

## GLOSSARY

The following is a list of technical terms which appear in the preceding text. In many cases, these words have had several meanings; however, only the meaning employed in the present work is given below.

accent: metrical value associated with moments at given levels of metrical hierarchy which coincide with moments at higher levels. If a moment coincides with more moments at higher levels, it is more accented; loudness, stress, or relative length associated with a given syllable in prosodic schemes.

adjacency: relationship between two things which are next to each other according to some criterion: e.g., pitches b and c are adjacent in terms of twelve-semitone system and white-note collection, but c and d are only adjacent in terms of the latter. Similarly, in a succession of quarter-notes, the first and second are adjacent at the level of a quarter-note, the first and third at the level of a half-note, etc.

aguillanneuf: French begging song sung door-to-door during the New Year's season.

altus: second highest voice in four-part settings around 1500. Short form for contratenor altus.

ambitus: interval between highest and lowest pitches of a given succession of tones; a criterion for determining the mode of a piece in a given maneria.

anacrusis: beginning of a phrase, usually associated with relatively unaccented portions of the metrical hierarchy.

annexée, rime: prosodic scheme in which last syllable of one line is same as first syllable of next.

anti-symmetric: type of relationship which obtains, for example, between A and B, but not between B and A; e.g., if A is higher than B, B cannot be higher than A; if A is before B, B cannot be before A.

arbre fourcheu: prosodic scheme in which one line is shorter than the others. Cf. simple lay.

authentic (mode): in the most general sense, a mode with an ambitus which lies higher vis-à-vis the finalis than the corresponding plagal form in the same maneria; normally, the range corresponds to the pentachord immediately above (and including) the finalis as well as the tetrachord immediately above the pentachord (i.e., degrees 1-5 plus 5-8). In terms of voice-leading, the relevant aspects of an authentic range are that it includes members of the voices of both the members of the referential dyad (degrees 1 and 5) and the octave of

the finalis (8). The latter might be implied even though the finalis' octave is not presented as in the case of the range 1-7.

attack: beginning of a tone.

badin: miscreant.

balladant, ballade: ballade (q.v.) featuring rime batellée (q.v.).

ballade: prosodic form in which strophes pairs (q.v.) precede a concluding section which ends with refrain.

Basoche: corporation of legal professionals which performed short plays in Paris during the fifteenth and sixteenth centuries.

bassus: lowest voice in four-part settings around 1500.

bâtards, caractères: orthography displaying mixed forms, e.g., cursive and gothique (q.v.).

batellée, rhétorique or rime: lit. "resounding;" prosodic scheme in which the end of one line rhymes with the middle of the next.

batelleur: itinerant musician of the sixteenth century.

bergerette: lit. "shepherdess;" prosodic scheme of virelai (q.v.) type which lacks a section of strophes pairs (q.v.).

binary (meter): type of meter in which the non-coincident moments of each lower level divide the corresponding durations of the next higher level precisely into halves.

bisection: three-place relationship in which one value is considered to be mid-way between the other two according to a given criterion.

bisector: value which is mid-way between two others.

cantique: French sacred song, usually strophic.

chanson: French song.

chanson à refrains: prosodic form in which the end of the stanza contains a number of refrains from other songs.

chansons de musique: polyphonic song of courtly provenance ca. 1500.

chanson de quête: begging song performed door-to-door.

chanson jolie: lit. "pretty song;" prosodic form of virelai (q.v.) type which lacks a tierce (q.v.).

chanson rurale: strophic song, ca. 1500.

chansonnier: book of chansons (q.v.).

chanteur public: musician-vendor of the seventeenth and eighteenth centuries.

chantre: professional singer.

chord: set of non-adjacent scale degrees; a gapped sonority which in the songs considered here is only temporarily referential.

commetric: type of rhythm in which each tone which appears at an unaccented moment of a given level of the metrical hierarchy is immediately followed by a tone at an accented moment of the same level.

commixtio: implication of a mode with a different maneria (q.v.) than that of the piece as a whole during the course of a work.

confinalis: tone a perfect fifth higher than the finalis (q.v.).

contour: succession of values which are temporally adjacent at the foreground level.

contratenor: voice closest in range to tenor in a three-part setting ca. 1500.

couplet: a prosodic unit consisting of two or more lines of poetry.

desjointe, rime: rhyme scheme of embrassée type, i.e., abba.

diapente: interval of perfect fifth.

diatesseron: interval of perfect fourth.

differentia: lit. "difference tone;" degree on which section of a psalm tone ends in a given mode. Each mode has a prescribed set of differentiae.

disparse, rime: rhyme scheme of embrassée (q.v.) type.

