

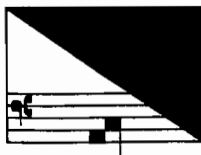
MUSICOLOGICAL STUDIES & DOCUMENTS

49

MODALITY IN THE MUSIC  
OF THE FOURTEENTH  
AND FIFTEENTH CENTURIES  
MODALITÄT IN DER MUSIK DES  
14. UND 15. JAHRHUNDERTS

edited by

URSULA GÜNTHER, LUDWIG FINSCHER,  
and JEFFREY DEAN



AMERICAN INSTITUTE OF MUSICOLOGY  
HÄNSSLER-VERLAG

1996  
68.749

MUSICOLOGICAL STUDIES & DOCUMENTS

URSULA GÜNTHER  
General Editor

MODALITY IN THE MUSIC  
OF THE FOURTEENTH  
AND FIFTEENTH CENTURIES  
MODALITÄT IN DER MUSIK DES  
14. UND 15. JAHRHUNDERTS

Ursula Günther, Ludwig Finscher, and Jeffrey Dean (eds.)

AMERICAN INSTITUTE OF MUSICOLOGY  
ARMEN CARAPETYAN †  
Founding Director

© Copyright 1996 by American Institute of Musicology  
Hänssler-Verlag, D-73762 Neuhausen-Stuttgart,  
Order No. 68 749

ISBN 3-7751-2423-3

## FOREWORD

*Ludwig Finscher*

IT ALL BEGAN when Ursula Günther and her late husband went skiing on the Plose near Brixen/Bressanone. On a day of sightseeing they visited—as they had done many times before—Neustift/Novacella, a monastery of Augustinian canons some 5 km from Brixen, and there discovered the convent's tourist and conference centre, which was then still new. The young abbot of the monastery, Chorherr Dr. Chrysostomus Giner, most graciously invited her to hold a conference on medieval music in this centre, not least because a great medieval musician, Oswald von Wolkenstein, had had close connections to the convent and had been buried in its magnificent church.

Neustift/Novacella proved indeed ideal for its conference facilities and living quarters, a countryside rich in historical monuments and natural beauty, a swimming pool, delicious food, and (not least) wines from the abbey's own vineyards, served beneath the gothic vaults of a cellar where discussions could continue till after midnight.

Ursula Günther and I had organized a conference shortly before at the Herzog-August-Bibliothek in Wolfenbüttel (*Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, Göttinger musikwissenschaftliche Arbeiten, 10 (Kassel, 1984)), and she kindly invited me to join forces for a series of conferences centred on two of our main areas of interest: 'her' fourteenth and 'my' fifteenth century. Our general idea was, as in Wolfenbüttel and as in the colloquia inspired and organized by Suzanne Clercx-Lejeune at Wégimont, to assemble a group of specialists in surroundings conducive to concentrated and at the same time relaxed discussion, to have them talk about their latest researches (without papers distributed in advance), and within this small circle of 'initiates' to inspire a discussion that could eventually improve the final version of each individual contribution.

The first of these conferences took place in 1982 and was devoted to 'Aspects of music in church, court, and town from the thirteenth to the fifteenth century'. It was (if we may say so ourselves) an unqualified success, in spite of the fact that we were unable to offer funding for travel expenses (a situation that has persisted to the present). Thanks to the generosity of the late Armen Carapetyan, the papers of this conference were published in *Musica disciplina*, 38 (1984).

The second conference came two years later, and was devoted to a question that had come up in our discussions in 1982: '1380–1420: An international

## CONTENTS / INHALT

<i>Abbreviations / Abkürzungen</i>	<i>viii</i>
1. The modescape of medieval Europe SHAI BURSTYN	I
2. Consonance, mode, and theories of <i>musica ficta</i> KEITH FALCONER	II
3. Early fourteenth-century motets with middle-voice tenors VIRGINIA NEWES	31
4. The exceptional as an indicator of the norm JEHOASH HIRSHBERG	53
5. <i>Calextone</i> von Solage—ein ungewöhnliches Werk URSULA GÜNTHER	65
6. Solages Ballade <i>Calextone</i> und die Grenzen des Tonsystems CHRISTIAN BERGER	75
7. Modale und tonale Kadenzen im weltlichen Repertoire von TuB ANNA MARIA ROSA-BAREZZANI	93
8. Mode in late-medieval plainchant from Cambrai BARBARA HAGGH	129
9. Modal sounds as a stylistic tendency of the mid-fifteenth century REINHARD STROHM	149
10. Modal species and mixtures in a fifteenth-century chanson repertory LEEMAN L. PERKINS	177
11. Okeghem's attitude towards modality JEFFREY DEAN	203
12. 'Erratic and arbitrary' harmonies in Okeghem's <i>Missa Caput</i> ? JAAP VAN BENTHEM	247
13. Transposition and mode in the motets of Johannes Regis SEAN GALLAGHER	259
14. The modal character of Franco-Burgundian dance tunes KEITH POLK	287
<i>Contributors / Mitarbeiter</i>	295
<i>Bibliography / Quellen- und Literaturverzeichnis</i>	297

