Textdokument zur Entstehungsgeschichte der Sequenz", in: *Festschrift Ulrich Siegele: zum 60. Geburtstag*, ed. Rudolf Faber [et al.], Kassel: Bärenreiter 1991, 9–19.

[12] ‚Logogène' as opposed to ‚mélogène', to use terminology introduced by Ingmar Milveden, as cited by Olof Marcusson and adopted by Michel Huglo. See Marcusson, *Corpus Troporum II: Prosules de la messe, 1. Tropes de l'Alleluia*, Stockholm: Almqvist & Wiksell 1976 (Acta Universitatis Stockholmiensis, Studia Latina Stockholmiensia 22), 8, n. 5; and Huglo, „Aux origines des tropes d'interpolation: le trope méloforme d'introit", in: *Revue de musicologie* 64 (1978), 5–54, esp. 7.

[13] Published in *MQ* 52/2 (1967), 183–203, see esp. 190.

as those of the Agnus Dei, were probably being composed at the same time as their base chants and therefore, one might legitimately assume, were in the same musical style.[14]

My own study of the early history of the Agnus Dei and its tropes came to a different conclusion regarding Crocker's postulate as to the historical relationship of the Agnus Dei to its tropes, but in doing so it actually supported his primary thesis that tropes are **new** musical compositions that contrast with their base chants in several ways. See Example 2.

Melody 226 as it appears in the *Graduale Romanum**

* *Graduale sacrosanctae romanae ecclesiae ...* (Tournai, 1961), pp. 10*–11*

Ex. 2:   Agnus Dei melody 226 as it appears in the *Graduale Romanum* (*In Festis Solemnibus I*).

Example 2 presents the Solesmes version of what I believe to be the oldest Agnus Dei melody, melody 226 in Martin Schildbach's catalog.[15] It appears in all of the earliest manuscripts containing neumed settings of the chant, beginning in the second quarter of the tenth century. Typical for the Agnus Dei, as Crocker had pointed out, is that this Agnus Dei melody appears together with various sets of tropes in tenth-century manuscripts. The most widespread of these is the set *Qui sedes, Rex regum, Lux indeficiens* (see Example 3).

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[14] Crocker, „The Troping Hypothesis" (see n. 13), 193–94.

[15] Martin Schildbach, *Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert*, Erlangen: Josef Hogl 1967. My own thesis as to the date of this melody may be found in my article „The Earliest Agnus Dei Melody and Its Tropes", in: *JAMS* 30/1 (1977), 1–19.
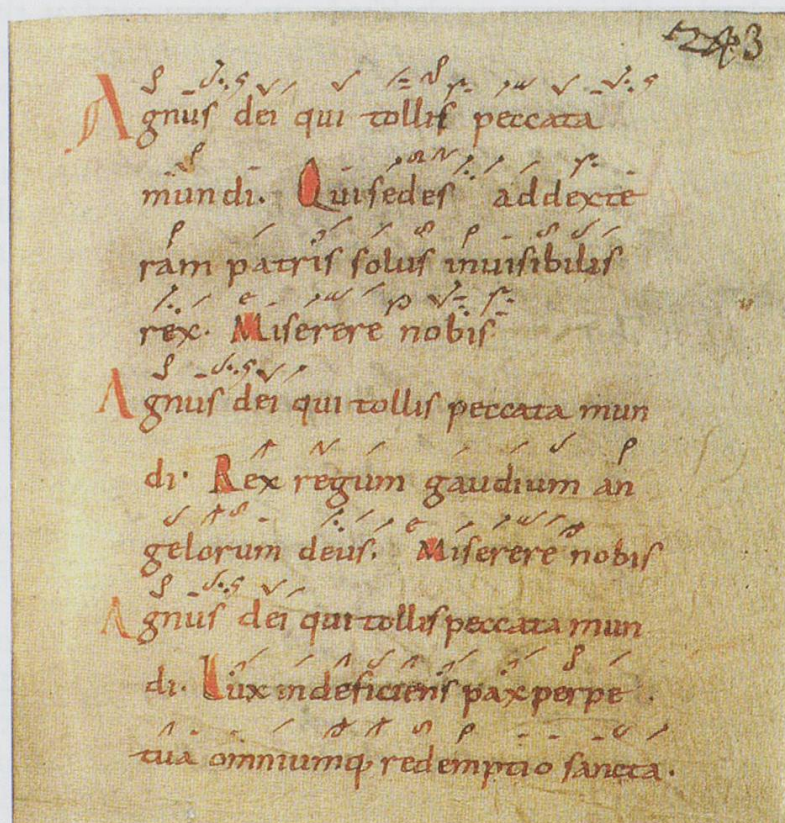
Ex. 3:   Agnus Dei melody 226 with tropes *Qui sedes, Rex regum, Lux indeficiens*
          in the manuscript St. Gallen, Stiftsbibliothek, MS. 484, 243.

As one can see in Example 3, it appears in the earliest layer of the troper
St. Gall 484, that copied between 926 and 948 by a scribe Wulf Arlt and
Susan Rankin have designated as „Sigma".[16] This set of tropes also ap-
pears in the earliest trope manuscripts in the West-Frankish region, begin-
ning with the manuscript Paris, BnF, lat. 1240, copied at about the same
time as St. Gall 484.[17] I have chosen to present the West-Frankish ver-
sion in a slightly later setting, that in Paris, BnF, lat. 1118, copied in Auch
or Aurillac in the late tenth or early eleventh century (see Example 4).[18]

[16] Wulf Arlt and Susan Rankin, *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, Winterthur
    & Zürich: Amadeus c1996, vol. 1, 15–18, 213.
[17] Arlt and Rankin, *Stiftsbibliothek* (see n. 16). This was the dating given by Bernhard Bischoff
    to the Corpus Troporum team in 1974. See Ritva Jonsson [Jacobsson], *Corpus Troporum I:
    Tropes du propre de la messe I: Cycle de Noël*, Stockholm: Almqvist & Wiksell 1975 (Acta
    Universitatis Stockholmiensis, Studia Latina Stockholmiensia 21), 48. For more recent bib-
    liography on this MS see Gunilla Iversen, *Corpus Troporum VII: Tropes de l'ordinaire de la
    messe: Tropes du Sanctus*, Stockholm: Almqvist & Wiksell 1990 (Acta Universitatis Stock-
    holmiensis, Studia Latina Stockholmiensia 34), 55.
[18] For recent bibliography on this MS see Gunilla Iversen, *Corpus Troporum VII*, 55.

