

a profession of poetry or song-writing per se. Rather their few surviving songs appear to have formed an adjunct to their primary careers in publishing, music, or preaching. Apart from the exceptional case ("À tout jamais" by Jean Marot), their identified productions in the field of monophonic song are quite typical of the repertoire as a whole. The one work by a professional poet, on the other hand, is stylistically similar to courtly poems and atypical of the monophonic repertoire.

One can draw two conclusions from this. First, there is some overlap between the monophonic repertoire and that of courtly poetry, but it is slight and involves only songs which are stylistically marginal to monophony. Secondly, given the backgrounds of known authors, one can expect similarities between the monophonic songs and learned poetry of the period.

With regard to performers, there is direct evidence that nuns and preachers sang some of the religious songs, and that law clerks sang excerpts from the secular repertoire. Furthermore, there is indirect evidence that street-singers in the tradition of the medieval jongleurs and later chanteurs publics sang monophonic songs. Indirect evidence also indicates that sacred and secular songs were available to literate -- but not necessarily wealthy -- members of the general public as well as courtiers (and possibly professional musicians) who could read music.

The audience for the songs consisted of congregations, probably largely female, at public sermons, and those who

attended the public theater. Moreover, indirect evidence suggests that those who were visited by amateur or professional street-singers, and members of court also heard the songs. The little information on performers and listeners suggests that the songs were cultivated by a broader spectrum of people than contemporary courtly poetry or polyphonic song. Again, the situation appears to be one of overlap: courtiers and professional artists attached to courts had access to both the courtly and monophonic repertoires, but the bulk of those who cultivated the songs appears to have consisted of people not directly involved in court life: nuns, preachers, street-singers, law clerks, and the general public, both literate and illiterate.

Style of the songs

With regard to style, the songs again reveal a certain overlapping with courtly products. The bases of courtly and monophonic prosody including schemes of rhyme and meter, are similar. Nevertheless, the two genres diverge somewhat. The monophonic songs are "freer" in that, within certain bounds, syllables are added to or subtracted from lines. Forms of rhetorical repetition differ in the two genres. The complexities of equivocation and positional relationships found in courtly poems contrast with the simpler, "flat" repetitions of the monophonic songs, but incremental repetitions are found in both types of piece. The rondeau form appears in both genres, but it is rare in monophony and frequent in courtly

poetry. The other "fixed" forms of courtly poetry, the ballade and virelai, are found in monophony, but are treated less uniformly.

Similarly, with regard to musical features, there is an overlap between monophony and courtly products. The metrical and modal systems found in polyphony can be discerned in monophony as well. But certain modes found in polyphony are either rare or non-existent in monophony, and although syncopations appear in both genres, only one of the many kinds found in polyphony is evident in the monophonic songs. In sum, certain features which are found in one genre are either lacking or exceptional in the other.

Generic features of the songs

A number of features are found most of the time in the monophonic songs: tempus imperfectum diminutum, commetric rhythm, underlay which is basically commetric and duple, phrase lengths which can be expressed as multiples of breves, imperfect or perfect ranges, and stereotyped successions of phrase finals. Also found in a majority of cases are crossed rhymes in the strophes pairs of long ballades and virelais, refrains of one line in long ballades, identical rhyme schemes in the refrains and tierces of long virelais, identity of rhyme between the last lines of the refrain and terce sections of short virelais, strophes pairs of four lines in the short ballades, and embraced melodic schemes in strophic songs. Other features are found less often but are no less typical of the

repertoire, for they constitute the modal values of approximately normal distributions. Phrase lengths tend to be four breves and ambituses about an octave. Ballades tend to have concluding sections of four lines and to be four stanzas long. Finally, virelais tend to have two stanzas.

Some of these regularities can be considered results of courtly influence. The strophes pairs of courtly ballades and virelais are uniformly crossed, and courtly ballades have single-line refrains. Other traits are better understood in terms of overall stylistic tendencies within the monophonic repertoire itself.

Certain qualitative features of the songs reveal the genre's stylistic continuity. The longer forms share musical and prosodic features with one another in a continuous fashion, and are continuously joined to the recurrent features of the shorter forms. Furthermore, the three basic types of rhyme scheme can be defined as a group.

The features discussed so far are also related to one another in a systematic way. From the syllable to the line the poetic meters of the songs can be understood in terms of a hierarchical organization based on bisection. Similarly, the musical meter tends to be organized in binary groupings from the fusa or semi-fusa to the minim or semibreve. Beyond this, semibreves tend to be grouped in pairs to form breves.