# 1 THE MODESCAPE OF MEDIEVAL EUROPE: TOWARDS A MORE REALISTIC VIEW

*Shai Burstyn*

**I**N OUR QUEST to understand the musical thinking of the Middle Ages we necessarily attempt to classify it in fairly neat stylistic categories, in order to assess an immense amount of unwieldy musical and theoretical information and to give it a logical framework and a historically credible explanation. In trying to appraise the extent of compatibility between medieval modal theory and contemporary monophonic song, we are in fact following the footsteps of a long line of music theorists like Hucbald, Guido, and, later, Marchetto of Padua and Glarean, who described, prescribed, but mainly endeavoured to accommodate a coherent theoretical approach to a seemingly chaotic practical situation. While piecing together the puzzle out of myriad bits of information, we must be fully aware of exactly what it is we are doing, lest we delude ourselves that our neat classifications truly reflect past musical reality. They do not, any more than did the classifications made by medieval theorists. We may analyse medieval music, sacred and secular, monophonic and polyphonic, in terms of the eight-mode system, as indeed did medieval musicians in their tonaries and treatises, but we should not confuse our ordering with the 'blooming, buzzing confusion out there'.

The term 'modescape' is new, as far as I know. The suffix '-scape'—as in 'landscape' and, more appropriately, in 'soundscape'—is meant to open a vista, to afford a wider perspective of the subject. In what follows I shall concentrate on several points relating to medieval modal theory in its relation to musical practice. They should be read as part of an attempt to gain a more realistic view of the modescape of medieval Europe.

The treatises of ninth-century music theorists are best understood in the context of the Carolingian renaissance: an endeavour to organize, systematize, and classify available knowledge in all fields. These music theorists, who in many cases were also practising musicians, faced a tremendous intellectual challenge: on the one hand, the chant repertory they worked with, though based on a broad common denominator, was variegated and heterogeneous, the musical outcome of different regional developments and preferences. On the other hand, the conceptual tools with which to deal with this stylistically unwieldy body of chants had, themselves, to be fashioned from whatever theoretical models that were known and considered appropriate. These were

## 2 CONSONANCE, MODE, AND THEORIES OF MUSICA FICTA

Keith Falconer

THERE CAN BE NO DOUBT that medieval treatises on music include passages on mathematical topics whose application to musical practice remains obscure. The difficulty of these passages lies not merely in their apparent remoteness from the everyday concerns of musicians but also in matters of literary form, above all in the inordinate amount of space devoted to the calculation of interval ratios and the marking out of the monochord. Defenders of these treatises will no doubt reply that the complexity depends above all on the continuing vitality of Late-Antique harmonics, which, in the Latin world at least, found its most refined expression in Boethius' *De institutione musica*. This famous work, with its synthesis of mathematical reasoning and Pythagorean myth, provided a conceptual framework for the speculative tradition of music theory that formed one leg of the quadrivium at medieval universities.<sup>1</sup> As a university textbook, it served double duty as a complement to the study of arithmetic and as preparation for the higher discipline of philosophy, but it seems to have had no clearly defined practical application to music in the modern sense of the word. Moreover, knowledge of the treatise seems to have circulated not merely in the form of complete manuscripts (though often extensively glossed)<sup>2</sup> but also as excerpts, 'analyses', and commentaries,<sup>3</sup> which suggests that the reputation of the treatise

<sup>1</sup> See generally A. White, 'Boethius in the medieval quadrivium', in *Boethius: his life, thought and influence*, ed. M. Gibson (Oxford: Basil Blackwell, 1981), 162-205; M. Haas, 'Studien zur mittelalterlichen Musiklehre: I. Eine Übersicht über die Musiklehre im Kontext der Philosophie des 13. und 14. Jahrhunderts', *Forum musicologicum*, 3 (1982): 323-456, esp. 353-7; C. M. Bower, 'The role of Boethius' "De Institutione musica" in the speculative tradition of Western musical thought', in *Boethius and the liberal arts*, ed. M. Masi, Utah studies in literature and linguistics, 18 (Berne: Paul Haupt, 1981), 157-74.

<sup>2</sup> M. Bernhard and C. M. Bower (eds.), *Glossa maior in institutionem musicam Boethii*, Bayerische Akademie der Wissenschaften: Veröffentlichungen der musikhistorischen Kommission, 9 (Munich: Verlag der Bayerischen Akademie der Wissenschaften, 1993) is the first of a projected 4 vols. containing the complete glosses.

<sup>3</sup> For excerpts see the list of MSS in M. Bernhard, 'Überlieferung und Fortleben der antiken lateinischen Musiktheorie im Mittelalter', in *Rezeption des antiken Fachs im Mittelalter*, ed. F. Zaminer, Geschichte der Musiktheorie, 3 (Darmstadt: Wissenschaftliche Buchgesellschaft, 1990), 25; for 'analyses' see White, 'Boethius', 185-6. A particularly important source of extracts, with its own manuscript tradition, is the *Speculum doctrinale* of Vincent of Beauvais; the relevant sections are published in G. Göller, *Vinzenz von Beauvais O.P. (um 1194-1264) und sein Musiktraktat im Speculum doctrinale*, Kölner Beiträge zur Musikforschung, 15 (Regensburg: Gustav Bosse, 1959).

### 3 EARLY FOURTEENTH-CENTURY MOTETS WITH MIDDLE-VOICE TENORS: INTERCONNECTIONS, MODAL IDENTITY, AND TONAL COHERENCE

Virginia Newes

RECENT WORK ON THE FOURTEENTH-CENTURY MOTET has uncovered a network of interrelationships based on similarities in mensural structure, choice of chant tenor, tenor layout, subject matter and rhyme structure of the texts, and other benchmarks that suggest deliberate modelling of one composition upon another.<sup>1</sup> This study explores interconnections among motets from the early fourteenth century that share yet another compositional trait: the placement of the tenor as the middle rather than the lowest voice.