Melody 226 with added tropes after Paris, Bibl. Nat., f. lat. MS 1118, fol. 16–16ᵛ

✗ = liquescent neume   ∼ = quilisma   m = oriscus

Ex. 4:   Agnus Dei melody 226 with added tropes (Paris, Bibliothèque nationale de France, lat. 1118, fol. 16–16v).

Upon initial perusal, one might say that the Agnus Dei and its associated verses resemble each other. The style of both the Agnus Dei and its embellishments can, for example, be described as „neumatic." But even this adjective

does not apply equally well to both. Here, as in other troped settings from the tenth century, Agnus Dei melodies tend to be more melismatic than their embellishing verses.[19]

Similarly, from the standpoints of range, tessitura, and ductus, the Agnus Dei melody differs from those of its additional verses. The melody of Agnus Dei 226 spans the fifth D to a, dipping to the subfinalis C at three points. The first three phrases of the melody gradually expand in pitch, flowing in successively higher arches anchored on D. The final phrase, „Miserere nobis,„ effects a kind of melodic summation. Throughout the verse, occasional leaps, prepared by conjunct motion in the opposite direction, balance the predominantly stepwise motion.

Whereas the Agnus Dei moves between the pitches D and a, treating C distinctly as a subfinalis, the ambitus of the trope verses is a tone lower. Both the first and third verses span the fifth C to G. The second verse stays essentially within this ambitus, reaching a tone above it only once. Perhaps the most unusual feature of the second verse, *Lux indeficiens*, however, is a B that functions as a subsemitonum to C in the musical phrase for „redemptio“. The prominence of C, already implied in this verse, is thus reinforced even further, as is the pitch E, which ends all three trope verses and is especially prominent both here and in the verse *Rex regum*.

The emphasis upon C and E in the interior verses of *Qui sedes* is anticipated dramatically by the introductory verse *Agnus Dei miserere nobis, eia et eia*, which appears as an optional trope verse in St. Gall 484, where it probably served as an introduction, just as it does in Paris 1118.[20] With successive upward leaps by third, the melody initially outlines what we would call a „C-major“ triad, followed by the turn *a-b-a*. This type of opening gesture cannot be found in settings of the Agnus Dei itself until the twelfth century, and it is more characteristic of settings from the thirteenth through the sixteenth centuries. The composer of the trope *Agnus Dei – eia et eia* was clearly more concerned with contrast than with accommodation. The focus here is on the new, rather than the old; indeed, the trope composer seems to revel in the novelty of his creation.

Having looked at an example of early monophonic composition in the realm of liturgical music in the ninth and tenth centuries, let us now turn momentarily to a different type of new music from the same period: polyphony.

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[19] See Atkinson, „The Earliest Agnus Dei Melody and Its Tropes“, (see n. 15), 17.

[20] St. Gall 484, page 244. A facsimile may be found in Arlt and Rankin, *Stiftsbibliothek* vol. II, *Codex Sangallensis 484* or at the e-codices project http://www.e-codices.unifr.ch/de/csg/0484/244/0/Sequence-567 (20.04.2015). The fact that this verse is found in the earliest sources for tropes in both East and West Frankish regions suggests strongly that it, like the trope set *Qui sedes*, belongs to earliest layer of troping, probably dating at least to the early ninth century, before the Treaty of Verdun in 843. On this, see Michel Huglo, „Division de la tradition monodique en deux groupes ‚est‘ et ‚ouest‘“, in: *RdM* 85 (1999), 5–28.

As mentioned above, our earliest witness to the practice of *Mehrstimmigkeit* in the West is the *Musica enchiriadis*, a work of music theory dating from the mid-ninth century, according to Hans Schmid.[21] Although it is best known for the theory of organum it presents in its last ten chapters, its first eight chapters are devoted to monophony. It is here that the fundamental principles of music are presented to students, starting with the tone (*phthongus*), then expanding to cover the construction of the scale and the theory of the church tones or modes.

What interests me in the present context is that the *Musica enchiriadis* is the first in a long series of theoretical works treating polyphony that begin with sections on monophony. One need think only of Guido d'Arezzo in the eleventh century,[22] John Cotton in the twelfth,[23] Jerome of Moravia in the thirteenth,[24] and Jacques de Liège in the fourteenth.[25] In works such as these, fundamental concepts of music theory are presented within the context of monophony long after the advent of polyphony, and new monophonic compositions are the means to this end.

I am thinking here of the tradition of didactic verses that begins in the works of Guido and his contemporaries and continues through the Middle Ages and into the Renaissance.[26] As outlined by Michael Bernhard, they were used to teach topics such as the make-up of the scale, the church modes, the names of the neumes, and the intervals. Indeed, one of the „hit tunes" of the Middle Ages, appearing in twenty-eight manuscripts, was a little piece called „Diapente et diatessaron." It appears as Example 5 below in Robert-Henri Bautier and Monique Gilles' transcription from the manuscript Reginensis latinus 577 in the Vatican Library.

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[21] See Schmid, *Musica et Scolica enchiriadis* (see n. 3), VIII–X. The earliest manuscript of the *Musica* is Düsseldorf, Landes- und Stadtbibliothek, Hs. H3 (from Werden), ‚s. IX ex'.

[22] *Micrologus*, ed. Joseph Smits van Waesberghe, Nijmegen: American Institute of Musicology 1955 (Corpus scriptorum de musica 4). The treatment of polyphony begins in chapter 18, „De diaphonia, id est organo".

[23] *De musica cum tonario*, ed. Joseph Smits van Waesberghe, Rome: American Institute of Musicology 1950 (Corpus scriptorum de musica 1). The treatment of polyphony begins in chapter 23, „De diaphonia, id est organo."

[24] *Tractatus de musica*, ed. Simon M. Cserba, O.P., Regensburg: Friedrich Pustet 1935. The treatment of polyphony begins in chapter 26, and includes the treatises *Discantus positio vulgaris*, the *De musica mensurabili positio* of Johannes de Garlandia, *Ars cantus mensurabilis* of Franco of Cologne, and the *Musica mensurabilis* of Petrus Picardus.

