

CHAPTER SIX

FORMAL TYPES IN THE TEXTS AND TUNES

Scholars have long recognized that whereas fifteenth-century French song was dominated by the so-called "formes fixes" (rondeau, virelai, and ballade), these were abandoned in the sixteenth century. They have also noted that this shift can be observed in French monophonic song around 1500. This transition has been expressed in terms of a dichotomy between "fixed" and "free" forms. Thus, Gustave Reese says that the monophonic chansonniers "mirror the . . . shift from the formes fixes toward the free chanson," and Howard Brown says that apart from the virelais found in the monophonic sources, the song forms represented there are not bound by rules: in Brown's words, "the only hard and fast rule is that there are no hard and fast rules."¹ As will be seen, however, this polarity between fixity and freedom is an over-simplification of the state of affairs in French monophonic song. In fact, there was a certain amount of freedom in the formes fixes, and considerable rigidity in the so-called "free" forms. Indeed, the shift from one type of form to the other appears not to have been a quantum leap but a gradual transition. Between the extremes of the so-called fixed and free forms, there is a

¹Reese, Music in the Renaissance, p. 205; Brown, "The Chanson rustique," p. 19.

host of intermediate types which share features with both. Moreover, this transition should not be construed as an "evolution" in the strictly historical sense, for nothing known of the chronology of the songs suggests an orderly temporal progression from "fixed" to "mixed" to "free" forms. Rather the different forms coexist coterminously within the earliest and latest dateable sources considered here.

The forms which appear in the monophonic sources can be accounted for with regard to four structural regularities. The first of these is strophic repetition. Unlike the texts found in collections of courtly or professional poetry, the overwhelming majority of songs in the monophonic sources is strophic. Musically, this means that a given melody is repeated to different words such that the song's entire duration can be represented as follows: AAA... . The literary implication of strophic form is that a prosodic structure defined with regard to metre and rhyme scheme is repeated coterminously with the repeated tune. Thus these strophic songs can be represented as follows:

tune:	A	A	A	.	.	.
text:	X	X ¹	X ²	.	.	.

The second regularity is found in the repetition patterns of the formes fixes, and accounts for much of what happens within many of these strophes, that is, within the durations designated by A or X, above. These patterns have been described by modern writers as fixed because there is a rigid relationship between textual and musical repetitions. Around 1500,

all three of the types (rondeau, virelai, and ballade) feature a section called the strophes pairs where a given prosodic structure and segment of melody is repeated. For example, in the following strophes pairs from a monophonic song, a pattern of meters and rhymes is repeated coterminously with a given stretch of melody:

meter	rhyme	melody
7	1	A
7	2	B
7	1	A
7	2	B

Las, je n'y chan-te-ray plus :

Mon cuer est trop dou-lou-reux,

Quant le Vau de Vire est jus

Qui sou-loit es-tre joy-eux.

Also common to the formes fixes at this time is a refrain section: in each strophe, a given span of text and music is repeated in contrast with the rest of the strophe

(the verse) where the music is repeated but the words vary from strophe to strophe. In the courtly poems and songs based on them, this repetition applies to melody, prosodic meter and rhyme scheme. In the more flexible monophonic songs, sometimes -- though rarely -- the meters and rhymes (but not the rhyme schemes) differ in the two parts. In all courtly and many monophonic ballades, this refrain occurs at the ends of strophes:

Verse 1 Refrain Verse 2 Refrain etc.

┌──Strophe 1──┐ ┌──Strophe 2──┐

In rondeaux and virelais, the refrain occurs at the beginnings of strophes:

Refrain Verse 1 Refrain Verse 2 etc.

┌──Strophe 1──┐ ┌──Strophe 2──┐

The relationship between the paired strophes and the strophe as a whole is controlled. The paired strophes are found immediately after the refrain as follows:

in ballades:

Paired strophes, Rest of verse Refrain etc.

┌────────── Verse ─────────┐

┌────────── Strophe ─────────┐

in rondeaux and virelais:

Refrain Paired strophes, Rest of verse etc.

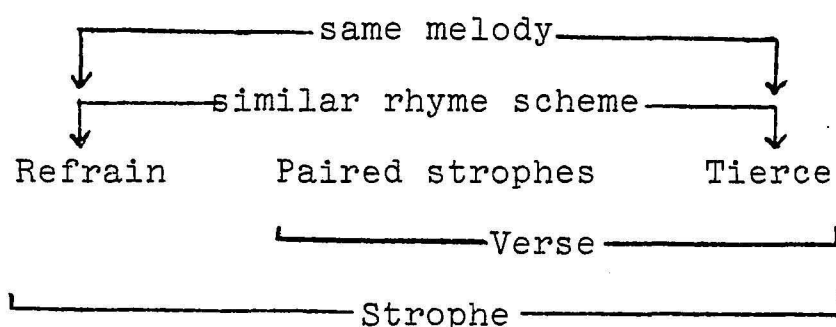
┌────────── Verse ─────────┐

┌────────── Strophe ─────────┐

Again the monophonic songs are more flexible, for often there is no refrain in a ballade form, or the refrain is subject to

slight variations on its repetition.

The rest of the verse is known in French as the tierce (third). In ballades it receives no special treatment, but in rondeaux and virelais it is set to the same music as the refrain, and generally follows the rhyme scheme of the refrain. Its French name probably derives from the procedure followed in rondeaux and virelais, for in these forms it is the third section of the poem:



In many monophonic songs, these fixed patterns of music and text are repeated several times in strophic fashion; in the courtly and professional poetry, there is generally only one presentation of the scheme in each text. Thus, monophonic songs combine two sets of compositional principles, those of strophic songs and the formes fixes, whereas court poetry generally only makes use of one set, those of the formes fixes. The most important exception to this rule is to be found again among the ballades, for in their courtly versions, the same fixed pattern is presented three times rather than once. However, the critical word here is "three." In the monophonic songs, two, three, four, etc. presentations can be observed, but in the courtly poems, only three -- no more, no fewer -- are found. This, then, is one case where the distinction between relatively fixed and free

forms seems appropriate.