While motets with middle-voice tenors appear quite frequently in English sources,<sup>2</sup> they are relatively rare on the continent, as will be seen from the list in Table 3.1. In fact, scribal uncertainty about the labelling of middle-voice tenors in two lateral continental sources provides evidence that the tenor was generally expected to be the lowest rather than the middle voice. In the version of *Apollinis eclipsatur* preserved in the Aragonese manuscript *E-Bcen* 971 (Barcelona C), for example, the tenor, transposed up a fourth from the original chant, is identified as *Contra in omnem terram*.<sup>3</sup> The scribe of the manuscript *F-Sm* 222, an early fifteenth-century collection from the Rhineland, was similarly confused by the tenor of *Rex Karole/Johannis genite/Virgo prius*, labelling it *Contratenor*<sup>4</sup> apparently because the melody begins

---

<sup>1</sup> Daniel Leech-Wilkinson, 'Related motets from fourteenth-century France', *Proceedings of the RMA*, 109 (1983): 1–22, and id., 'Compositional techniques in the four-part isorhythmic motets of Philippe de Vitry and his contemporaries' (PhD diss., Cambridge University, 1983), Vol. 1. See also Karl Kügler, 'The manuscript Ivrea, Bibl. cap. 115: studies in the transmission and composition of *Ars nova* polyphony' (PhD diss., New York University, 1993), ch. 3.

<sup>2</sup> Many of these compositions are more akin to discant or 'proto-faburden' than to the continental motet with its stratified texture. See Frank Ll. Harrison (ed.), *Motets of English provenance*, PMFC, 15 (Monaco: L'Oiseau-Lyre, 1980), xii, and id., 'Faburden in practice', *MD*, 26 (1962): 11–34.

<sup>3</sup> Editions in Frank Ll. Harrison (ed.), *Motets of French provenance*, PMFC, 5 (Monaco: L'Oiseau-Lyre, 1968), 50, 54; Margaret Bent (ed.), *Two 14th-century motets in praise of music*, Antico Edition 15 (Newton Abbot, 1977); and in M<sup>a</sup> Carmen Gómez, 'Une version à cinq voix du motet *Apollinis eclipsatur/Zodiacum signis* dans le manuscrit E-Bcen 853', *MD*, 39 (1985): 30–41, based on Barcelona A.

<sup>4</sup> Edition in Ursula Günther (ed.), *The motets of the manuscript Chantilly, Musée Condé*, 564 (*olim*



## 4 THE EXCEPTIONAL AS AN INDICATOR OF THE NORM

Jehoash Hirshberg

IN HIS PHILOSOPHICAL STUDY *Works and worlds of art* Nicholas Wolterstorff has defined a musical work as 'a norm kind. The composer selects properties of sounds for the purpose of their serving as criteria for judging correctness of occurrence'.<sup>1</sup> Wolterstorff extends the idea of correctness to the role of editors who make emendations by judging the properties that the composer 'would have selected had he used his notation system correctly'. In the case of the publication of Haydn's String Quartet in B minor, Op. 33 no. 1, the editors of the first French print treated an exceptional extension of the normative system as a mistake. Consequently they distorted the most crucial point of the recapitulation, since the tonal ambiguity between B minor and D major at the beginning of the exposition is heightened when the recapitulation commences with an augmented triad represented as an altered I<sup>6</sup>. The 'improved' reading has been preserved in the Eulenburg edition and repeated in the standard parts. Haydn's original intention as preserved in Artaria's Viennese print was finally restored only by the new critical edition, as shown in Ex. 4.1.<sup>2</sup>

Likewise, Richard Hoppin's revised transcription of Machaut's rondeau 10, *Rose lis*, restored a deliberate deviation from a rhythmic norm which had been distorted in the two Machaut editions.<sup>3</sup>

'Corrections' of exceptions occasionally appear in performances as well. For example, in Machaut's widely disseminated ballade 31, *De toutes fleurs, b rotundum*, which cancels *b quadratum*, is designated in bar 15 in all Machaut repertory manuscripts as well as in P, Reina, and FP (see Ex. 4.2).<sup>4</sup>

---

I should like to express my warm thanks to Prof. Dr. Ursula Günther for her invitation to the Novacella Conference and for her constant help and encouragement. I am indebted to Prof. Roger Kamien for his kind advice and to Dr Jeffrey Dean for his dedication in preparing this article for publication.

<sup>1</sup> Nicholas Wolterstorff, *Works and worlds of art* (Oxford, 1980), 62.

<sup>2</sup> Haydn, Quartet opus 33/1, no. 37 (London, Zurich, Mainz, New York: Eulenburg, no date). Joseph Haydn, *Werke*, ed. Joseph Haydn Institut, Cologne, XII/3. See James Webster, *Haydn's 'Farewell' symphony and the idea of classical style* (Cambridge, 1991), 128-9.

<sup>3</sup> Richard Hoppin, 'Notational licenses of Guillaume de Machaut', *MD*, 14 (1960): 13-32.

<sup>4</sup> Machaut MSS are *F-Pn* fr. 1584 (A), 1585 (B), 1586 (C), 22546 (G), 9221 (E). The later sources are *F-Pn*. n.a.fr. 6771 (Codex Reina), *I-Fn* Panc. 26 (FP), and *F-Pn*. f.i. 568 (P).