[25] *Speculum musicae*, ed. Roger Bragard, *Jacobi Leodiensis Speculum musicae*, Rome: American Institute of Musicology 1955–68 (Corpus scriptorum de musica 3). The treatment of polyphony takes place in the seventh book.

[26] See, Michael Bernhard, „Didaktische Verse zur Musiktheorie des Mittelalters", in: *IMS Study Group Cantus Planus: Papers Read at the Third Meeting, Tihany, Hungary, 19–24 September 1988*, ed. by László Dobszay et al., Budapest: Hungarian Academy of Sciences 1990, 227–36.

Ex. 5:   *Diapente et diatessaron.* Transcription by Robert-Henri Bautier and Monique
          Gilles in *Odorannus de Sens, Opera omnia* (Paris: Éditions du C.N.R.S. 1972),
          225.

It reads, in translation: „The symphonies diapente and diatessaron together,
both ascending and descending, render the harmonious modulation of the
diapason consonance." The melody to which these words are set does indeed
render the intervals in the simplest, most vivid way possible. At the same
time, because of – or perhaps in spite of – the direct correspondence of text
to music that it displays, it is actually fun to sing.

The same cannot be said of one of the more elaborate of these verses, *Ter
terni sunt modi*, perhaps written by Wilhelm of Hirsau, which appears as
Example 6 below.[27]

After introducing the topic in the first line – „Three times three are the
intervals of which all chant is woven" – the author proceeds to catalogue the
nine intervals, illustrating each with appropriate gestures in the melody. I
have bracketed them in the example. That this was an „artificial" melody,
and one not entirely satisfying from an aesthetic standpoint, was sensed by
Jerome of Moravia in the late thirteenth century. He cites *Ter terni sunt modi*

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[27] On the question of the authorship of this piece, see Michel Huglo, *Les tonaires: inventaire,
analyse, comparaison*, Paris: Société française de musicologie 1971 (Société française de
musicology, Publications; 3. sér., t. 2), 281–2; and Hans Oesch, *Berno und Hermann von Rei-
chenau als Musiktheoretiker*, Bern: Haupt 1961 (Publikationen der Schweizerischen Musik-
forschenden Gesellschaft, Ser. 2, vol. 9), 138 and 210.

as an example of his „turpis gradus" (ugly category) of musical composition because it exceeds the limits of the church modes and uses all the intervals indifferently.[28]

Ter ter-ni sunt mo-di qui-bus om-nis can-ti-le-na con-tex-i-tur, sci-li-cet:

u-ni-so-num, se-mi-to-ni-um, to-nus, se-mi-di-to-nus, di-to-nus,

di-a-tes-sa-ron, di-a-pen-te, se-mi-to-ni-um cum di-a-pen-te,

to-nus cum di-a-pen-te, ad haec so-nus *dy-a-pa-son.* Si quem de-lec-tet

e-ius hunc mo-dum es-se co-gno-scet. Cum-que tam pau-cis clau-su-lis *to-ta*

ar-mo-ni-a for-me-tur u-ti-lis-si-mum est, e-as al-te me-mo-ri-e

com-men-da-re nec pri-us ab hu-ius-mo-di

stu-di-is qui-e-sce-re do-nec vo-cum in-ter-val-lis a-gni-tis

ar-mo-ni-e to-ti-us fa-cil-li-me que-as com-pre-hen-de-re no-ti-ci-am.

Ex. 6:   *Ter terni sunt modi.* Transcribed from Rochester, NY, Sibley Music Library, Acc. 149 667, fol. 92v.

Ter terni sunt modi notwithstanding, there are at least a few examples of music composed in the later Middle Ages that show that the principles of music theory, the *ars musica,* could make their way more pleasingly into the repertoire of performed music, the *ars cantica.* One such example is a twelfth-century prose to the Sanctus, *Clangat hodie,* whose text appears in Example 7 below.

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[28] Cserba, *Tractatus* (see n. 24), 179.

1a	Clangat hodie vox nostra melodum *simphonia*,	May our voice sound out today in a concord of melodies,
1b	Instant annua iam quia praeclara sollemnia.	for the brilliant annual feast is now here.
2a	Personet nunc tinnula *harmoniae organa* musicorum chorea.	May the ring of musicians now loudly make sound the clangorous instruments of *harmonia*
2b	*Tonorum* quam dulcia alternatim concrepet necne *modulamina*!	and in alternation make resound the modulations, so sweet, of the tones.
3a	*Diapason* altisona per *vocum discrimina* *tetracordis* figurarum alta conscendens culmina,	High-sounding at the octave, ascending in tetrachords through [seven] discrete pitches to the high summits of its contours,
3b	Substollat nostra *carmina* ad caeli fastigia, *hymnis* celestibus coherenda patri melodia,	may the melody lift our verses to heaven's pinnacles to join the angelic hymns for the Father,
4a	Quo nos mereamur ampla capere promissa,	So that we may merit to reach the rich promises,
4b	Sine fruituri meta sanctorum gloria,	to enjoy without end the glory of the saints.
5	Ad quorum collegia pia nos ducant merita	May our good works lead us to their community
	IN EXCELSIS	IN THE HIGHEST

Ex. 7:   Sanctus prose *Clangat hodie*. Transcribed from Madrid, Biblioteca Nacional, MS. 289, fol. 95r–v (transl: Charles M. Atkinson).

Perhaps its most remarkable aspect is the wealth of musical imagery and terminology it contains. With its references to *simphonia, organum, harmonia, tonorum modulamina, vocum discrimina, diapason* and *tetrachordum*, along with the more common *carmina* and *hymnus*, it stands almost alone in the Sanctus repertoire. Indeed, I know of no other Sanctus prose that makes such extensive and purposive use of technical musical terms.

Clangat hodie first appears in manuscripts from the eleventh century connected with a Sanctus melody in the *D* mode. In the twelfth century, however, it begins to appear with a new melody based on *C*. One can see this in Example 8, which presents the setting of *Clangat hodie* in Madrid, Biblioteca Nacional 289, a twelfth-century Norman/Sicilian manuscript probably copied at the Capella Palatina in Palermo. This setting is typical of the appearance of *Clangat hodie* in manuscripts from central and northern France and from England.

Ex. 8: Sanctus prose *Clangat hodie*. Transcribed from Madrid, Biblioteca Nacional, MS. 289, fol. 95r–v.