A third set of regularities in monophonic song is to be found within strophes in the narrow sense. In the formes fixes, these strophes generally correspond to the various sections where textual and musical repetitions are patterned: the strophes pairs, refrain, and tierce. Generally, the strophes pairs not only present a crossed scheme of text and music, such as the following:

text:	a ₁	b ₂	c ₁	d ₂
meter:	8	6	8	6
music:	A	B	A	B

but they are even more restricted in that the first and second halves conclude on the finalis as follows:

text:	a ₁	b ₂	c ₁	d ₂
meter:	8	6	8	6
music:	A	B	A	B
phrase finals:	x	<u>1</u>	x	<u>1</u>

This is generally so for monophonic songs belonging to the balade and virelai types. In the refrains and tierce sections of monophonic virelais, a related regularity is to be observed. Here the first and last phrases tend to conclude on the finalis, forming a musical analogue to the embraced rhyme scheme:

phrase finals:	<u>1</u>	x	y	<u>1</u>
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Le bon es-poir que mon cueur a

Sus le temps qui est ad-ve-nir

Me faict tous-jours en-joy' te-nir

Ce qui doict ad-ve-nir vilen-dra

These regularities are found in by far the majority of the monophonic songs and are almost never encountered in polyphonic settings of courtly poetry. Thus, they serve to distinguish the two repertoires.

Generally, then, one can observe that both repertoires are marked by rigidity: in the courtly songs this is found at higher levels, that is, with regard to longer spans: the formes fixes patterns of entire stanzas and in the case of ballades, groups of three such stanzas. In monophonic songs, there is no rigidity with respect to groups of stanzas, some with respect to individual stanzas, and a great deal with respect to sections within stanzas. These, however, are merely broad contrasts between the two repertoires. Considerable refinement is added when the "mixed" or "intermediate" forms are considered, as will be done presently.

A final set of principles is embodied in the conventions for grouping lines into distichs and strophes by means of rhyme. Since these have already been discussed (in the preceding chapter), there is no need to pursue them further here. Suffice it to emphasize again that the most prevalent types of rhyme schemes for strophes, the embraced (a b b a) and crossed (a b a b) have their analogues in the most frequent patterns of phrase finals within strophes: $\underline{1} \ x \ y \ \underline{1}$, and $x \ \underline{1} \ x \ \underline{1}$, respectively.

In sum, forms found in the monophonic songs are closely related to types represented by the strophic song, the formes fixes, special patterns of phrase finals, and certain types of rhyme schemes. Accordingly, each of these will be considered in dealing with the various forms found in the repertoire. Since there is also a basic distinction to be observed between relatively long or "heavy" forms, and shorter, "lighter" forms, the following rather detailed discussion of song types is divided into two sections: long forms are discussed first, followed by shorter forms.

Part I: Long or "heavy" forms -- Ballades

In prosodic theory ca. 1500, two mutually exclusive, but related, groups of forms are recognized which can be associated with the ballade. First, there are the couplet forms: quatrains, cinquains, . . . douzains, of four to twelve lines lacking a refrain. Then, there is the ballade form proper which has three couplets of from seven to twelve lines, the last line

of each being a refrain, and an extra strophe called an envoy, which begins with the word "Prince." In the monophonic repertoire, songs which one would consider "ballades" rarely have three strophes or an envoy and sometimes have more than one line as a refrain or quite often no refrain at all. The insistence on a refrain is a legacy from the Middle Ages. The other requirements for ballades can be considered accidents of the form which have become hard and fast rules for prosodic theorists. The reason for these restrictive rules could be that ballades had become "competition poems," tours de force composed in competition for prizes at conventions of poets, the so-called "puys."¹

If the restrictive requirements of the theorists are considered merely as ossified accidents of the form, a classification results which is both phenomenologically more satisfying and fairly consistent with prosodic theory ca.1500. The classification regroups the forms in the theorists' scheme as follows: first, there are short, relatively "light" strophic forms of three to six lines. The remaining "heavier" stanzaic forms can all be considered "ballades." They can have stanzas of six to twelve lines, and the presence and dimensions of the refrain and envoy are optional. The two schemes of classification are compared in Table 27.

A feature which unites most ballades is the presence of an introductory four-line strophe with the rhyme scheme 1 2 1 2. This is a survival from the medieval ballade which always began

¹See de Croy, Chap. 37, p. 244 and passim.

Source of theory	Form	Numbers of lines in strophes or stanzas											Other restrictions
Prosodic theory <u>ca.</u> 1500	<u>Couplet</u>	4	5	6	7	8	9	10	11	12			no refrain but any number of strophes or stanzas
	<u>Ballade</u>					7	8	9	10	11	12		one-line refrain, three stanzas, <u>envoy</u>
Modern phenom- enological classification	Strophic	3	4	5	6								refrain and number of strophes optional
	<u>Ballade</u>					6	7	8	9	10	11	12	presence and size of refrain, number of stanzas, and <u>envoy</u> all optional

Table 28: Comparison of two formal typologies, one ca. 1500, the other modern.

with strophes pairs. In some cases, a variant of this rhyme scheme appears: 112/112¹ and 112/332,² which represent expansions -- the former preserving rhymes in the second half, the latter preserving only the last rhyme; and 1 1/2 2³ where only the rhyme scheme (not the rhymes) is preserved in the second half.

Two features of all the ballades for which music survives are the aforementioned conclusion of each half on the finalis, and the identity of the musical phrases for each half (usually notated by a simple sign for repetition: ://:). The following illustrates this regularity:

rhyme	1 2 1 2
phrase	A B A B
phrase finals	x 1 x 1, where $x \neq 1$.

Thus the identity between halves, which was characteristic of the medieval ballade, is preserved in the monophonic Renaissance form.

Added to this strophe can be a section of two to eight lines (Table 29). In Table 29, centricity is evident in the choices of numbers of lines for the concluding section. Four is greatly favored and the frequency decreases in both directions with the distance from four.

If ballades with four-line concluding sections are examined more closely one finds that these sections can be classified according to the leonine, crossed and embraced

¹A: 115, B: 70.

²B: 48.

³90(a): 22; 53: 15; BA 3653: 20, 24, 27 and 28; and BA 2506: 7.

types and their close variants. Table 30 shows the frequencies with which these types and variants are found.

A frequent feature of the rhyme schemes of these ballades is that the last rhyme of the strophes pairs is identical with the first rhyme of the concluding section: $\overline{12/12/23}$ This is found in 46 (or more than half) of the 86 ballades in the monophonic repertoire. A less frequent feature is the presence of a refrain line. Often a refrain is restricted to the last line of the concluding section. However, it can also extend to include the last two, three, or four lines and is even found once within, rather than at the end of, the concluding section (Table 31). As can be seen, refrains are found in only 29 (or about one-third) of the 86 ballades in the monophonic repertoire.