## 5 CALEXTONE VON SOLAGE — EIN UNGEWÖHNLICHES WERK

Ursula Günther

ANGEREGT durch Gaston Allaires 1972 erschienene Arbeit<sup>1</sup> hat Christian Berger in seiner 1992 veröffentlichten Habil.-Schrift mit dem Titel *Hexachord, Mensur und Textstruktur: Studien zum französischen Lied des 14. Jahrhunderts*<sup>2</sup> eine Darstellung des mittelalterlichen Tonsystems gegeben, bei der das Zusammenspiel von Contrapunctus-Lehre, Modalität und Hexachord-Systematik erörtert wird und anschließend Lösungsmöglichkeiten für einige Stücke des Codex Reina diskutiert werden. Die Beschränkung auf das ältere französische Repertoire dieser wohlbemerkt in Italien geschriebenen mehrteiligen Quelle wird damit begründet, daß diese Überlieferung „so etwas wie den ‚Normalzustand‘ des Repertoires widerspiegelt“<sup>3</sup>, nämlich unter insgesamt 82 Stücken nur sieben von Machaut und nur vier der *Ars subtilior*. Mit der Beschränkung auf dieses ältere französische Reina-Repertoire, das wohl eher den Geschmack der in Italien lebenden Rezipienten als den der französischen Gesellschaft des späten 14. Jahrhunderts reflektiert, hat sich Christian Berger aber zugleich der Möglichkeit beraubt, seine interessante Arbeitshypothese auch an extremen Fällen zu testen, wie sie das Repertoire der Handschrift Chantilly, Musée Condé 564 (Ch) bietet.

Schon in meiner nur teilweise ungedruckten Dissertation von 1957<sup>4</sup> habe ich auf eine wegen ihrer Harmonik bemerkenswerte Komposition hingewiesen, auf *Calextone* von Solage<sup>5</sup>, den räselhaften Hauptmeister dieser Quelle. Sicher ist nur, daß er dem Pariser Literatenzirkel der *Fumeux* angehört und *Jhean, duc gentilz de Berry* in einer Ballade verherrlicht hat<sup>6</sup>. Daher war es naheliegend zu vermuten, daß Solage seine beiden Balladen mit dem

<sup>1</sup> *The theory of hexachords, solmization and the modal system: a practical application*, MSD 24, AIM 1972. <sup>2</sup> Beihefte zum AfMw 35, Stuttgart 1992. <sup>3</sup> Ebd., S. 21.

<sup>4</sup> *Der musikalische Stilwandel der französischen Liedkunst in der zweiten Hälfte des 14. Jahrhunderts, dargestellt an Virelais, Balladen und Rondeaux von Machaut und datierbaren Kantilenensätzen seiner Zeitgenossen und direkten Nachfolger*, Diss. Hamburg 1957, teilweise veröffentl. 1959 (Notenteil), 1961 u. 1962 (MD 15/16), 1962/63 (AfMw 19/20) u. 1963 (Acta musicologica 35).

<sup>5</sup> Vgl. ebd., S. 242–245, veröffentl. in *Datierbare Balladen des späten 14. Jahrhunderts*, I, in: MD 15, 1961, S. 39–61, insbes. S. 55–58; II, in: MD 16, 1962, S. 151–174.

<sup>6</sup> Vgl. *S'aincy estoit*, Ch 50, f. 36, hrsg. v. Willi Apel in: *French secular music of the late fourteenth century*, Cambridge/Mass. 1950, S. 52/53 u. Facs. auf Tafel IV; Analyse v. U. Günther in MD 15, S. 51–55.

## 6 SOLAGES BALLADE CALEXTONE UND DIE GRENZEN DES TONSYSTEMS

Christian Berger

DIE KENNTNIS DES MODUS, der einem Stück des 14. oder frühen 15. Jahrhunderts zugrunde liegt, ist eine unverzichtbare Voraussetzung für die weitere Untersuchung, insbesondere auch für die Einschätzung der sogenannten Akzidentien<sup>1</sup>. Im Falle der Ballade *Calextonne, qui fut dame d'Arouse*<sup>2</sup> von Solage stehen einer solchen Bestimmung einige Schwierigkeiten entgegen. Auf der einen Seite endet die Ballade mit einem c-Klang, der durch das zuvor im T. 81 des Tenors gesetzte *es*-Vorzeichen als ein c-dorischer Klang gekennzeichnet wird, andererseits beginnt das Stück in allen drei Stimmen ohne Vorzeichen. Außerdem umspielt die Linie des Cantus in diesen ersten Takten die charakteristische dorische Quarte *ut-fa* und mündet im T. 4 in einen *d-re*-Klang. Entgegen dem Schluß weist dieser Beginn somit deutlich auf einen d-dorischen Modus hin. „*Ouvert- und clos-Schlüsse dieser Ballade von Solage lassen den c-dorischen Modus erkennen . . . Zuvor aber erklingen Passagen im g-dorischen Modus, und der Anfang läßt sich wohl nur als plagales d-dorisch auslegen.*“<sup>3</sup> Damit hat Ursula Günther nicht nur den Sachverhalt beschrieben, sondern zugleich auch, wie ich weiter unten darstellen werde, den Schlüssel zur Lösung des Problems an die Hand gegeben.