doublette, rime: rhyming couplet of léonine type (q.v.).

dupla, proportio: change in mensuration such that absolute values of durations are halved.

dyad: pair of pitches; in modal theory, an interval considered to be referential for the piece as a whole and corresponding in size to half the modular interval. Since the latter consists of twelve semitones and seven degrees, the dyad corresponds to

six or seven semitones and four degrees in the music considered here.

embrassée, rime: rhyme scheme of following type: abba.

envoy: final section after third stanza of late Medieval ballade (q.v.) in which rhyme scheme of last half of stanzas is repeated. Begins with an invocation such as "Prince."

extremity: in a set of things linked by adjacency, one of the two end-points having the special feature that it is adjacent to only one -- not two -- of the other members of the set.

farce: lit. "interpolation, trope;" short satirical French play of fifteenth and sixteenth centuries.

fauxbourdon: simple form of three-part harmony featuring parallel 6-3 chords.

final, phrase: last, accented tone of a phrase, coinciding in vocal music with the last syllable of the corresponding line of text.

finalis: last tone of a modal piece.

formes fixes: modern term for ballade, rondeau, and virelai (q.v.) as a group.

franc archer: member of civil army raised by Louis XI.

fusa: durational value equal to half of semiminim.

gorrier: over-dressed dandy; subject of mockery.

gothiques, caractères: black-letter orthography or type.

grands rhétoriciens: lit. "great rhetoricians;" school of French poets ca. 1500 who specialized in complex prosodic devices.

gringotage: lit. "warbling;" improvised discant or ornamented performance of a tune.

imbricative: in the most general sense, the type of formal relationship which obtains between adjacent extremities at a given level which are identical in content; in the restricted prosodic sense, a type of formal relationship between presentations of a line of poetry at the end of one strophe and the beginning of the next.

imperfectum: lit. "incomplete;" a mensuration based on duple rather than triple division.

initial (tone): first tone of a succession; an aspect of a piece's modality.

internal (cadence): cadence not found at the end of a section (marked by a double bar-line).

intervallic (bisection): type of bisection in which the middle value is approximately mid-way between the other two values in the relationship; that is, forms an interval with one of the extremes which is one- to two-thirds as large as the interval between the two extremes.

iterative: type of formal relationship in which adjacent events are similar according to some criterion.

jongleur: lit. "juggler;" itinerant musician-entertainer of Middle Ages.

lay renforcé: form of simple lay (q.v.) in which an additional line is placed between the first and second lines.

leading-tone: scale degree which is a semitone below next higher degree; in major-minor system, the seventh degree which is typically sharpened in minor.

leap: succession of non-adjacent scale degrees presented in succession; especially important for a consideration of modality are successions involving a fourth or fifth which can articulate referential dyads.

léonine, rime: type of rhyme scheme in which pairs of lines rhyme as follows: aa.

ligature: group of tones which are represented notationally by a single compound sign, and are often sung to a single syllable.

ligne: line of poetry.

longa: lit. "long note;" temporal unit containing two or three breves.

maneria: type of mode: range is disregarded.

maumariée, chanson de: lit. "song of badly married woman;" French song in which speaker complains about her husband.

melisma: group of tones (i.e., more than one) sung to a single syllable.

meter: hierarchical construct which orders moments in a piece or passage thereof. Each level consists of a periodic succession of moments, one of which coincides with a member of the next higher level, the rest bisecting the time-interval between adjacent members of the next higher level.

metre: line of poetry.

Minnesinger: lit. "love singer;" German poet-musician of Middle Ages.

mixtio: lit. "mixture;" presentation of ranges of both plagal and authentic types within a given maneria (q.v.). Not to be confused with commixtio (q.v.).

mode: range of a melody in a given maneria; either authentic or plagal (q.v.).

modus: the mensurations of longae (q.v.), i.e., the relation between a longa (q.v.) and its constituent breves.

moralité: short allegorical French play of fifteenth or sixteenth century.

musica ficta: convention of introducing accidentals into a performance of a Medieval or Renaissance piece on the basis of given rules.

noël: French Christmas song.

ouvert-clos: lit. "open-closed;" scheme of cadences and melodic repetition such that first phrase ends with an intermediate cadence and its repetition with a full close: AA'.

pauperes: lit. "poor people;" in Medieval universities, poor students, often supported by bursaries.

pentachord: set of five adjacent scale degrees, e.g., d, e, f, g, a in the white-note collection.

phrase: passage of music coterminous with a line of poetry.