A true envoy beginning with the word "Prince" is never found in the monophonic ballades. In 90(a): 15, the whole last stanza (rather than the last strophe) begins with the word "Prince." In 12: 1, there is a section headed "Envoy" which, however, begins with the words "Le voisin." Significantly, the latter piece was probably not intended to be sung, appearing as it does in some editions of Les Menus propos, a verse (rather than song) collection of the early sixteenth century.¹

Finally, the number of stanzas in these ballades is to be noted. In courtly poetry, the number is restricted to three, but in the monophonic songs it ranges from one to twelve

¹See Jeffery, op. cit., p. 168.

Number of lines in concluding section:

	2	3	4	5	6	7	8
Number of songs:	4	8	56	8	6	2	2

Table 29: Number of lines in concluding sections of ballades in all monophonic sources.

Type:	Crossed	Variant of Crossed	Embraced	Variant of embraced	Léonine
	12/12	12/32	12/21	12/31	11/12
Number of songs in which found:	40	5	4	3	4

Table 30: Frequencies of various rhyme schemes in four-line concluding sections of monophonic ballades.

Last line:	Last two lines:	Last three lines:	Last four lines:	Fourth to last line:
12	10	4	2	1

Table 31: Position of refrain in concluding sections of ballades.

No. of stanzas:	1	2	3	4	5	6	7	8	9	10	11	12	Total	Average
<u>A</u>	0	4	5	8	5	4	2	0	0	0	0	0	28	4.6
<u>B</u>	2	5	3	1	0	0	0	0	0	0	0	0	11	2.3
Printed sec- ular sources	0	1	5	10	8	6	1	1	0	0	0	0	32	4.6
Devotional sources	0	1	1	4	2	2	0	1	1	1	1	1	15	6.2
Totals:	2	11	14	23	15	12	3	2	1	1	1	1	86	4.5

Table 32: Frequency of ballades with given numbers of stanzas in A, B, printed secular sources, and devotional sources.

(Table 32). The distribution is fairly normal, centering about a mode of four stanzas. The significance of groups of four stanzas will be considered later.

Virelai

On first reading, the prosodic theorists' accounts of virelai form ca. 1500 are quite baffling. The virelai is confused by theorists with its sister form, the rondeau; and variants of the "pure" virelai are admitted, the so-called "bergerette" and "chanson jolye," which lack strophes pairs sections. Indeed, as I have pointed out elsewhere,¹ the virelai was undergoing great change around 1500. And in the monophonic sources both its "pure" and derivative forms (e.g., the bergerette and strophic virelai-chanson)² are found side by side. The pure virelai form and its sister form, the rondeau, will be discussed first; then the bergerette or chanson jolye, and finally the virelai-chanson and related strophic forms.

"Pure" virelais

Henri de Croy and his editor, Anon. VII, give the most detailed account of the virelai in its "pure" form. De Croy's account of the virelai occurs in the following extracts:³

¹Rahn, "The Virelais."

²For the term "virelai-chanson," see ibid.

³Langlois, op. cit., pp. 230-33.

Chapter 26. Doubles rondeaux

Doubles rondeaux se font par lignes doublettes, avec quelque une sengle qui se consonne avec l'un des autres. Et ceste manière de ron-
deler sert aux chansons de musique, comme "Le Serviteur" et autres de v. lignes.

[Example with rhyme scheme:

$a_1b_1c_2d_2e_1 / f_1g_1h_2a_1b_1c_2 / i_1j_1k_2l_2m_1 / a_1b_1c_2d_2e_1$]

Chapter 27. Simples virlais

Autres tailles de rondeaulx doubles, qui se nomment simples virlais, pour ce que gens lais les mettent en leur chansons rurales, comme "Gente de corps," se font en ceste manière:

[Example with rhyme scheme:

$a_1b_2c_2d_1 / e_1f_2a_1b_2 / g_1h_2i_2j_1 / a_1b_2c_2d_1$]

Chapter 28. Doubles virlais

Doubles virlais sont comme le premier couplet dessusdict [in chapter 27], et puis sieut un autre vers quatrain ou croisie de différente termination au premier.

[Example with rhyme scheme:

$a_1b_2c_2d_1 / e_3f_4g_3h_4 / i_1j_2k_2l_1 / a_1b_2c_2d_1$]

De Croy's confusion is apparent here. First the term "double" is used to describe both rondeaux with five rather than four lines and virelais with and without contrasting rhymes in the strophes pairs. Secondly, the term virelai is used to refer both to poems in rondeau form with a half refrain a_1b_2 in the second strophe (de Croy, Chap. 27) and to poems in true virelai form with strophes pairs having new rhymes (de Croy, Chap. 28). Finally, his prescription for the rhyme scheme of the refrains of doubles rondeaux could indicate either of the following schemes: 1 1 2 2 1 or 1 1 2 2 2 .

In the monophonic repertoire, forms which correspond

to those outlined in de Croy's work (Chaps. 26 and 27) appear infrequently. Those from Chap. 28 appear very frequently. As in the case of ballades, a phenomenological rearrangement of the theorists' classification must be made. Forms which include a half-refrain in the second strophe will be termed rondeaux. Forms featuring a greater "sharpening" of contrast between the second and other strophes will be termed virelais. Significantly, just as in the case of ballades, the theorists only recognize the stanzaic, rather than the shorter forms of the virelai.

Since virelais with an embraced rhyme scheme of 1 2 2 1 in the refrain are the only type recognized by the theorists, they will be dealt with first. Altogether, 46 examples of this type are found in the monophonic sources. The strophes pairs are usually of four lines with the rhyme scheme: 3 4 3 4 (compared to the 1 2 2 1 scheme of the refrain). Occasionally the scheme 3 1 3 1 which flattens the contrast between strophes pairs and refrain is found.¹ Analogous expansions of the four lines to six are also found: 3 3 4 3 3 4² and 3 3 1 3 3 1.³

In the tierce, the rhyme scheme 1 2 2 1, identical with that of the refrain, is found most often. Also found are the variants 1 3 3 1,⁴ and 3 4 4 1,⁵ as well as the contraction

¹90(a): 35; A: 72.

²Br: 19; A: 61; B: 37.

³Br: 17.

⁴90(a): 5.

⁵BA 3653: 48.

2 2 1,¹ and the expansion 1 1 2 / 1 2 2 1.²

The next largest group of virelais are those with the rhyme scheme 1 2 1 2 for their refrains. In most cases, the second strophe has the scheme 3 4 3 4. Occasionally, the flattening form 3 1 3 1³ and the expanded form 3 3 4 3 3 4⁴ are found. The rhyme scheme 1 2 1 2, identical with that of the refrain, is the favorite for the tierce. In two cases, the sharpening schemes 1 3 1 3⁵ and 4 2 4 2⁶ are found (Tables 33 to 36).