Allerdings läßt sich die Frage der Modusbestimmung nicht von der Seite der Akzidentien her lösen. Erst der Modus gibt Auskunft über die drei Hexachorde, die in dem dadurch gegebenen Rahmen verwendet werden können. Der Kontext dieser möglichen Hexachord-Kombinationen bestimmt die Funktion der jeweils verwendeten Akzidentien. Aber die Bedeutung des Modus reicht noch weiter. Er erlaubt es uns, eine für die Analyse brauchbare

---

<sup>1</sup> Schon die Bezeichnung „Akzidens“ im Sinne von „zusätzlich“ für diese Zeichen ist modern und entspricht keineswegs der Rolle, die sie im Rahmen des Hexachordsystems hatten; vgl. F. Reckow: Art. „Akzidentien“, in: Riemann-Lexikon, Sachteil, 12. Aufl., Mainz 1967, S. 23.

<sup>2</sup> Ch Nr. 80, f. 50; hrsg. v. W. Apel, *French secular music of the late fourteenth century*, Cambridge/Mass. 1950, Nr. 33 (da Apel hier T. 32 als T. 31b zählt, sind seine Taktzahlen ab T. 31 jeweils um eins kleiner als in den anderen Editionen); ders., *French secular compositions*, CMM 53, AIM 1970, Bd. 1, Nr. 94; u. G. Greene, *French secular music: Manuscript Chantilly, Musée Condé 564*, PMFC 19, Monaco 1982, Nr. 80.

<sup>3</sup> Vgl. den Beitrag von Ursula Günther, „*Calextonne*“ von Solage — ein ungewöhnliches Werk, in diesem Band, S. 65–75.

## 7 MODALE UND TONALE KADENZEN IM WELTLICHEN REPERTOIRE VON TuB

Maria Teresa Rosa-Barezzani

MIT DIESER QUELLE (Turin, Biblioteca Nazionale, Hs. J.II.9), die 103 Balladen, 21 Virelais und 43 Rondeaux (alle anonym) enthält, habe ich mich schon anlässlich des Kongresses auf Zypern<sup>1</sup> beschäftigt. Ich hatte damals einige Aspekte der Notation aufgezeigt, verschiedene durch bestimmte graphische Erscheinungsformen ausgedrückte rhythmische Abläufe und diejenigen für die Handschrift charakteristischen Vorgänge, die durch den *punctus sincopationis* ausgelöst werden. Bei dieser Gelegenheit hatte ich auch die Editionsriterien hinsichtlich der Proportionen diskutiert<sup>2</sup>.

Die Untersuchung des Repertoires ließ mich aber auch einen sich deutlich abzeichnenden melodischen Bestandteil beobachten, der zu häufig auftaucht, um nicht programmatisch zu wirken, eine Art melodisches Fragment in Form einer absteigenden Skala, die im *cantus* auf dem *cis* stehenbleibt, auf dem „Leitton“ von *d* (im Folgenden verwende ich diesen Begriff für die zum Grundton strebende siebente Stufe, auch wenn in diesem Zusammenhang der Terminus nicht angebracht ist).

Dieses „Motiv“, das von harmonischen Strukturen begleitet ist, die auf wenige wesentliche Erscheinungsformen zu reduzieren sind, kann sowohl im Ambitus als auch in der räumlich-zeitlichen Ausdehnung variieren, indem die

---

[Anmerkung d. Übers.: Der italienische Begriff „cadenza“ wird mit „Kadenz“ und „Klausel“ übersetzt. Die beiden deutschen Termini werden in dieser Arbeit meist als Synonyme verwendet, und zwar im Sinne der bereits bei den italienischen Musiktheoretikern des 16. Jahrhunderts so genannten „cadenza“, die die Gesamtheit der an der Schlußbildung beteiligten Stimmen betrachtet. „Kadenz“ bedeutet in diesem Zusammenhang natürlich nicht eine harmonisch konzipierte Schlußwendung, noch wird der Terminus „Landinoklausel“ im Sinne der „clausula“ der meisten deutschen Musiktheoretiker als rein melodische Schlußformel einer einzelnen Stimme verstanden, sondern beide Begriffe meinen hier die mehrstimmige Schlußwendung als Ganzes, deren „vertikales“ Erscheinungsbild sich jedoch als Summe primär horizontal geführter Stimmen ergibt. Siehe am Ende des Anhangs die Tabelle der verwendeten Abkürzungen.]

<sup>1</sup> International Congress on the Cypriot-French Repertory of the Manuscript of Torino National Library J.II.9, Paphos, 20–25 March 1992.

<sup>2</sup> M. T. Rosa-Barezzani, *The notation of the manuscript Torino J.II.9: a journey through rhythmic problems and melodic fragments*, in: *The Cypriot-French repertory of the manuscript Torino J.II.9: report of the international musicological congress, Paphos, . . . 1992*, hrsg. v. U. Günther u. L. Finscher, AIM 1995 (MSD 45), S. 117–149.

## 8 MODE IN LATE-MEDIEVAL PLAINCHANT FROM CAMBRAI

Barbara Haggh

ONE OFFICE, four hymns, four Alleluia verses and numerous sequences originated in Cambrai between the twelfth and the sixteenth centuries when new devotions were introduced, such as the *Recollectio festorum beate Marie Virginis* or the commemoration of the Dedication of the Cathedral, or when saints' days, such as the feast of St Vedast, were raised in rank.<sup>1</sup> These new compositions are listed in Table 8.1.