plagal (mode): type of mode in which range normally corresponds to the pentachord immediately above (and including) the finalis as well as the tetrachord below and including the finalis (i.e., degrees 1-5 and V-1); in terms of voice-leading, the relevant aspects of a plagal range are that it includes members of the voices of both the members of the central dyad (degrees 1 and 5) and the octave of the confinalis (V). The latter might be implied even though the confinalis' octave is not explicitly presented (as in the case of the range VI-5).

plate, rime: rhyme scheme in which pairs of lines rhyme as follows: aa. Cf. léonine.

polarity: tendency for values associated with upper levels of a hierarchy to be chosen.

progressive: type of formal relationship in which adjacent events are different according to some criterion.

prolatio: the mensuration of semibreves; i.e., the relationship between semibreves and their constituent minims.

puncta perfectionis: lit. "dot of perfection;" notational sign (dot) used to indicate the boundaries of perfect mensural units.

quadrure: caesura, especially at the end of the first half of ten-syllable lines.

quatorzain: prosodic unit consisting of fourteen lines.

quatrain: form consisting of four lines or phrases.

recordeur: collector (of songs).

recteur: instructor in Medieval schools.

rime de rondeau: rhyme scheme similar to embrassée type (q.v.).

rime de virelai: rhyme scheme similar to embrassée type (q.v.).

romance: Medieval French narrative with chivalrous subject matter.

rondeau: prosodic form similar to virelai (q.v.) with the difference that the first half of the refrain is repeated as the second of the strophes pairs (q.v.).

rotouenge: Medieval song form in which there are three or more similar sections rather than only two strophes pairs (q.v.).

scale: referential set of pitches defined by cyclic bisection; often used interchangeably with maneria here, but lacking the notion of a referential sonority.

schola: Medieval school for instruction in reading and writing.

sesquialtera: mensuration in which original values are reduced to two-thirds of their lengths.

set: group of like things.

sillabe: lit. "syllable."

simple lay: prosodic form in which a half line rhyming with preceding line is placed between each pair of lines.

sonority: set of non-adjacent scale degrees which are referential for the piece.

sottie: short nonsensical play performed by actors in fools' costumes during fifteenth and sixteenth centuries.

step: succession of adjacent scale degrees (e.g., d-e, in the white-note collection).

strong (beat): relatively accented moment in metrical hierarchy.

strophes pairs: section of poem consisting of two halves with identical rhyme and meter schemes (also identical music where this is applicable).

super-contour: succession of values which are temporally non-adjacent at the foreground level.

superius: highest voice in a polyphonic setting ca. 1500.

superius cadence: progression upward one scale degree at the end of a phrase (7-8). Frequently, the lower of the two degrees is sharpened by the rules of musica ficta.

syncopated: not commteric (q.v.).

taille: prosodic scheme.

tempus: the mensuration of breves; i.e., the relation between a breve and its component semibreves.

tenor cadence: progression downward one scale degree at end of a phrase (2-1). Frequently, the upper of the two degrees is flattened by the rules of musica ficta.

ternary (meter): type of meter in which the non-coincident moments at a lower level of the hierarchy divide the corresponding durations of the next higher level precisely into thirds. Note that a third bisects the whole integrally.

tetrachord: set of four adjacent scale degrees bounded by the confinalis and the finalis or its octave (e.g., a-b-c-d in Dorian maneria.)

text underlay (or placement): relationship between the syllables of text and accompanying musical tones; scribal procedures for aligning text and music in vocal pieces.

tierce: section of poems or songs in the formes fixes (q.v.) sharing rhymes, rhyme scheme, and meter with refrain.

timbre: tune to which a French contrafact is sung; indication of such a tune, or other model for a song.

tone: mode or maneria (q.v.); a musical event consisting of a specific pitch and time of attack.

triad: in general, a set of three tones; more specifically, a set of non-adjacent scale degrees a third or fourth apart which are referential for a passage of music.



troubadour: poet-musician of the Middle Ages, especially the twelfth century, who wrote in the langue d'oc (Provençal).

trouvère: poet-musician of the Middle Ages, especially the thirteenth century, who wrote in the langue d'oïl (Old French).

vaudeville: topical French song to a well-known tune ca. 1700.

Vau-de-Vire (vaul-de-ville): lit. "valley of the Vire River;" strophic (?) French song ca. 1500.

vers brisiez: prosodic scheme in which ends of lines rhyme with middle of lines.

vielle: Medieval fiddle.

virelai: song in which refrain precedes strophes pairs (q.v.) which are followed in turn by tierce (q.v.).

virelai-chanson: modern term to denote virelais (q.v.) in which music is provided only for the refrain section.

vocalise: extended passage of melisma to a single syllable.

voice: sub-register or set of adjacent scale degrees defined by a symmetrical construct; a single member of the referential sonority belongs to each voice.