A number of other types of rhyme scheme can be found in the refrains of virelais. These represent expansions or contractions of the embraced type: 1 1 2 / 2 1,⁷ 1 2 / 2 1 1,⁸ and 1 2 1;⁹ expansions of the crossed type: 1 1 2 / 1 1 2;¹⁰ and mixtures of the leonine and crossed types: 1 1 / 2 2 // 1 1 2.¹¹ The strophes pairs and tierce sections of these forms tend to behave in much the same manner as those in virelais with embraced and crossed refrain strophes.

¹B: 76; BN 2368: 45; 90(a): 35.

²Br: 16.

³53: 33.

⁴A: 43; B: 41, 69.

⁵53: 33.

⁶BN 2368: 11 (=BN 2506: 6).

⁷BA 3653: 33.

⁸B: 34.

⁹BN 2368: 34 (=BN 2506: 33); A: 41 and 56; B: 40 and 53.

¹⁰B: 3 and 71; A: 68 and 50.

¹¹BA 3653: 51.

Type of rhyme scheme in tierce:

1 2/2 1 1 3/3 1 3 4/4 1 2 2 1 1 2 2/1 2 2 1 Total

Number
of songs: 44 1 1 3 1 50

Table 33: Frequencies of various types of rhyme schemes in tierce strophes of virelais in A and B with refrain rhyme scheme 1 2/2 1.

Type of rhyme scheme in strophes pairs:

3 4/3 4 3 1/3 1 3 3 4/3 3 4 3 3 1/3 3 1 Total

Number
of songs: 44 2 3 1 50

Table 34: Frequencies of various types of rhyme schemes in strophes pairs of virelais in A and B with rhyme scheme 1 2/2 1 in refrain.

Type of rhyme scheme in tierce:

1 2/1 2 1 3/1 3 4 2/4 2 Total

Number
of songs: 29 1 1 31

Table 35: Frequencies of various types of rhyme schemes in tierce strophes of virelais in A and B with rhyme scheme 1 2/1 2 in refrain.

Type of rhyme scheme in strophes pairs:

3 4/3 4 3 1/3 1 3 3 4/3 3 4 Total

Number
of songs: 27 1 3 31

Table 36: Frequencies of various types of rhyme schemes in strophes pairs of virelais in A and B with rhyme scheme 1 2/1 2 in refrain.

One accident tends to occur in virelais, namely, the use of internal refrains which permeate two or more strophes of each stanza. An example can be seen in the following rhyme scheme:¹

$$a_1b_2c_2d_1e_1 / f_3g_4h_3i_4e_1 / j_1k_2l_2m_1e_1 / a_1b_2c_2d_1e_1$$

Such internal refrains occur in 10^2 of the 113 virelais found in the monophonic repertoire. Usually, they are (as above) supernumerary, mere appendages to or decorations of strophes rather than integral parts of the stanza's metrical structure. In one case, the last lines of the tierce constitute a refrain in a song with the following rhyme scheme:

$$a_1b_2c_1d_2 / e_3f_1g_3h_1 / i_1j_3k_1l_3 / a_1b_2c_1d_2$$

where lines k and l recur in each stanza.³ In another quite exceptional case,⁴ only the rhyme scheme is preserved from one of the strophes pairs to the other, and the tierce merely imitates a variant of the refrain's rhyme scheme without repeating its rhymes:

$$a_1b_2c_3d_2 / e_4f_4g_5h_5 / i_6j_7k_6l_7 / a_1b_2c_3d_2$$

As was the case with ballades, so too do the virelais display a certain tendency toward a given number of stanzas. In courtly poetry, one stanza is the rule but the monophonic virelais range from one to ten stanzas in length (Table 37).

¹53: 24.

²B: 10; A: 112; 90(a): 4; 53: 19 and 24; BN 2368: 32 (=BN 2506: 31); BN 2368: 45; 90(a): 5; 12: 4 and 53: 24.

³53: 33.

⁴11: 6.

Again the distribution is fairly normal, this time centering around a mode of two stanzas. The overall tendency in the prosody of the songs is toward binary groupings: two-, eight-, and sixteen-line units predominate. In the virelais, this is extended further, for songs of two stanzas predominate. Similarly ballades tend to have four stanzas. If one remembers that ballades tend to have eight-line stanzas and the stanzas of virelais tend to be twice as long, the tendency toward four and two stanzas respectively can be appreciated as a tendency to overall length of thirty-two lines. Also to be noted with respect to both the ballades and virelais is the tendency to fewer stanzas in B and more stanzas in the devotional sources. The significance of these differences will become clearer later.

Number of stanzas:	1	2	3	4	5	6	7	8	9	10	average
Sources:											
<u>A</u>	5	19	7	2	1	0	0	0	0	0	2.3
<u>B</u>	8	19	5	0	1	0	0	0	0	0	2.0
printed secular sources	0	3	0	1	0	0	1	0	0	0	3.4
devotional sources	0	0	2	0	0	1	2	1	0	3	7.1
total	13	41	14	3	2	1	3	1	0	3	2.4

Table 37. Frequencies of virelais with given numbers of stanzas in A, B, printed secular sources, and devotional sources.

Music for the virelais is preserved in A and B. The melodies all belong to the type described above. The first and last phrases of the refrain conclude on the finalis producing a musical version of the embraced form: 1 x y 1, where x and y

are phrase finals which usually occur on degrees other than the finalis. The melodies for the strophes pairs have the form ABAB where the second and fourth phrases conclude on the finalis. This produces a musical version of the crossed form: x l x l, where x is usually a phrase final on a degree other than the finalis. This special melodic type has profound implications for a consideration of virelai-chansons and strophic songs. Before turning to these, however, some account of the rondeaux, bergerettes and chansons jolyes -- all variants of the "pure" virelai form -- must be taken.

Rondeaux

In the monophonic sources, only six examples of stanzaic rondeau form are found. Of these, three¹ correspond to de Croy's example of the double rondeau with refrain of five lines and strophes pairs of six. The remaining three² correspond to his example of the simple virelai with refrain of four lines and strophes pairs of four. In both types, the embraced scheme:

$a_1b_2c_2d_1$ or a five-line expansion

$a_1b_1c_2d_2e_1$ serves for the refrain.

Significantly, two of the examples³ appear not to have been purely monophonic in origin. Among the songs, 90(a): 25 is the only poem by a known professional poet, Jean Marot, the

¹B: 74 and 78; 90(a): 25.

²BA 3653: 47; B: 36, 73.

³90(a): 25; B: 73.

father of Clément. And B: 73 is a monophonic version of an old polyphonic chanson by Binchois (d. 1460).