Many early sequences and hymns are contrafacta. The Marian sequence *In honore Matris Dei* takes the melody of *Sospitati dedit*; the sequences *In pastoris tui laude* for St Géry, *Sancti patris in honore* for the Translation of St Aubert, and *Vox clamantis* for the weekly masses in honor of St John the Baptist all take the melody of *Verbum bonum*. The hymn for the feast of St Fursy, *Laudes almi confessoris*, takes the melody of *Pange lingua*. The hymns for SS Aubert and Adrian, *Auberte presul inclite* and *Iocunda terris gaudia*, take the melody of a group of hymns sung at Cambrai Cathedral for martyrs.<sup>2</sup> Unfortunately, no sources with music survive for many of the sequences and only their verse forms can serve as clues.

Yet much of the plainchant in the new office of the *Recollectio festorum beate Marie Virginis* was newly composed, as was the chant for the Alleluia verses listed in Table 8.1. In this study I shall consider the modal features of some of these chants and the extent to which they represent conscious compositional decisions. This question is especially important for the repertory of plainchant created for the *Recollectio*, because according to archival sources it was 'made' by Du Fay.<sup>3</sup> We want to know what decisions Du Fay

<sup>1</sup> On the new chant, see Barbara Haggh, 'Medieval plainchant from Cambrai: a preliminary list of hymns, Alleluia verses and sequences', in *Actas del XV Congreso de la SIM, Madrid '92: culturas musicales mediterráneas y sus ramificaciones*, 3 vols. in 7 (Madrid: Sociedad Española de Musicología, 1993-5). On changes in the rank of saints' feasts and the introduction of new saints' feasts at Cambrai Cathedral in the fifteenth century, see ead., 'The evolution of the liturgy of Cambrai Cathedral in the fifteenth century', in *International Musicological Society Study Group Cantus Planus: papers read at the fourth meeting, Pécs, Hungary, 3-8 September 1990*, ed. L. Dobszay et al. (Budapest: Hungarian Academy of Sciences Institute for Musicology, 1992), 549-69, esp. 559, 561.

<sup>2</sup> These include the hymns *Deus tuorum militum*, *En martyris Laurentii*, *Exultet aula celica*, *Iesu redemptor omnium*, *Martyr Dei qui unicum*, and *Rex gloriose martyrum*.

<sup>3</sup> In an executors' account of 1458 we read that Du Fay made the plainchant for the *Recollectio*. See Lille, Archives départementales du Nord, MS 4 G 1203, fol. 17r: 'Item a guillaume pannel messagier de

[cont. on p. 132]

## 9 MODAL SOUNDS AS A STYLISTIC TENDENCY OF THE MID-FIFTEENTH CENTURY: E-, A-, AND C-FINALS IN POLYPHONIC SONG

*Reinhard Strohm*

THE APPLICATION OF MODAL THEORY to polyphonic music of the fifteenth century is controversial, in contemporary as well as twentieth-century contexts. It is done in various ways and with varying purposes. There is the musical pedagogue who may use the paradigm of the church modes to teach performers how to find the correct solmization in a given piece; the composer who may reflect the perceived structural or expressive characteristics (ethos) of modes; the composer/theorist who teaches compositional rules for the use of modes; the Renaissance humanist who discusses continuity or, indeed, contrast between the ancient and modern modal systems; the theorist/historian who conceptualizes the development of the tonal system or aesthetic, perhaps in relation to the developing repertoires; the twentieth-century historian or performer seeking an analytical tool to 'interpret' his fifteenth-century pieces. Not all of these people would take the applicability of modal theory to fifteenth-century polyphony for granted; only some of them would believe that every musical composition must by necessity be classifiable as or comparable to a 'tonus' or species as defined in one or another system. To transfer sixteenth-century tonal theories to the preceding age, will be an expedient accepted by some, by others not.

All these people, when discussing mode, however, would refer to the sound of the pieces themselves: not, for example, their texts, titles, notational features, length, or other generic formal qualities (with an exception to be mentioned below); authors, places or dates of origin, functions or patrons, intellectual and social contexts such as literature and liturgy.

That 'mode' and sound belong together, is not so much a theoretical necessity as an observation based on historical fact. People did and do apply the concept of mode to the interpretation of individual sound structures, or attempt to formulate such a concept on the basis of actual musical experiences. If we were claiming that the actual sound of fifteenth-century music, for example, had nothing to do with modes, we would have to show that those who applied the concept to the pieces in fact misinterpreted them. And since it is difficult to prove the failure of any interpretation of a given text, a radical attitude in these matters is not very advisable. It can be argued that

## 10 MODAL SPECIES AND MIXTURES IN A FIFTEENTH-CENTURY CHANSON REPERTORY

*Leeman L. Perkins*

### The premises

IN THE TITLE OF A PAPER prepared for a conference held in 1987 at Princeton University on the theme 'Tonal coherence in pre-tonal polyphony', Harold S. Powers asked the rhetorical question, 'Is mode real?' His answer—perhaps equally rhetorical—was 'no',<sup>1</sup> and the discussion that followed was a further chapter in his exploration of the concept of 'tonal type' as it applies to the polyphony of the sixteenth century, particularly the latter half. I do not propose in the present context to seriously examine, much less to answer, his arguments for rejecting the concept of mode as a reality for the polyphony of the Renaissance. Rather, I should like to take up a challenge implicit in his passionate plea that one should abandon in musicological discourse 'the casual and unthinking habit of using modal terms and names with reference to any and all sixteenth-century polyphonic tonalities, in any and all contexts'.<sup>2</sup>

My purpose here, then, is to leave aside 'casual and unthinking habit' and to explore within very explicit parameters the applicability of modal terms and concepts that were then current to a well defined repertory of chansons from the second half of the fifteenth century. I have studied this group of pieces in the light of a contemporaneous exposition of those characteristics by which mode was defined by theorists from the late Middle Ages until the end of the historical Renaissance—final, range, and interval species. I should like, therefore, to reformulate the rhetorical question.