The *C* mode – or more accurately, the *C* scale – to which the text has now been set had first been discussed theoretically in the *Scolica enchiriadis* and in the *De harmonica institutione* of Hucbald, in both cases being identified with instruments.[29] One cannot help but wonder whether there is any connection here with the *tinnula armonie organa* mentioned in line 2a of the prose.

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[29] See Hans Schmid, *Musica et Scolica enchiriadis* (see n. 3), 146–47, and Yves Chartier (ed.), *L'Œuvre musicale d'Hucbald de Saint-Amand. Les Compositions et le traité de musique,* Montreal: Éditions Bellarmin 1995 (Cahiers d'études médiévales: Cahier spécial no. 5), 166.

But there are yet other gestures that link this melody firmly with harmonic theory as presented on instruments: At the beginning of line 3a, the diapason really does ring out *altisona*, thanks to the octave leap that introduces it. This remarkable gesture had been prefigured by the octave leap between the end of line 1a and the beginning of 1b – introduced by the word *sinfonia*. It should be recalled that in the Pythagorean mathematics underlying ancient Greek harmonic theory, the diapason, with its ratio of 2:1, was the most perfect *sinfonia*.[30] In his commentary on Martianus Capella, John Scottus even goes so far as to equate the diapason with *harmonia* itself.[31]

Moving further in line 3a of the prose, one finds that the diapason is reached *per vocum discrimina, tetrachordis ... conscendens*. The first part of this phrase is of course a reference to the „seven discrete pitches" with which Orpheus plays in Book VI of the *Aeneid*.[32] The second part reminds us that these pitches are produced by a concatenation of tetrachords.[33] As if to render this scalar structure concretely, the melody for lines 3a and 3b of the prose divides into two disjunct tetrachordal strata (*G-c, C-F*) connected by the four-note figure on the word „tetrachordis." Underscoring this division even further is the fact that the upper tetrachord (*G-c*) is projected in stepwise motion at the beginning of lines 2a through 3b. Thus, the melody of *Clangat hodie* does indeed „ascend in tetrachords through discrete pitches," as the text says, and in a clear, yet subtle way. Viewed against the background of didactic pieces such as *Diapente et diatessaron* and *Ter terni sunt modi*, the various text-expressive devices appearing in *Clangat hodie* may not seem particularly striking. At the same time, the incorporation of these elements from the *ars musica* into a piece of music composed for performance in the liturgy of the medieval church is not insignificant.

First, it shows us that some of the traditional barriers between *musici* and *cantores* were not as high as we sometimes think. We all know Guido's famous dictum from the *Regulae rhythmicae*: „Musicorum et cantorum magna est

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[30] Cf. Boethius, *De institutione musica*, I:32, ed. Gottfried Friedlein, *Anicii Manlii Torquati Severini Boetii De institutione arithmetica, libri duo; De institutione musica libri quinque*, Leipzig 1867; repr., Frankfurt: Minerva 1966, 222.

[31] See *Iohannis Scotti Annotationes in Marcianum* ed. Cora Lutz, Cambridge, Mass.: Medieval Academy of America 1939. In commenting on the lemma 10, 22 [11]: MIRA SPECTACULA FORTUNARUM, John states: „si extremi soni sibi invicem ex dupla proportione iungantur, ut sunt duo ad unum *diapason armoniam*, quae in simplicibus *simphoniis* maxima est effitiunt' (my italics). („If distant sounds are joined together with each other by a duple proportion, so that they are two to one, they effect the *diapason harmony*, which is the greatest among the simple *symphoniae* [consonances].")

[32] *Aeneid*, Book 6, lines 645–6: Nec non Threïcius longa cum veste sacerdos / obloquitur numeris septem discrimina vocum („Likewise the Thracian priest [Orpheus], in a long garment, joins the seven discrete pitches [of the lyre] to the measures [of the songs and dances]").

[33] The ancient Greek Greater Perfect System, transmitted to the medieval Latin West by Boethius, consists of two pairs of conjunct tetrachords separated in the middle by a point of disjunction.

distantia, isti dicunt, illi sciunt, quae componit Musica."[34] Guido was probably having some fun with his colleagues and readers, overstating his case a bit in the process, but it is probably also true that then, as now, there was occasionally some antipathy between scholars and performers. But just as clearly, such antipathy could be overcome under the right circumstances. And *Clangat hodie* provided just such a set of circumstances. It is a striking example of a new monophonic composition that grows out of the theoretical tradition of didactic verses, but which serves the needs of the medieval liturgy, thereby bringing together the *ars musica* and the *ars cantica* in a most telling way.

Yet another striking example of new composition of a different type is present in the same twelfth-century manuscript – Madrid 289 – from which I drew *Clangat hodie*, and this piece wears its newness on its sleeve: *Da laudis, homo, nova cantica* – „Sing, mankind, new songs of praise" (see Example 9).

Ex. 9: *Da laudis, homo, nova cantica.* Madrid, Biblioteca Nacional, MS. 289, fol. 141r–v (ed. Wulf Arlt, „*Nova cantica:* Grundsätzliches und Spezielles zur Interpretation musikalischer Texte des Mittelalters", in: *Basler Jahrbuch für historische Musikpraxis* 10 [1986], 29–30). Transl. Anne Smith, from *Nova cantica* (Freiburg/Br.: Deutsche Harmonia mundi CD 77196-2-Rc).

[34] From Guido d'Arezzo, „*Regulae rythmicae*", ed. in Martin Gerbert (ed.), *Scriptores ecclesiastici de musica sacra potissimum*, St. Blasien: Typis S. Blasiensis 1784; repr., Milan: Bollettino bibliografico musicale 1931: vol. 2, 25, and Dolores Pesce, ed. and transl., *Guido D'Arezzo's* „*Regule rithmice*", „*Prologus in antiphonarium*", and „*Epistola ad michahelem*": *A Critical Text and Translation with an Introduction, Annotations, Indices, and New Manuscript Inventories*, Ottawa: Institute of Mediaeval Music 1999 (Wissenschaftliche Abhandlungen/ Musicological Studies 73), 330, ll. 8–9. My free translation: „From musicians down to singers, how great the distance is! The latter sing, the former know about what music's nature is."