"Impure" virelais

From the "pure" virelai one can draw three lines. One line progresses to the bergerette or chanson jolie, where either the tierce or strophes pairs is dropped. Another line progresses to the virelai-chanson, where separate music for the strophes pairs is dropped. Both of these lines lead to the strophic chanson. The predominant type of strophic song has a melody which in its embraced form is identical with that of the refrain strophes of "pure" virelais, bergerettes, and chanson jolies, as well as virelai-chansons. In these cases, the unifying factor among the different formal types is melodic. Other strophic chansons have rhyme schemes and melodic forms belonging to one of the three basic types: embraced, crossed and leonine. A third line leads to the short virelai forms, where one or more of the refrain, strophes pairs, and tierce sections is less than a strophe in length. A characteristic feature of several such virelais is their lack of a tierce section. Since these short virelais share features with correspondingly short forms of the ballade and rondeau types, discussion of them will be delayed until Part II of this Chapter.

Bergerette and chanson jolie

Under the heading of the sixth color of rhetoric, L'Infortuné says:¹

¹L'Infortuné, op. cit., fol. biiii.

Bergerette fetisse et propre
 Est à aucuns curiaulx et gentilz
 Qui y prennent leur appetiz.
 Se bien fait est, n'est pas impropre.
 Elle est comme ung rondeau fermé,
 Fors que du milieu de couplet
 D'une autre rime couplé est,
 Comme la presente normé.
 Bergerette, etc.

The next line indicates that the passage beginning "Bergerette" is to be repeated. According to his definition, a bergerette would appear to be a type of virelai. It is like a rondeau except that new rhymes are introduced in the second strophe. The entire passage from "Bergerette" to "normé" is to be considered a single stanza, a couplet. L'Infortuné's account of the bergerette embodies the form itself which can be described as follows:

$$a_1b_2c_2d_1 / e_3f_4g_4h_3 / a_1b_2c_2d_1 / \text{etc.}$$

As a species of virelai, it corresponds in all respects to the "pure" virelai form except that the strophes pairs are omitted in each stanza.

As the tenth color of rhetoric, L'Infortuné describes the chanson jolye.¹ The rhyme scheme of the example he describes is similar to that of the bergerette:

$$a_1b_2c_2d_1 / e_1f_2g_2h_1 / a_1b_2c_2d_1 / i_1j_2k_2l_1 / a_1b_2c_2d_1$$

The main difference here is that the tierce strophe is "flatter" in that it uses the same rhymes as the refrain. L'Infortuné qualifies his account of the chanson jolye by saying that "aucuns . . . en font comme leur sens supplie." Thus it would

¹Fol. biii'.

seem that the bergerette is merely a special form of chanson jolye, and that the latter can assume many different forms.

Because of this variability of form, it is not always easy to determine whether or not a poem in the monophonic repertoire is a chanson jolye. The matter is further complicated by the fact that repetitions of refrains are not often indicated in the sources. Thus, only eight songs in the monophonic repertoire can be unequivocally assigned to the chanson jolye type. These appear exclusively in printed collections of secular texts and the manuscript collections of noëls. This is not to say that none of the songs in A and B are chansons jolyes. Rather, one does not know for sure whether some are chansons jolyes or strophic songs, simply because indications for the repetitions of refrains do not regularly appear in A and B. The refrains found are embraced,¹ crossed,² and expansions of the crossed³ and leonine⁴ types. The purely iterative scheme: 1 1 1 1⁵ also appears, as does a mixture of crossed and embraced types: 1 2/1 3/3 1.⁶ For the most part the concluding strophes of stanzas have the same rhyme scheme, and sometimes the same rhymes as the refrain. Two exceptions occur. In both cases the concluding strophe takes the shape of strophes pairs,

¹90(a): 2 and 5.

²BN 2368: 17 (=BN 2506: 14).

³BA 3653: 9: 1 1 2 / 1 2.

⁴BN 2368: 24 (=BN 2506: 22): 1 1 2 2 2.

⁵BA 3653: 14 and 41.

⁶11: 1.

3 3 3, where italics indicate an internal refrain, and 3 3 4 4. In these cases, then, one can describe the chanson jolye as a virelai, which lacks a tierce, but which still preserves its strophes pairs.

Virelai-chanson

In A and B, twenty-nine songs appear whose texts are in "pure" virelai form, but for which melodies are provided only for the refrain strophes. Two possible performance practices could be suggested. First, all strophes (refrain, strophes pairs, and tierce) might have been sung to the melody provided for the refrain. The resulting form would be a mixture: strophic in terms of melodic organization, stanzaic in terms of rhyme scheme. The other possibility is that a separate melody might have been improvised for the strophes pairs. The melodies of the refrains are generally of the embraced type, the first and last phrases concluding on the finalis. In virelais, where melodies are notated completely (i.e. for both the refrain and strophes pairs), the latter's melody is of the crossed type, medial and final phrases concluding on the finalis, the other phrases concluding on another pitch. Since the first half of a melody for strophes pairs is repeated as its second half, the task of improvising a melody to fit this section is relatively simple. The first phrase must be so constructed that it ends on a degree other than the finalis, the medial phrase on the finalis, and then the whole is merely repeated. In the "pure" virelais, which are completely

notated, it is usual for some material from the refrain to be re-worked in the strophes pairs. Thus, the amount of invention required to improvise the melody for a second strophe is small. The hypothesis that this second, improvisatory type of performance, though it seems a bit far-fetched at first, was indeed the one practised, is borne out by some of the songs in B. In these, only the melody for the refrain is notated and the lengths of the refrain and strophes pairs sections differ. Thus, a literal repetition of the refrain melody for strophes pairs would not render a musical setting. Obviously, in such cases, an improvised melody is called for. Thus, the virelai-chanson is not a special song type, but rather a notational type calling for improvisation to realize a "pure" virelai form.

Strophic songs

Throughout the monophonic repertoire are found a number of songs which are strophic in form. In length they vary from three to six lines. Most frequently their rhyme schemes are of the embraced, crossed, or leonine types (Table 38). Most of the remaining forms are expansions of these three types: the embraced type, which includes the schemes 1 1 2/2 1,¹ 1 2/2 1 1,² 1 2 2 2 1,³ 1 1 2/3 1,⁴ 1 2/2 3 3,⁵ and 1 2/2 3 1;⁶ the crossed

¹B: 57, 68, 79 and 66; A: 76 and 83.

²A: 133.

³90(b): 5.

⁴12: 5.

⁵BN 2368: 31 (=BN 2506: 30); B 95.