Pairs of syllables are aligned with duple durations in the system of underlay which appears to dominate the songs

and which effectively links the hierarchical structures of the texts and tunes. At the level of a line, the text tends to form phrases of four (i.e., 2 x 2) breves. Beyond this, the organization of lines, distichs, and strophes is based on bisection, as are the lower levels, and in the larger forms, stanzas tend to be found in groups of two or four. In short, both the musical and textual organizations tend to be hierarchically based on bisection, and the two are linked by the apparent conventions of underlay.

At the center of this joint hierarchy, stands the line of text or phrase of music. The rhymes which appear at the ends of such lines tend to be arranged in three types of patterns based on complementary relationships between "pairs of pairs." These rhyme schemes are in turn mirrored by the most frequent patterns of phrase finals.

These phrase finals vary in frequency: the model which best describes their relative frequencies consists of a "triad of triads": "tonic," "dominant," and "subdominant." This model is also reflected in the structure of the modes which dominate the corpus, for in each of these the three "triads" are perfect.

Though the interval of a fifth is perfect in all three triads, the thirds vary in size. This ambivalence is reflected by the ambiguous role which the third plays in the model of modality which accounts for many of the regularities in the songs. The same model accounts for the songs' tendency to remain within certain boundaries of ambitus and to favour

certain types of leaps. It also accounts for the preponderance of tenor (2-1) and superius (7-8) cadences. When linked to the hierarchical model of metrical organization, the model for modality also accounts for the 3-2-1 and 8-7-8 types of cadence formulas which are so prevalent in the repertoire. Finally, the latter are consistent with the style of discant or gringotage found in the few two-voiced arrangements which appear in the otherwise purely monophonic sources.

In sum, those features of the repertoire which characterize it most strongly are coherently interrelated and consistent with one another. All of the regularities noted can be accounted for in terms of interconnected models of rhythm based on bisection and a hierarchical model of modality which is also based on bisection. In this sense, the songs embody a single system. Another way of stating this is to assert that the repertoire is an integral whole, "all of a piece," as it were. At the same time it is stylistically continuous with courtly poetry and polyphonic chansons of the period. Furthermore, the boundaries between the courtly and monophonic repertoires correspond to extramusical distinctions of the time. Thus, there appears to be a good match between stylistic and cultural variables.

This match might be fortuitous. One way to determine whether this is the case is to compare findings among the sources, which in themselves represent extramusical distinctions. If the musical features of A and B are compared and the prosodic features of these and the other sources, little diffe-

rence can be found among them. The only major difference is found between the sacred and secular sources with regard to the numbers of stanzas in long ballades and virelais. The sacred songs tend to be longer than their secular counterparts. However, the figures for sacred ballades are skewed by only four of the cases which are inordinately long, and there are only nine long virelais among the devotional sources in any case. Accordingly, it is difficult to substantiate such a conclusion statistically.

A second way of checking whether the regularities observed in the repertoire are fortuitous is to compare them with findings in a closely related repertoire. If the results were closely parallel, the validity of the analytic variables and systems described above would be corroborated. If the findings were discrepant, the validity would be in grave doubt. The corpus to be considered consists of the monophonic songs preserved in the Dijon chansonnier.¹

Monophonic songs in the Dijon chansonnier

Set off as a unit in the Dijon chansonnier are some polyphonic chansons constructed according to combinative principles. In these the tenor or contratenor parts present one or more pre-existent monophonic tunes and the superius, the refrain strophe of a courtly rondeau. Altogether twenty

¹For transcriptions of these, see Maniates, op. cit. Individual songs will be referred to by the rubric "D" followed by Maniates' number.

monophonic tunes appear in the lower voices of these settings. Two of these concord with songs found in A and B.¹

Little is known of the cultural background of these combinative settings, apart from the fact that they were composed by Franco-Flemish musicians of the Ockeghem generation, and that they appear in the Dijon manuscript, which is of Burgundian courtly provenance. Certain scholars see strong connections between these settings and later arrangements of the monophonic settings considered so far, and presume that the monophonic tunes belong to the tradition of the later repertoire.² Now that the style of French monophonic songs ca. 1500 is known in considerable detail, this hypothesis can be tested.