For many good reasons, Wulf Arlt uses it to introduce his discussion of „das neue Lied" in his article „*Nova cantica*: Grundsätzliches und Spezielles zur Interpretation musikalischer Texte des Mittelalters" in volume 10 of the *Basler Jahrbuch* (1986),[35] and I can do no better than base my words on his in the following discussion.

Using Wolfram von den Steinen's work as his starting point,[36] Arlt points out that a new type of song arises in various linguistic regions of Europe in the early twelfth century, one whose exemplars are poetic, frequently with rhyme, and with melodies conceived specifically for each text – i.e., not based on contrafacture.[37] As a consequence of this, the melody can relate to the text in new ways, setting its own accents, as it were, through melodic correspondences, overall design, and the underscoring of specific aspects of syntax, word-play, and even individual expression.

The conductus *Da laudis, homo, nova cantica* exemplifies several of these traits in an almost paradigmatic way. It is a poem in six strophes, all of which are written out with notation in the manuscript, thereby allowing one to look over the shoulder of the composer, as it were, and study the process of adapting a given melody to the specifics of each strophe in a particularly illuminating fashion.

Each strophe consists of four lines of slightly differing lengths and rhyme schemes. The first strophe, for example, has lines of 10, 12, 12, and 14 syllables and a rhyme scheme of abba; the second strophe has three lines of 12 syllables, followed by one of 14, and a rhyme scheme aabb. Despite the differing line lengths within each strophe, the author manages to relate them to each other in various ways. In the first strophe, the first two lines begin with imperatives, with the second providing the reason behind the first: „Sing, mankind, new songs of praise; Sing because new joys have been given to you." Even though they are of different lengths and metric structures – the first iambic, the second trochaic – both finish with the same accent pattern: *nova cantica, nova gaudia*. The second pair of lines serves to give voice to the mandate articulated in the first two, with the line endings inverted: *nova gaudia, nova cantica*.

Corresponding to the division of the text, the melody divides into two parts, which differ in their tessitura, tonal orientation, and structure. Each pair of lines ends with the same melodic phrase, albeit with an „*o*" added to

[35] Wulf Arlt, „*Nova cantica*: Grundsätzliches und Spezielles zur Interpretation musikalischer Texte des Mittelalters", in: *BJbHM* 10 (1986), 13–62. Arlt's discussion of *Da laudis* may be found on pages 28–31 of the article.

[36] „Das neue Lied," in: *Der Kosmos des Mittelalters: Von Karl dem Großen zu Bernhard von Clairvaux*, Bern/München: Francke 1959, 231–252, in particular 239 ff., 381–84.

[37] Arlt, „*Nova cantica*", 26–7.

the first line. The chiasm of the verse endings is projected in the music: The last line begins with the same melodic phrase that ended the first. Outside the recited phrases at the beginnings of lines 1 and 2 the melody reinforces the linguistic contours of the text by setting accented syllables with notes that are relatively higher than those of unaccented syllables. In the first two verses the most important words – *homo* and *sunt*, respectively – are given special treatment. The word repetitions in the third verse are intensified by a rising sequence beginning at the third statement of „nova,“ dividing that verse into two parts that stand in an *ouvert-clos* relationship, the first ending on *C*, the second on *D*. Moreover, the divisions of lines 2 and 3 into 7 + 5 syllables and 5 + 7 syllables respectively reflects the chiastic relationship of the line endings. Finally, the intensification created by the repetition of the imperative *Da* at the beginning of line 2 is reinforced by the repetition and extension of the opening recitation a fourth higher, on *d* above the original *a*.

The subtleties of text-music relationship in the first strophe are likewise reflected in subtle modifications of the melodic line in subsequent strophes to reflect the structure of the text. As just one example: The first verse of strophe 1 has the vocative *O* added at the end, outside the accentual and melodic pattern of the text itself, set with the pitches *G-a*. The first verse of the second stanza utilizes these two pitches to set an additional word, *homo*, that likewise lies outside the accentual and melodic pattern of the verse, with 12 syllables, rather than the 10 syllables in verse one of the first stanza.

In his discussion of this piece, Wulf Arlt points to more details that demonstrate the sophistication of this conductus's composer in matching music to text. It is indeed a remarkable example of new monophonic composition in the high Middle Ages.[38]

Thus far, the medieval pieces we have discussed – despite their variety – had at least two things in common: they were musical settings of sacred texts, and those texts were in Latin. Some people would argue, though, that the most important types of new monophonic composition in the Middle Ages were in the realm of secular music in the vernacular. It is into that realm that I should like to venture now, focusing on Old Provençal and Medieval French.

Our earliest example of a fully texted piece of music in Old Provençal, *O Maria Deu maire*, is actually a setting of a sacred text, a prayer to the Virgin (see Example 10).

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[38] Readers should consult Arlt, „*Nova cantica*" (see n. 35), and the CD recording *Nova cantica: Latin Songs of the High Middle Ages*, Freiburg/Br.: Deutsche Harmonia Mundi p1990, on which *Da laudis* is performed by Dominique Vellard and Emmanuel Bonnardot.

Versus Sancte Marie
(c.1100)

BN 1139 f° 49

1. O   Ma-   ri-   a   Deu   mai-   re

Deus   t'es   e   fils   e   pai-   re

Dom-   na   pre-   ia   per   nos

To   fil,   lo   glo-   ri-   os.

1.   O Maria, Deu maire   Oh Mary, Mother of God
      Deu[s] t'es e fils e paire: God is to you both Son and Father:
      Domna, preia per nos   Lady, pray for us
      To fil, lo glorios.   To your son, the glorious one.

2. E   lo   pair'   ais-   sa-   men

Pre-   ia   per   to-   ta   jen;

E   c'el   no   nos   so-   cor,

Tor-   nat   nos   es   a   plor.

2.   E lo pair' aissamen   And to the Father also
      Preia per tota jen;   Pray for all people;
      E c'el no nos socor,   And if He doesn't help us,
      Tornat nos es a plor.   All for us is changed to weeping.

Ex. 10: *O Maria, Deu maire*, from Margaret Switten (ed.), *The Medieval Lyric: Anthology I* (Mount Holyoke College 1987), 24–29.