⁶53: 13; A: 140.

Type of rhyme scheme:

	Embraced	Crossed	Leonine
	1 2/2 1	1 2/1 2	1 1/2 2
Number of songs:	43	33	12

Table 38: Frequencies of strophic songs found in all monophonic sources belonging to embraced, crossed, and leonine types.

Section:	Number of lines in section:						
	6	5	4	3	2	1	0
Refrain	0	1	11	10	25	10	0
<u>strophes pairs</u>	2	0	36	2 ^a	17	0	0
<u>tierce</u>	0	1	10	1	15	15	15

Table 39: Frequencies of various numbers of lines in the different sections of short virelais.

^aThese two examples (3653: 11 and 13) are strictly speaking rotrouenges since there are more than two strophes pairs in each verse.

Rhyme relations between tierce and refrain:

Last rhyme of <u>tierce</u> = last rhyme of refrain	Last rhyme of <u>tierce</u> = inner rhyme of refrain	Inner rhyme of <u>tierce</u> = one of refrain	no con- nection
Number of songs: 33	3 ^a	2 ^b	4 ^c

Table 40: Frequencies of types of rhyme relations between tierce and refrain sections of short virelais.

^aA: 71, 113; Br: 7. ^b90(a): 39, A: 4. ^c3653:
17; A: 1, 82, 136.

type, 1 1 2/1 1 2,¹ 1 2 2/1 2 2,² 1 2/1 2 2,³ 1 2/1 1 2,⁴ and 1 1 2/1 2;⁵ and the leonine type, 1 1 1/22⁶. Two examples are combinations of the crossed and leonine types: 1 1 //1 2/ 1 2.⁷ Short, three-line strophes are also found: 1 2 1,⁸ 1 2 3⁹ and 1 1 2.¹⁰ While the first of these can be considered a contraction of the form 1 2 2 1, the last two are more problematic. They really represent expansions of distichs: 1 2 is expanded to 1 2 3 and 1 1 2, respectively. Thus, although they function as strophes, their length is that of an expanded distich.

The melodies for these strophic songs, as notated in A and B, are almost always (in 40 out of 56 cases) of the embraced type: 1 x y 1. The type is found 30 times in its pure, four-phase form. Expansions of the embraced type are also found. In such cases the first and last of five phrases end on the finalis¹¹ or the second and last do so.¹² Contractions

¹90(a): 36; 12: 8; B: 25; BN 2368: 41 (=BN 2506: 40); A: 105, 118.

²BA 3653: 49.

³A: 85.

⁴BN 2368: 51; Br: 3.

⁵A: 37.

⁶53: 3.

⁷Br: 4 and 11.

⁸90(a): 28; BN 2368: 12; A: 79.

⁹E: 103.

¹⁰90(a): 4; BA 3653: 21; A: 80, 121, and 135.

¹¹B: 66, 79, and 95; A: 140.

¹²B: 68.

are also found in songs whose first and last phrases of three conclude on the finalis.¹

The few exceptions (16 out of 56) that are found turn out to be mostly of the crossed type or, in one case,² of the leonine type. The crossed type is never found in its pure form: A B A B with phrase finals x 1 x 1. In quatrains it assumes the ouvert-clos form A B A B', with the medial cadence ending on a degree other than the finalis.³ Expanded forms of the crossed type are also found. These occur in the ordinary manner, e.g., with phrase finals 3 3 1 / 3 3 1 or V 2 1 / V 1,⁴ or in the ouvert-clos form, e.g., with phrase finals 5 VII 2 / 5 VII 1.⁵ A mixture of crossed and leonine forms is also found in some quatrains with the scheme A B C C.⁶ Purely progressive forms are rare.

Part II: Shorter, "lighter" forms -- Virelais

In discussing the longer virelai above, lines were drawn from the "pure" virelai through the chanson jolie and virelai-chanson to strophic forms. Another line can be drawn to connect the "pure" virelai to the shorter virelai forms. Seven songs, intermediate between the two, are found. One of

¹B: 103 and 25; A: 79, 80 and 135.

²A: 88, with phrase finals 5 5 1 1 and rhyme scheme
1 2 1 2.

³A: 13, 26 39, 83, 89, 99, and 101.

⁴A: 76, 105.

⁵A: 118.

⁶A: 97 and 117.

these, 2368: 29 (=2506: 32), could be considered either a chanson jolye with internal refrain or a short virelai lacking a fully-developed tierce section. Its scheme is as follows:

$a_1b_2c_2d_2e_2 f_3g_2h_3i_2 e_2 a_1b_2c_2d_2e_2$, where diagonals (indicating divisions between sections) could be inserted between e and f, and e and a, or between these and between i and e. The remaining six cases¹ reveal an internal shortening of various sections. For example, in A: 5, the scheme is as follows:

$a_1b_2c_1d_2 / e_3f_2g_3h_2 / i_1j_2k_1l_2$
 $5^15^25^15^2 / 5^35^25^35^2 / 5^15^25^15^2$

Here the lines of five syllables could be grouped into pairs to form lines of ten syllables. A: 4 shows another possibility:

$a_1b_1a_1c_2 / d_1e_3f_1g_3 / h_1i_1j_1k_2 / a_1b_1a_1c_2$
 $7^18^17^16^2 / 7^16^37^16^3 / 7^17^17^16^2 / 7^18^17^16^2$

Here the repetition of a and the nearness of b to c (b: "Celle que je n'ouse nommer," c: "Celle que n'ouze dire") suggests that the refrain is basically of two lines, repeated with slight variations. Such intermediate types are, however, rare, and usually a song obviously belongs to the longer type or to the shorter type.

In the truly short virelais, the sizes of the various sections are quite variable. Refrains tend to be two lines long, strophes pairs four, while tierce sections vary widely (Table 39). Despite this wide variability, the sections in any given song tend to be fairly close in size, that is, in the proportions 1:1 or 1:2. Six exceptions occur. In each of

¹A: 4, 5, 22 83, 129, and 136.

the six, the strophes pairs are four lines long, and one or both of the other sections, only one line long.¹ In two of these cases, only the tierce -- which is entirely absent from the other short virelais -- is discrepantly short.

When a tierce section is present, it is usually similar to the refrain in rhymes -- thus signaling the refrain's imminent return. In most, the last rhyme of the tierce is the same as the last rhyme of the refrain. Sometimes the last rhyme of the tierce corresponds to one of the inner rhymes of the refrain. Occasionally, the only rhyme connection between tierce and refrain is that an inner rhyme of the former corresponds to one of the latter. And at times there is no rhyme connection at all between the two sections (Table 40).