The manner in which the monophonic songs appear in the Dijon manuscript leads one to suspect that they have not been faithfully recorded there. Usually only one stanza of text is preserved in the source. If the texts of long ballades or virelais were incompletely recorded, the songs as they stand would not be comparable with later monophonic songs -- with regard to overall length at least. Moreover, since the tunes were coordinated with other voices of the polyphonic texture, it seems plausible that they might have been considerably varied tonally or rhythmically to accommodate the other parts. Accordingly, one must assess the degree to which the polyphonic setting might have influenced the form which the songs take in Dijon. Another hypothesis to be considered

¹"Adieu pour meshouen adieu" appears in both Dijon (f. 172') and A (no. 82); "Hoé, sur la mer", in both Dijon (f. 146') and B (no. 85).

²E.g., Maniates, op. cit.; Brown, "The Chanson rustique."

involves the possibility of stylistic changes which might have taken place in the monophonic repertoire between ca. 1475 and ca. 1500.

Each of these hypotheses is tested by analyzing the songs according to the criteria applied to the later repertoire. The prosodic features of the songs can be compared with the cumulative findings for all the later sources. Features of tonality and rhythm can be compared only with the findings from A and B.

Rhythmic features of the songs in MS Dijon

Just as most of the tunes in A and B were in tempus imperfectum diminutum, all but one of the pieces in the Dijon manuscript are in this meter (indicated by \emptyset). The exception (D:1) has the signature 3-4, but can be barred just as satisfactorily in 2-4. Within this duple framework, the tunes -- like those of A and B -- are basically commetric with a few instances of the type of shifting syncopation found in A and B. The underlay system described for the Paris manuscripts can be discerned again in about ninety per cent of the syllabic phrases and can be applied to about eighty per cent of the melismatic phrases.¹ Phrases also tend to contain an even number of semibreves and to be about four breves long. As in A and B, the frequencies of phrase lengths are distributed approximately normally allowing for the tendency to even numbers of semibreves (cf. Table 44).

¹Cf. Rahn, "Text Underlay in French Monophonic Song."

Tonal features of the songs in MS Dijon

The ambituses of the Dijon tunes fit within the boundaries III and 10, as is the case with the songs of A and B. The melodies tend to descend to the tetrachord below the final and to rise to the tetrachord an octave higher. One slight difference is the tendency for the songs to be about a seventh rather than slightly more than a seventh in extent (cf. Tables 45-47). The modes employed again range from Ionian to Aeolian, and as before, Dorian is most frequently employed (cf. Table 48). The frequencies with which various degrees are chosen as phrase finals also follows the "triad of triads" model quite closely (cf. Table 49). The chief discrepancy involves the second degree, which according to the model, should be somewhat more frequent as a phrase final than the seventh degree. In Dijon, the opposite is the case. However, discrepancies of this sort were found in the case of A and B to correlate with range: Lower degrees were found to be chosen more often than expected when the songs had a lower tessitura relative to the finalis. The same correlation appears in the Dijon tunes.

The cadences in Dijon are overwhelmingly of the tenor (2-1) type. Next most frequent are cadences of the superius (7-8) type. This accords with the findings for A and B (cf. Table 50). Cadential formulas, however, differ between the two sets of songs. In Dijon, tenor cadences tend to be of the 3-2-1 or 1-2-1 type, but elaborate patterns such as the following:

no. of semibreves:

	2	3	4	5	6	7	8	9	10	11	12	13	14
frequency:	6	10	15	10	58	17	8	11	10	3	6	1	4

even number: 107 (67.1%)

odd number: 52 (32.9%)

average: 6.6

mode: 6

Table 44. Distribution of phrases of given lengths in the Dijon MS.

range:

	5	6	7	8	9
frequency:	3	5	5	3	4

Table 45. Distribution of ranges of given sizes in the Dijon MS.

lowest tone:

	IV	V	VI	VII	I
frequency:	1	2	2	10	5

Table 46. Frequencies of given scale degrees as lowest tones in the Dijon MS.

highest tone:

	4	5	6	7	8	9
frequency:	4	7	2	4	2	1

Table 47. Frequencies of given scale degrees as highest tones in the Dijon MS.

maneria:

	Ionian	Mixolydian	Dorian	Aeolian
frequency:	3	2	11	4

Table 48. Frequencies of various maneriae in the Dijon MS.

a) degree:

	V	VI	VII	1	2	3	4	5	6
frequency:	13	-	17	70	14	23	9	11	2

b) degree (irrespective of register):