It appears in a section of the manuscript Paris, BnF, lat. 1139 that dates to about 1100.[39] The manuscript is perhaps best known for its examples of polyphony, and as one of our principal sources for the St. Martial *versus*. As is true of the *versus*, and as one can begin to see here, all the stanzas of *O Maria* are notated, making this one of the few songs in Old Provençal in which this is the case, and allowing us to study the ways in which melodies were accommodated to texts in strophic songs.[40] And there are indeed variations from strophe to strophe, reflecting, according to Margaret Switten, a moment when vernacular strophic forms were not yet stabilized.[41] The piece consists of twelve strophes of 4 lines each, most of them containing 6 syllables, but with several of 7 – a contrast clear even in the first two strophes. Moreover, the rhyme is not entirely regular or exact. While there are two rhymes per strophe (aabb) for the bulk of the piece, as one can see in Example 10, there is only one rhyme per strophe (aaaa) in strophes 3, 5, and 6. Although the rhyme is usually masculine, in strophes 1 and 10 it is feminine (compare strophes 1 and 2 in Example 10). There are fluctuations in spelling and accent as well, perhaps motivated by shifts in pronunciation or the exigencies of versification.

The high level of variation in the text is paralleled by a similarly high level of musical variation from strophe to strophe. These have been detailed by Wulf Arlt in his study of the piece in „Zur Interpretation zweier Lieder“ in volume 1 of the *Basler Jahrbuch* (see Example 11).[42] As one can see from his synoptic diagram in Example 11, the only strophes with identical melodic settings are strophes 6 and 7.

Complicating the picture vis-à-vis the melody in this case is that it shares the same ductus, and indeed most of the same pitches, with the hymn *Ave maris stella* (see Example 12).

[39] *O Maria Deu maire* appears on fols. 49r–50r of the manuscript, available online at the Gallica project: http://gallica.bnf.fr/ark:/12148/btv1b6000946s/f105.image.r=1139.langEN (20.04.2015). For recent bibliography on this MS see Gunilla Iversen, *Corpus Troporum VII*, 55.

[40] Margaret Switten, Director and Editor, *The Medieval Lyric*, a Project supported by the National Endowment for the Humanities and Mount Holyoke College: *Anthology I*: Monastic Song, Troubadour Song, German Song, Trouvère Song, South Hadley, Mass.: Mt. Holyoke College 1988, 21–29.

[41] Switten, *The Medieval Lyric: Anthology I*, (see n. 40), 21.

[42] Wulf Arlt, „Zur Interpretation zweier Lieder: A Madre de Deus und Reis Glorios“, in: *BJbHM* 1 (1977), 117–30.

Ex. 11:   Synoptic diagram showing variants from strophe to strophe in *O Maria, Deu maire* (from Wulf Arlt, „Zur Interpretation zweier Lieder: A Madre de Deus und Reis Glorios", in: *Basler Jahrbuch für historische Musikpraxis* 1 [1977], 125).

Ex. 12:   Comparison of *O Maria, Deu maire* and the hymn *Ave maris stella* (from Bruno Stäblein, *Monumenta Monodica Medii Aevi I: Hymnen (1)* [Kassel: Bärenreiter 1956], 512).

Example 12 presents a comparison of *O Maria* and the earliest version of *Ave maris stella*, taken from Bruno Stäblein's commentary on the hymn in volume 1 of *Monumenta Monodica Medii Aevi*.[43] *O Maria* is often said to

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[43]   Bruno Stäblein, *Monumenta Monodica Medii Aevi I: Hymnen (1)*, Kassel: Bärenreiter 1956, 512–15 and 519–20.

be a contrafactum of *Ave maris stella*, but Stäblein's work suggests that the situation is by no means so straightforward. The earliest preserved version of the hymn is that appearing in the Cistercian Hymnal Heiligenkreuz Stiftsbibliothek 20, dating from the late twelfth or early thirteenty century. Even though it is supposedly a copy of the Cistercian „Normalkodex," Dijon, Bibl. municipale, 114, the hymnary from that earlier manuscript has been lost. In Stäblein's view, the fact that the hymn melody appears with the text *O Maria deu maire* in Pa 1139 (ca. 1100), may suggest that the hymn was in existence earlier. He also admits that this could indicate either that both derive from a common model, or that the hymn might be based on the chanson.[44] The hymn's main transmission begins only in the thirteenth century, chiefly advanced by the Dominicans.

But whether it is from the hymn or is original to *O Maria*, the melody itself is firmly anchored in the D mode, with its characteristic rising fifth. (The exceptional second strophe must be considered the result of scribal error, in which the scribe copied the melody for the last two lines of strophe 1 at the beginning of strophe 2 by mistake.)[45] There are no melodic repetitions: the melody's structure could be diagrammed simply abcd. It does, however, divide neatly into two halves, each of which ends on the final, *D*, but with interior cadences on the dominant *a* and the subfinalis *c*.

If there is any doubt about the authorship of the melody for *O Maria*, there is no such doubt about the composer of the next work I should like to consider, *Bele Doette*. It is an original composition by Anonymous. This is all the more unfortunate, because the consensus reached by three friends of mine at a late-night party at the annual meeting of the Modern Language Association several years ago was that *Bele Doette* was the most beautiful song written during the Middle Ages. Whether one agrees with their assessment or not, *Bele Doette* is indeed a beautiful song. It appears in the manuscript Paris, BnF, fr. 20050, Trouvère manuscript U (see Example 13).

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[44] Arlt, „Zur Interpretation zweier Lieder", 124, points out that the setting of *O Maria Deu maire* in Paris 1139 is in the earliest part of the manuscript, dating to the period around 1100, while the earliest version of the hymn melody can at best be traced back only to the first third of the twelfth century.

[45] Switten, *The Medieval Lyric: Anthology I* (see n. 40), 22.

Bele Doette
chanson de toile

1. Be- le Do- et- te as fe- nes- tres se siet
2. Lit en un li- vre mais au cuer ne l'en tient
3. De son a- mi Do- on li re- so- vient
4. Q'en au- tre ter- res est a- lez tor- noi- er
   [Por vos de- ven- rai nonne
5. E or en ai dol!
   A l'é- gli- se Saint Pol]

I

Bele Doette as fenstres se siet.	Beautiful Doette is sitting by the windows
Lit en un livre, mais au cuer ne l'en tient:	Reading a book, but her heart isn't in it:
De son ami Doon li resovient,	She's remembering her friend Doon
Q'en autres terres est alez tornoier.	Who has gone tourneying in other lands.
E, or en ai dol!	Ah, what grief I now have!