There is no reason, I believe, to ask whether or not mode is 'real'; the frequent discussion of it by the leading theorists of every historical period (to say nothing of present-day scholars) shows clearly enough how fascinating

---

<sup>1</sup> 'Is mode real? Pietro Aron, the octenary system, and polyphony', *Basler Jahrbuch für historische Musikpraxis*, 16 (1992): 9–52, at 12.

<sup>2</sup> *Ibid.* In formulating such severe criticism Powers surely cannot have had in mind the meticulous and illuminating work of Bernhard Meier, *The modes of classical vocal polyphony*, trans. Ellen Beebe (New York: Broude Brothers, 1988). In view of the direction taken by Powers in his recent thinking on these matters, I am puzzled by his failure to address Meier's signal contribution to our understanding of the practical uses of modal concepts in the composition of Renaissance polyphony.

## 11 OKEGHEM'S ATTITUDE TOWARDS MODALITY: THREE-MODE AND EIGHT-MODE TYPOLOGIES

*Jeffrey Dean*

ALMOST UNIQUELY among fifteenth-century composers, Okeghem entitled two of his masses according to their tonality. This makes the question of tonality in his music of more than ordinary interest. I would define 'tonality' for present purposes as loosely as possible: as a sense of the coherence of pitch relationships within a composition, organized in reference to a central focus.<sup>1</sup> My subject in this article is the conceptual background to this sense of coherence and focus, and its perceptible realization in the music of Okeghem in particular. What did Okeghem intend by entitling one mass 'in the fifth mode', another 'in any mode you like'? Are these masses composed along similar lines to Okeghem's other music, or is there something distinctively different about them?

The tonal focus is formally defined in the modal theory of the time as the *finalis*, the concluding pitch of a composition. It is easy to see, however, that a formal focus defined by the end of a piece may not necessarily be perceptible to a singer or a listener as a focus until just before the end. In his *Liber de natura et proprietate tonorum*, written in 1476, Tinctoris shows one of the ways this formal abstraction becomes concrete:

I find, however, that any mode can begin in any place whatever within its compass. There are nevertheless for every mode some places more suitable than others. . . . Which indeed I say chiefly with respect to the beginnings of the modes in polyphonic music, in favour of which I have first and foremost undertaken this treatise. And although the foregoing places that I have assigned to each mode are of greater suitability compared with the rest, yet more I have found that out of

---

This article has benefited greatly from the generous comments and criticisms offered by other participants in the Neustift colloquium and by the members of the *musicorum collegium* in Oxford. Specific debts are acknowledged below. I wish to dedicate this article to the memory of Howard Mayer Brown, my doctoral supervisor, who first encouraged me (at the time unsuccessfully) to investigate the tonality of Okeghem's music.

<sup>1</sup> See the beginning of the definition by Mark DeVoto in *The new Harvard dictionary of music*, ed. Don Randel (Cambridge and London: Harvard University Press, 1986), s.v. 'Tonality': 'In Western music, the organized relationships of tones with reference to a definite center'.



## 12 'ERRATIC AND ARBITRARY' HARMONIES IN OCKEGHEM'S *MISSA CAPUT*?

Jaap van Benthem

JOHANNES OCKEGHEM'S *Missa Caput* is composed on the cantus firmus of an anonymous English mass based upon the final section of the antiphon *Venit ad Petrum* of the Sarum use: a long melisma on the word 'caput'.<sup>1</sup> The unknown composer of that mass had already transformed the *caput* melisma into a metrically highly organized framework, which is presented by the Tenor.<sup>2</sup> Since the melodic formulas of the *caput* melisma fit the Mixolydian mode, it is not surprising that all parts of the anonymous mass start on C, and come to a final close on G.

The sources for Ockeghem's mass present the borrowed cantus firmus as notated in the anonymous mass, but by means of the canon *Alterum caput descendendo tenorem per dyapason* Ockeghem makes clear that in his setting this voice has to be transposed down an octave. The result is that for most of the setting's harmonies the cantus firmus furnishes the lowest tone. Since the last two notes of the cantus firmus form the descending step A–G, Ockeghem could have set his mass in the Mixolydian mode as well by finishing each part of his setting with a final cadence on G. In fact, all parts of his mass come to a close on D, which note follows the cantus firmus after several rests. We must infer that the added note D is part of Ockeghem's conception of his setting. As a consequence of this Dorian orientation, the openings of the Gloria, Credo, Sanctus, and Agnus Dei in Ockeghem's mass all start on A.