	1	2	3	4	5	6	7
frequency:	70	14	23	9	24	2	17

Table 49. Frequencies with which various degrees are chosen as phrase finals in the Dijon MS.

type of cadence:

	tenor (2-1)	superius (7-8)	other
frequency:	108(68%)	32 (20%)	19 (12%)

Table 50. Frequencies of various types of cadences in the Dijon MS.



which dominate the songs of A and more especially B do not recur so often in the earlier source. One type of ending that is found in Dijon but almost never in A or B is the under-third cadence (7-6-8):



This type of cadence was still quite frequent in polyphony ca. 1475, whereas the formulas found in A and B occur often in polyphony ca. 1500-10. A stylistic discrepancy of this kind would appear to reflect changes in polyphonic rather than specifically monophonic style. Since it is known that editors of music during this period often varied cadential formulas, this difference between Dijon and later sources seems to have been the result of an arranger's prerogative rather than of any necessary change in monophonic style per se.

Another aspect of cadences deserves mention, namely, the position where cadences occur. In A, phrases often end on the "upbeat" portion of a breve tactus, whereas in B, the downbeat is preferred in this regard. This might be construed as an anomaly, since the date of Dijon (ca. 1475) is closer to that of A (ca. 1500) than B (ca. 1510). However, the discrepancy between A and B has been explained in terms of a difference between relatively monophonic and polyphonic ideals. The evidence of the Dijon tunes would seem to bear

this explanation out, for the tunes appear in a polyphonic context, and thus they might have been coerced into a breve tactus in order to agree with the cadential organization of the surrounding voices. This is another instance where the nature of the sources can account for apparent stylistic discrepancies. Apart from such discrepancies, which can in any case easily be accounted for, the tonal and rhythmic features of Dijon appear to accord well with those of the later monophonic manuscripts.

Formal and prosodic features of the songs in MS

Dijon

With regard to form, there is one striking difference to be observed between the songs in Dijon and later monophonic sources: none of the large types of virelai, ballade, and rondeau is found. This corroborates the distinction made above between relatively "heavy" and "light" forms, for only the lighter forms are found. If a dichotomy is to be made, this appears to be the appropriate one.

Not only are light forms the only ones that are found, but every type that appears in A and B is to be discerned in Dijon and in about the same proportions: most frequent are short virelais, followed by short ballades, and finally a single short rondeau.

In the short virelais of Dijon, the tierce is frequently missing as is the case in A and B. When present, it tends

to share rhymes with the refrain. The section of strophes pairs tends to be four lines long, though sections of two or even three lines are also found. This is much the same situation as with A and B. The strophes pairs again conclude on the finalis in about half of the cases, and then music for this section assumes the following forms: ABAB, ABAB', ABAC, and AABC.

The two short ballades (D: 7ii, 16ii) also coincide stylistically with those found in A and B. In both, the music for the first of the strophes pairs is repeated exactly for the second, and the section as a whole is four lines long altogether. As in the later sources, the strophes pairs are found to conclude sometimes on the finalis and sometimes not.

The two strophic songs (D: 7i, 16i) have crossed rhyme schemes and musical schemes which are either crossed or a mixture of embraced and crossed types as in 16i:

l	x	l	l
A	B	A	C

This is similar to the case with strophic songs in A and B.

Finally, the single rondeau (D: 8ii) accords with the types found in A and B. Indeed, it is identical in its scheme of versification and music to one of the songs in the later sources: B: 82.

All in all, then, the songs preserved in Dijon, though probably adapted somewhat to fit into a polyphonic context, match the tonal and rhythmic style of A and B quite closely and are formally very similar to the later pieces. The single striking difference between the two groups of songs is the

absence of longer forms in Dijon. The question then arises whether these long forms existed ca. 1475 or were invented later.

The long forms, especially the virelai and ballade, which are most frequent in later monophony, are almost uniformly characterized by their use of stereotyped patterns of phrase finals. This is a feature which they share not only with one another but also with the shorter strophic forms. In Dijon, the strophic songs have this feature. Thus there are two possibilities. First, the stereotyped patterns arose coterminously in long forms and strophic songs sometime before 1475, and for some reason the combinative chansons do not include the longer forms, rather only the strophic types. Secondly, the strophic type emerged before 1475, and the longer forms later resulted from the fusion of the two types of construction: the stanzaic patterns of the formes fixes and the strophic patterns of phrase finals. With regard to the hypothetical chronologies, one can only speculate in the absence of further monophonic sources between 1475 and the end of the century. All the same, one can advance support for the first hypothesis which does not depend on non-existent sources, for there appears to be a reason why the longer forms, if they existed at the time, would not have been in used in the combinative chansons of Dijon. The reason is quite simply their length. In the combinative chansons an entire stanza of a pre-existent tune is presented in the tenor or contra-tenor voice against a single strophe of a rondeau in the superius.