II

Uns escuiers as degrez de la sale	At the hall staircase, a squire
Est descenduz, s'est destrossé sa male.	Dismounted, unfastened his baggage.
Bele Doette les degrez en avale:	Beautiful Doette runs down the staircase.
Ne cuide par oïr novele male.	She doesn't think she'll hear bad news.
E, or en ai dol!	Ah, what grief I now have!

Ex. 13: *Bele Doette*, from Margaret Switten (ed.), *The Medieval Lyric: Anthology I*
(Mount Holyoke College 1987), 165–66.

As one can see in Example 13, *Bele Doette* is a *chanson de toile*. It actually
consists of eight strophes, each of which is four lines in length, with a short
refrain following the first five strophes and a longer one following the sixth
through the eighth. The manuscript setting provides no additional music for
the longer refrain, but it can be underlaid to the melody as indicated in the
transcription, which is again from Switten's *The Medieval Lyric*.[46]

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[46] Switten (ed.), *The Medieval Lyric: Anthology I* (see n. 40), 162–66.

The song itself presents a picture of Doette sitting at her window reading (an act showing her aristocratic status), and thinking about her significant other, Doon, who has gone to foreign lands to fight in a tournament. Upon receiving the news that he has been killed in a joust she mourns his death, then announces that she will become a nun. In Switten's words: „Although Doette is renouncing the world, she is not renouncing power: she will become an abbess, presiding over a haven for those betrayed by love."[47]

With its wide range and a level of ornamentation not typical of Trouvère song, the melody offers ample opportunity for rich emotional expression, and even allows for a bit of word-painting: the word *descenduz* in the second strophe is sung to the melisma descending an octave from *a* to *A* in the second line. The melody itself is quite symmetrical, with lines 3 and 4 duplicating lines 1 and 2. The melody for the first and third lines moves from *A* up to *e*; that for lines 2 and 4 moves from *e* on up to *a*, then descends to a cadence on the subfinalis, *G*. The refrain, expressing Doette's grief, remains in the lower pentachord, *A* to *e*. It is important to note that the cadences at the ends of lines within the strophe are on the dominant and subfinalis. Not until the end of the refrain does one reach a firm cadence on the final, *A*.

The beauty of the anonymous *Bele Doette* was noticed by another composer, this time one who is not only known, but well known: Guillaume de Machaut. After learning his craft, so to speak, as a composer of secular songs in the polyphonic Ballade and Rondeau, Machaut turned to monophony for his contributions to another of the *formes fixes*, the „virelay qu'on claimme chanson baladée."[48] His taking up monophonic composition undoubtedly had to do with the tradition of the genre as a danced song, but it must also have afforded him a set of new compositional challenges – and new opportunities for expression.

According to Elizabeth Keitel, virelais 1–20 in Ludwig's numbering constitute the earliest group of Machaut's compositions in this genre.[49] In her study of the manuscript sources, Keitel has provided a more precise chronological grouping for the first twelve. Her ordering is: 1, 4–7, 2–3, and 8–12. Virelais 1, 3, and 4 display a wide array of approaches to versification, rhyme, projection of mode, melodic ductus in relation to text, and the relationship of verse to refrain, as Wulf Arlt has shown in his article on aspects of chronology and

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[47]   Switten, *The Medieval Lyric: Anthology I* (see n. 40), 163.
[48]   I am basing this conclusion upon the findings of Elizabeth Keitel, „A Chronology of the Compositions of Guillaume de Machaut, based on a Study of Fascicle-Manuscript Structure", unpublished Ph.D. dissertation, Cornell University 1976; University Microfilms no. 76–15885. See especially her summary table, „The Chronology", on 103. On the phrase „virelay qu'on claimme chanson baladée", see Wulf Arlt, „Aspekte der Chronologie und des Stilwandels im französischen Lied des 14. Jahrhunderts", in: *Aktuelle Fragen der musikbezogenen Mittelalterforschung*: *Texte zu einem Basler Kolloquium des Jahres 1975*, in: *Forum musicologicum: Basler Beiträge zur Musikgeschichte* 3 (1982), 193–280. Arlt points out that this was the phrase consistently employed by Machaut himself when referring to the virelai.
[49]   Keitel, „A Chronology" (see n. 48), 74.

stylistic change in French fourteenth-century song.[50] Virelai 5, *Comment qu'a moy*, however, stands apart from the other members of the early group in various respects. For one, both parts of its refrain exhibit the same syllable count and succession of rhymes; moreover, its musical structure does not reinforce the rhyme scheme, as it does in most of Machaut's virelais.[51] There are other differences as well. The reason, as noticed by both Christopher Schmidt and Thomas Binkley at about the same time, is that the refrain of *Comment qu'a moy* is almost certainly a contrafactum of the Trouvère chanson *Bele Doette* (see Examples 14a and b).[52]

5. Comment qu'a moy

Ex. 14a: Guillaume de Machaut, *Comment qu'a moy*, from Leo Schrade (ed.), *Polyphonic Music of the Fourteenth Century* 3, Monaco: Éditions de l'Oiseau-Lyre, ca. 1956.

50 Arlt, „Aspekte der Chronologie" (see n. 48).
51 Arlt, „Aspekte der Chronologie" (see n. 48), 268–69.
52 Arlt, „Aspekte der Chronologie" (see n. 48), 268.

Refrain der Chanson:
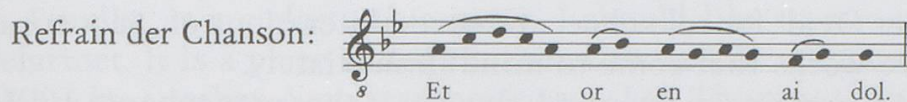
Zweiter Teil des Virelai:
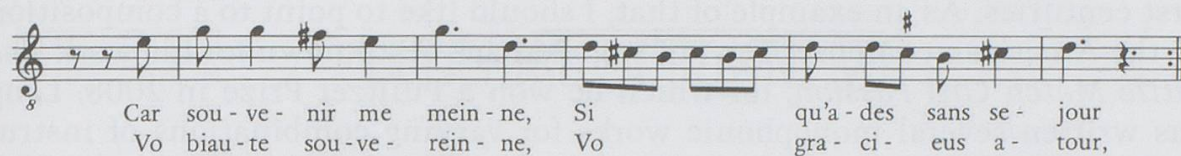
Ex. 14b: Comparison of Machaut, *Comment qu'a moy* with *Bele Doette*, from Wulf Arlt, „Aspekte der Chronologie und des Stilwandels im französischen Lied des 14. Jahrhunderts", in: *Forum musicologicum* 3 (1982), 169.