A and B preserve the music for twenty-six short virelais. A constant feature of these settings is that, when there is a tierce section, it always concludes on the finalis. Thus, the rhyming, signaling function of the tierce with respect to the refrain is carried out not only textually, but also musically. The musical forms of the refrain are quite varied. However, two related types recur quite frequently. These are variants of the crossed form A B A B which take the ouvert-clos shape A B A B' (or A B A C), where the first B ends on a degree other than the finalis and the second B (or C) ends, of course, on the finalis.²

The most interesting aspects of the musical settings

¹BA 3653: 16; BN 2368: 14, 27, 29, and 33 (=BN 2506: 10, 25, 28, 32, respectively); A: 82 and 104.

²See A: 5, 30, 129, 134, and 136; B: 11 and 83.

concern the strophes pairs. Virtually every musical possibility is evident among the twenty-six examples. These various possibilities affect the role of the strophes pairs in each piece. Two features of the strophes pairs are important: the degree to which the paired members are made identical or similar, and the relation of the section as a whole to the refrain. Both aspects can be submitted to sharpening or flattening. Ten of the examples present a sharp contrast between strophes pairs and refrain by ending on a degree other than the finalis. The remainder are rather flatter in this regard, ending as they do on the finalis. Usually -- in fourteen cases -- the identity of the paired members is sharpened by being complete.¹ At other times an initial motive of the pair is varied or changed completely, A B A B becoming A B A' B or A B C B,² or the final part of the phrase is altered, A B A B becoming A B A B' or A B A C.³ The most extreme flattening of identity occurs when the scheme is progressive: A B C D.⁴ A curious instance of strophes pairs within strophes pairs proper occurs twice. Here the musical form is A A B C, though the rhyme scheme is 1 2 1 2.⁵ Sharp and flat relations between the two strophes pairs themselves and between the strophes pairs and refrain are found in all possible combinations. Significantly, however, a musical

¹A: 24 and 134 are still further flattened by sharing melodic material with the refrain.

²A: 78 and 136; B: 11.

³A: 22, 71, and 137.

⁴A: 21, 103, 104, and 113; B: 15.

⁵A: 137 and 142.

scheme embodying complete identity between the two strophes pairs and flat contrast between the strophes pairs section and refrain -- by means of a conclusion to the strophes pairs on the finalis -- is by far the most frequent, occurring in twelve -- or almost half -- of the twenty-six cases.¹ This is just the type of scheme which is the rule in the larger, stanzaic virelais.

Ballades

There are far fewer (8) short ballades to be found in the monophonic repertoire than there are short virelais (57). In a way analogous to that of the short virelais, which can lack a tierce section, short ballades can lack a refrain. This is consistent with the larger, stanzaic ballades. Two of the eight lack a refrain.² In a majority (4 of the 7) for which music is preserved, the strophes pairs are not only musically identical, but also conclude on the finalis.³ In this, too, they follow the pattern of the larger, stanzaic ballades.

Rondeaux

Only five songs have been found which correspond to the short rondeau type. In order to include even these few examples in this category, one is forced to broaden the type's definition somewhat. Fairly regular are the following schemes:

¹A: 5, 11, 24, 30, 75, 82, 129 and 134; B: 17, 45, 83, and 86.

²A: 84 and 124.

³A: 8, 69, and 84; B: 46.

$$a_1b_2c_2 / d_1a_1 / e_2f_2 / a_1b_2c_2^1$$

$$a_1b_2 / c_1a_1 / d_2 / / a_1b_2 \text{ (note the short tierce)}$$
²

$$a_1b_2 / c_1a_1 / d_1e_2 / a_1b_2^3$$

One case represents a sort of ballade-rondeau, the refrain appearing at the end rather than at the beginning:⁴

$$a_1\underline{b}_1 / a_1c_2 / \underline{d}_1\underline{e}_2\underline{f}_2$$

(The underlined letters are refrains; note that b does not recur in the refrain section.) A related scheme is found in 2368: 52:

$$a_1b_2a_1c_1 / d_1\underline{e}_1 / f_1g_3h_1i_1 / a_1b_2a_1c_1$$

The two short rondeaux with music are quite regular: the refrain has the form AB; the strophes pairs, AA (or, in B: 82, A'A); and the tierce, AB (or, in B: 82, again, A'B).

Exceptional cases

In the monophonic sources, ten songs are found which are exceptional in their strophic constructions or their applications of the principles of the formes fixes. In 12: 2, the following rhyme scheme is used:

$$a_1b_2c_3d_3 / e_4f_2c_3d_3 / \text{etc.}$$

The use of a rhyme scheme which is progressive throughout a strophe is highly exceptional. In this case, the strophes

¹BN 2368: 9 (=BN 2506: 4).

²B: 43.

³B: 82.

⁴BA 3653: 50.

can be considered to include lines a to f, and the refrain lines, despite their length, can be considered internal, marking off half couplets rather than whole ones. Another instance of apparently progressive strophes is represented by 3653: 46. Here the rhyme scheme is as follows:

$$a_1b_2c_3d_4 / e_5a_1f_5 / a_1b_2c_3d_4$$

However, lines a to d are in Latin, the remainder in French. Prosodic theorists ca. 1500 state that macaronic verse should be made according to the rules of French prosody rather than of Latin, where progressive strophes are quite common. However, the operant term here is strophe. The prosodic theorists are concerned with the use of Latin and French within strophes rather than in separate strophes. The refrain, which is entirely in Latin, is thus regular. The form as a whole can be considered a short virelai with the rondeau element of the partially repeated refrain in the strophes pairs.

Four of the exceptional cases can be considered variants of the virelai type. In B: 97, the following scheme appears:

rhyme and repetition: $a_1b_2 / c_3 / d_4e_4 / f_5g_5 / a_1b_2$

number of syllables: 9 8 7 5 5 7 8 9 8

musical form: A B C D D E F A B

This example contains a refrain (lines a and b), a section of strophes pairs (lines d and e), and a tierce section (lines f and g), which is metrically similar to the refrain. The only exceptional feature is the intercalated line c, which appears between the refrain and strophes pairs.

The following scheme can be derived from B: 90:

$a_1b_2/ c_3d_3/ e_2f_2f_2/ / g_3h_4g_3h_4/ i_5j_2/ / k_5l_5/ m_2$
 5 5 5 5 5 5 5 6 5 6 5 5 6 8 8 6
 A B C C D A B E F E F A B G G D

Here lines a and b make up the refrain; lines c and d, g and h, and k and l make up three contrasting sections of strophes pairs; and lines e and f, i and j, and m constitute three tierce sections. Unlike the case with normal virelais, the three vary both musically and textually. Also exceptional is the use of repetition: g and h are repeated as the second strophe pair of the second verse, and line f is repeated to new music in the first tierce.