In the average combinative chanson, this involves setting a tune of about eight phrases against a melody of about four phrases. If a long virelai appeared in one of the lower voices half again or twice as many phrases (i.e., about twelve to sixteen) would have to be fitted into the time of the superius's four. As a result, the newly composed rondeau melody would be swelled far beyond the usual length for rondeaux, and the style would be severely upset. Consistent with this argument is the paucity of longer phrases in the songs selected for use in Dijon.

In sum, the songs preserved in Dijon match those of later French monophonic song quite closely. Accordingly, it would appear that the analytic variables and systems used to describe the unity of the later repertoire are valid and that the songs belong to the same musical tradition as the songs which appear in the next generation. The problem of the texts being incompletely notated in Dijon does not stand in the way of comparing the songs since no long virelais or ballades appear in the corpus. The effects of polyphonic setting appear to be slight: The rhythms of phrases might have been altered by a semibreve in order to have the cadences coincide with the breve tactus, and cadential formulas appear to have been adjusted to accord with the current polyphonic style. This is the only significant stylistic change evident in the monophonic genre during the last quarter of the fifteenth century and might in any case have been due to editorial prerogative rather than a more widespread phenomenon.

The only other major difference between the two repertoires consists in the songs of Dijon tending to have a range of about a seventh as compared with the slightly greater average range of songs in A and B. This difference could be correlated with the relative dimensions of songs in the two repertoires: Dijon preserves songs in smaller forms which tend to have shorter phrase lengths and narrower ranges. Unfortunately, though, not enough is known about Renaissance views of ambitus and duration, or about any supposed ideal of correlating the two, to advance this hypothesis any further. A more plausible explanation is that absolute range is, for this genre at least, a variable of dubious validity in comparative studies. More appropriate would seem the consideration of relative ambitus, that is, the range of a tune expressed in terms of the finalis. In the absence of similar comparative studies, however, this explanation remains hypothetical.

The words in which these comparisons have been couched are like those in which monophonic song ca. 1500 has been compared with polyphonic and courtly repertoires, for all can be defined in terms of the concepts employed in Chapter Seven. In other words, the system or paradigm described above yields plausible comparisons not only of individual songs, but also entire repertoires. The bulk of the conclusions to be drawn can thus be presented in terms of the paradigm developed in Chapter Seven.

Conclusions

From the present study one can draw a number of conclusions which bear on methodological questions of a general nature. These can be summarized as follows:

- 1) A single paradigm can adequately account for both polyphony and monophony in a given tradition.
- 2) It can also account for both musical and prosodic features in a given repertoire of songs.
- 3) The same paradigm can also give rise to satisfactory comparisons of a corpus with culturally contiguous repertoires (e.g., monophonic song can be fruitfully compared with courtly poetry and polyphonic song ca. 1500), or with repertoires in the same tradition and temporally adjacent (e.g., the monophonic songs in Dijon).
- 4) Distinctions found in historical theory can correspond to distinctions in the paradigms which emerge from the analysis of music from approximately the same period.
- 5) A good match between music and its cultural setting can be achieved if the two are treated independently.

Suggestions for further study

The sources where further comparative studies might profitably be made include the Chansons nouvelles en lengaige Provensal (ca. 1530) and La Forme des prières et chants ecclésiastiques (1542). Both of these collections were produced

¹For facsimile editions of these, see Huguette Albernhö Ruel and Philippe Gardy, Les Chansons du carrateyron, Paris, 1972, and Pierre Pidoux (ed.), La Forme des prières et chants ecclésiastiques, Kassel, Bärenreiter, 1959.

in the generation following that dealt with here, and unlike other monophonic sources of the period include notations of the tunes. A cursory inspection of these seems to confirm the validity of the approach adopted here and to reveal strong affinities between the repertoire at the turn of the century and later French monophony.

Another problem of immediate interest consists in the possible changes which tunes from the turn of the century might have undergone in polyphonic settings of the time. Should these turn out to be as regular as the style of the original monophonic versions, one would be well on the way to a more comprehensive understanding of the role which French monophonic song played in musical life around 1500.