The motivation for Machaut's contrafacture may have been the text. Both the chanson and virelai are written in the voice of a person longing for her or his distant beloved. The transformation from chanson to virelai did not take place without modifications, though, as Arlt's synoptic transcription of both the chanson and virelai in Example 14b shows.[53] Whereas the first strophe of the chanson had 4 lines of 11 syllables each, rhyming abba, the four lines of the virelai refrain have six syllables and a rhyme scheme of abab. The line endings in the strophe of the chanson were on dominant and subfinalis, respectively, to be resolved by the refrain's cadence on the finalis; the lines of the virelai's refrain cadence securely on the dominant and finalis, and both parts of the verse have their cadence on the dominant. In keeping with the style of the virelai, Machaut underlaid syllables of text to almost all the notes of the more florid chanson, creating a virtually syllabic setting, and he omitted entirely the chanson's dramatic octave descent over the words *un livre* as a gesture unbecoming a virelai. This virelai is nonetheless quite a comely creation on Machaut's part.

Much as I might like to examine further examples of monophonic creativity in the Middle Ages and Renaissance, I should like to turn my attention in the last section of this article to monophony as a creative vehicle in the twentieth and twenty-first centuries. I think that all of us would agree that the twentieth century saw a renewal – not to say an explosion – of interest in music for solo instruments. Leading the way would have to be music for solo flute. Debussy's *Syrinx* and Varèse's *Density 21.5* have become part of the standard repertoire of twentieth-century music, but there is much more: The *Flute World* catalog of music for that instrument lists 683 titles for unaccompanied flute.[54] There are, of course, recognized masterpieces for other

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[53] The reader will notice that Arlt has transposed the chanson down a step to enable comparison.

[54] The *Flute World* catalog is accessible online under „Flute World". In the category „Unaccompanied Flute" it currently lists 683 titles. This number does include, however, multiple editions of the same piece.

instruments as well: Stravinsky's „Three Pieces for Solo Clarinet", Britten's „Six Metamorphoses after Ovid" for solo oboe, and several iterations of „Sequenza" by Luciano Berio are works that come to mind immediately.

What is even more surprising to my mind, though, is that monophonic music for ensembles is also enjoying a rebirth in the late twentieth and early twenty-first centuries. As an example of that, I should like to point to a composition by the American composer David Lang. Perhaps best known for his work *The Little Match Girl Passion*, for which he won a Pulitzer Prize in 2008, Lang has written several monophonic works for varying combinations of instruments. My attention was first drawn to his oeuvre by a performance of his *Cheating, Lying, and Stealing*, a composition for bass clarinet, 'cello, piano, percussion, and „2 antiphonal brake drums" at a concert of Lang's music held at Ohio State University in the spring of 2011. It was a panoply of melodies, colors, rhythms, and textures – all created within a monophonic structure.

For reasons of copyright and space I could not treat *Cheating, Lying, and Stealing* here, so I decided on another work, Lang's „Frag", commissioned by the Huntingdon Trio and first performed in 1985. The first page of the score appears in Example 15.

Ex. 15:   David Lang, *Frag* (New York: G. Schirmer Inc. 1985), 1. (Reproduced with permission.)

This is a piece for flute, oboe, and 'cello, and is a virtuoso exercise in hocket. Although David Lang named this piece appropriately enough „Frag" – short for

„fragmentation" – I might have suggested another title: „Hoquetus David – XX"

Finally, as a coda to this paper, I should like to cite a work for solo bass clarinet. It is a piece called *Bluefire Crown VII*, composed and performed in 2007 by another American composer, Les Thimmig. The first page appears as Example 16 below.

Ex. 16:   Les Thimmig, *Bluefire Crown VII* (Madison: Les Thimmig 2007), 1. (Reproduced with permission.)

Thimmig says of this work: „*Bluefire Crown VII* ... dispenses with the transformative techniques [of some of my works] in favor of those of cross-cutting, which allow filmmakers to weave multiple stories simultaneously. Here, five separate musics have their trajectories handled by means of these abruptions. Rather than a separate piece of structure, a single pitch insinuates itself into the fabric throughout."[55]

In the liner notes to the CD recording of *Bluefire Crown VII*, Thimmig makes a comment that I find particularly à propos of the topic of monophony as a cradle of Western musical creativity: „The appeals of monophony are diverse. First, it affords the opportunity to align oneself with the oldest type of music making we have. It also provides paths to many expressive traditions throughout the world. [...] The overriding attraction is that of creative focus." Thimmig then quotes lutenist Vladimir Ivanoff: „If you have a composition of forty voices, your attention gets distributed. But if you have only one voice, your emotional energy is concentrated on that one voice." It is probably no accident, given the title of this symposium, that Ivanoff is an alumnus of the Schola Cantorum Basiliensis.

One could adduce many more examples of monophony in contemporary music. It truly is enjoying a „re-birth". Whether because it concentrates the attention of composer, performer, and listener on one voice, or because it poses special problems of form, rhythmic and melodic shape, and texture to a composer, monophonic music – *Einstimmigkeit* – has enjoyed, and continues to enjoy, a renaissance in the twentieth and twenty-first centuries. In this, however, it parallels a phenomenon we have experienced before. Earlier in this paper we saw an example of a great composer of polyphony, Guillaume de Machaut, returning to the texture of monophony for a number of his compositions, perhaps out of a sense of tradition, or perhaps for the special compositional challenges and opportunities it presented. Another example of this re-birth took place in the late sixteenth century, when Girolamo Mei, Vincenzo Galilei and their colleagues urged a return to a much earlier form of monophonic music: the ancient Greek *monodia*. I have purposely not touched upon that form of *Einstimmigkeit* in this article, but the papers of the symposium included in the present volume provide yet further evidence of the creative force of monophony in the history of Western music.

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[55] Liner notes from *Les Thimmig Solo: Compositions and Improvisations*, the CD issue of a performance recorded live, March 10, 2007, Madison, Wisconsin: University of Wisconsin-Madison School of Music 2008.