In B: 93, the following scheme is found:

$a_1b_2a_3c_1d_3a_3/ e_4f_4g_1h_4i_4j_1/ k_1l_1m_3n_1o_1p_1q_5a_3$
 8 8 8 8 8 8 8 8 11 8 8 11 8 8 8 14 8 8 6 12

Lines a to d plus the repetition of a₃ (which should be repeated after the tierce) make up the refrain; lines e to j, the strophes pairs; and the remainder, the tierce. In motivic shape, the refrain melody belongs to the crossed type. With respect to phrase finals, it could be considered to be of the embraced type. Both halves of the strophes pairs end on the finalis, as does the tierce. Thus, this song could be considered a greatly expanded stanzaic virelai.

B: 16 has the following scheme:

$a_1b_2/ c_2d_3e_3f_3d_3/ a_1b_2/ g_4h_2i_2j_2k_2l_2g h_2/ m_5n_2o_2p_2q_2r_2m n_2$
 10 6. 8 10 10 10 10 10 6 10 6 8 10... 10 6 8 10...
 A B C ~~AB~~ D E ~~AB~~ A B A B C ~~ABD~~ E ~~AB~~ A B C ~~ABD~~ E ~~AB~~

where ligatures indicate that a given line or phrase begins with

the material from the first line or phrase and concludes with material from the second. Here lines a and b constitute the refrain. Three verses remain. The second and third verses are like the second sections of rotrouenges, except that the individual strophes pairs are of variable length. The first statement of the refrain, in fact, can be considered to constitute the beginning of the first verse's strophes pairs. The status of the first two lines, which can be considered as the refrain of a virelai or as the beginning of the verse of a ballade or ballade-style rotrouenge, is exceptional.

B: 102 represents a ballade whose section of strophes pairs is disproportionately longer than its last section:

$a_1 a_1 a_2 b_2 / c_1 d_1 e_2 f_2 / g_1 g_1$

3 3 7 7 3 3 7 7 4 4

A A' B B' A'' A'' B B'' A''' A'''

B: 50 is a stanzaic form whose rhyme scheme might seem to be that of a disproportionate ballade, but whose melody suggests a non-ballade form:

$a_1 b_1 c_2 / d_1 e_1 f_2 / g_3$

10.....

A B C A C B C

where B does not conclude on the finalis as C does.

Finally the rhyme scheme of B: 85 is as follows:

$a_1 b_2 c_1 / d_3 e_4 f_5 d_6 / d_3 g_3 h_4 i_5 j_5 i_6 k_6 l_7 m_6$

7 7 7 3 3 1 3 3 2 1 1 3 1 2 6 7

This song for which only one stanza is provided would seem

to be a chanson à refrains with a verse (lines a to c) and a tierce (lines d₃ to d₆) which presents the same rhymes in the same order as they are used in the concluding section, lines d₃ to m₆. That the final section is based on a pre-existing refrain, as is common in songs of the chanson à refrains type, is corroborated by the appearance of the final distich as a separate refrain in the Dijon chansonnier.¹

Conclusions

One of the most striking features of the song forms found in the monophonic repertoire is their high degree of inter-relatedness. This can be most economically illustrated with respect to the longer forms (Table 41). The recurrent types of long ballades, virelais, chansons jolyes, and rondeaux which appear in the repertoire can be defined with regard to seven criteria: strophic form, strophes pairs with a crossed musical scheme; refrain strophe with embraced musical scheme; tierce strophe musically similar to the refrain; verse strophe after the strophes pairs; internal refrain in strophes pairs. Each may be present or absent from a given type, and a group of such features defines the form of each recurrent type. As can be seen, each form shares at least one of these features with another form, and one of the types, the virelai, shares features with all of the other types. Thus, there is continuity among the types, and the virelai can be considered central.

¹Maniates, op. cit., no. 1.

	strophic	strophes pairs with crossed musical scheme	refrain with em- braced musical scheme	tierce strophe similar to refrain strophe	verse strophe after strophes pairs	internal refrain in strophes pairs
ballade	x	x			x	
virelai	x	x	x	x		
chanson jolie type 1	x	x	x			
chanson jolie type 2	x		x	x		
rondeau			x	x		x

Table 41: Continuity of formal types in longer monophonic songs.

As one proceeds to the shorter forms there is no break; continuity is maintained. A number of songs are of intermediate length between long and short. The ballade, virelai and rondeau forms recur. And short strophic forms featuring embraced or crossed musical schemes are found. Whereas the latter constituted only sections of strophes in the larger forms, they make up the whole strophe in the shorter forms.

The centrality of the virelai form provides a clue to how the transition from the "fixed" to "free" forms might have occurred. The monophonic virelai is highly standardized in its parts: the refrain and tierce sections follow an embraced musical scheme, and the strophes pairs have a musical pattern that is crossed. At the same time, similar standardized schemes form the basis for the shorter strophic forms, where they do not function as sections of a strophe, but rather constitute the entire strophe itself. Whether the sections of the virelai were modelled on such strophes or vice versa is difficult to determine, for the two types of forms appear in all of the sources. In any case, the shorter strophic forms might have provided the models for short forms of a musically less standardized sort, completing the transition from the "fixed" to "free" forms.

Throughout the repertoire there are also found some exceptional forms. These are generally rare -- each occurring in fewer than one per cent of the songs (that is, in less than four songs). On the whole, they tend to consist of a single strophe and to be found in B. This seems not to be a coinci-

dence. As noted before, the songs of B tend to have fewer strophes than those found in other sources, and courtly poetry also tends to have fewer strophes than the monophonic songs. Of the sources, B is most definitely of courtly provenance and by far the most luxurious of the collections. As such, it might be expected to reflect a specific courtly taste. This then would account for its virtual monopoly on short forms which otherwise are exceptional in the repertoire.

A further indication of B's special character is found in the pattern of concordances which it forms with the religious collections. When a secular model is cited in the religious sources, and it can be located in the monophonic collections, invariably it turns up in A or in one of the printed collections. In the few cases where a song from B is cited it is also found in A. It would appear, then, that songs which are recorded in B were generally less well known than those found in the other secular sources. Thus, B might reflect a local body of songs, some of which did not circulate very far and some of which were also found in the other sources. Whether this corpus was that of the court of its sponsor, Charles de Bourbon, seems a fair hypothesis, but too little is known to test it further.