By no means, however, does the original cantus firmus fit the Dorian mode as suggested by the setting's finals. Moreover, as a consequence of its presentation as bass line, the prominent note B *mi* at the opening of the first section

<sup>1</sup> Ockeghem's *Missa Caput* has been published in four editions: *Sechs Trienter Codices: Geistliche und weltliche Kompositionen des XV. Jahrhunderts, dritte Auswahl*, Denkmäler der Tonkunst in Österreich, XIX. Jahrg., 1. Teil; Bd. XXXVIII (Vienna: Universal-Edition, 1912), 59–79; Johannes Ockeghem, *Collected Works*, ed. Dragan Plamenac and Richard Wexler, 3 vols., 2nd edn of 1–11 (Philadelphia: AMS, 1966–92), II: 37–58; Alejandro E. Planchart (ed.), *Missae Caput*, Collegium musicum, 5 (New Haven: Dept. of Music, Yale University, 1964), 53–97; Johannes Ockeghem, *Masses and mass sections*, ed. Jaap van Benthem, 12 fascs. (Utrecht: Koninklijke VNM, 1994– ), I.1.

<sup>2</sup> A 14th-c. reading of the antiphon *Venit ad Petrum* that resembles very closely the reading of the cantus firmus is transcribed in Planchart, *Missae Caput*, p. viii. The anonymous *Missa Caput* has been published under the attribution to Guillaume Dufay in *Sechs Trienter Codices*, XXXVIII: 17–46; Planchart, *Missae Caput*, 1–52; Guillaume Dufay, *Opera Omnia*, ed. Heinrich Besseler, CMM, 1 (Rome: AIM, 1960), II: 75–101.

## 13 TRANSPOSITION AND MODE IN THE MOTETS OF JOHANNES REGIS

*Sean Gallagher*

At this very time, whether it be due to the virtue of some heavenly influence or to the zeal of constant application I do not know, there flourish, in addition to many singers who perform most beautifully, an infinite number of composers such as Johannes Okeghem, Johannes Regis, Anthonius Busnois, Firminus Caron and Guillelmus Faugues . . .<sup>1</sup>

TINCTORIS' INCLUSION OF Johannes Regis (c.1425–c.1496) in this list of outstanding musicians confirms the composer's prominence during his own lifetime.<sup>2</sup> Yet Regis occupies an ambiguous place in histories of fifteenth-century music, an ambiguity due in large part to the limited number of detailed studies of his works. This lack is felt most keenly in connection with his five-voice tenor motets, a motet-type in which he seems to have taken particular interest, and in the development of which he may have played a significant role.

Earlier in this century, research on Regis and his music began promisingly: Wolfgang Stephan, in his 1937 study of the motet in the later fifteenth century, devoted considerable space to Regis' five-voice tenor motets, and it was he who first suggested that these works had served as models for later composers such as Weerbeke, Compère, and Josquin.<sup>3</sup> A year later appeared

---

I wish to thank Graeme Boone, Lewis Lockwood, and Rob Wegman for offering many valuable comments on an early version of this study.

<sup>1</sup> 'Hac vero tempestate, ut praeteream innumeros concentores venustissime pronuntiantes, nescio an virtute cuiusdam caelestis influxus an vehementia assiduae exercitationis infiniti florent compositores, ut Johannes Okeghem, Johannes Regis, Anthonius Busnois, Firminus Caron, Guillelmus Faugues.' Johannes Tinctoris, *Liber de arte contrapuncti*, Prologue, in his *Opera theoretica*, ed. Albert Seay, 2 vols. in 3 CSM, 22 (AIM, 1975–8), II: 12; translated by Seay as *The art of counterpoint*, MSD, 5 (Rome: AIM, 1961), 14–15.

<sup>2</sup> David Fallows, 'The life of Johannes Regis, ca. 1425 to 1496', *Revue belge de musicologie*, 43 (1989): 143–72. Fallows arrived at these revised dates for Regis through a study of documents from the church of St Vincent in Soignies, where the composer appears to have worked, as *magister puerorum* and *scholasticus*, from 1451 till his death. Fallows's research provides a strong biographical foundation from which further work on Regis can more securely proceed.

<sup>3</sup> Wolfgang Stephan, *Die burgundisch-niederländische Motette zur Zeit Ockeghems* (Kassel: Bärenreiter, 1937, repr. 1973). De Orto, Obrecht, Vaqueras, and others also composed Regis-type five-voice motets.

## 14 THE MODAL CHARACTER OF FRANCO-BURGUNDIAN DANCE TUNES

*Keith Polk*

AFTER THE EFFORTS of such eminent historians as Manfred Bukofzer, Otto Gombosi and Daniel Hertz, we have known for some time that the monophonic dances preserved in such sources as the Brussels Basse Dance manuscript and Toulouze's early print provided foundations for ensemble improvisation.<sup>1</sup> In spite of such efforts, we are none the less still poorly versed in what actually happened when musicians were required to provide musical raw material for dancing. We do know that the musicians started with the melodies, and therefore the harmonic outlines of these tunes provided a fundamental structure. It will be the purpose here, then, to focus on the modal qualities of these dance melodies in an attempt to gain some further insight into the harmonic scaffolding that might have guided the ensemble improvisations of fifteenth-century musicians.

To review the context briefly, dancing was the most refined entertainment that reached widely through society. Some diversions were restricted to certain circles, some elite figures sang, some burghers played instruments, but everyone danced, including courtiers, citizens, peasants, and even bishops. The young, the middle-aged, and the older folks joined in—and we in fact have cases where ancestors were symbolically drawn into the dance halls.<sup>2</sup>

We now know who provided music for dancing. These were mainly professional musicians, who in most cases were performing within ensembles. The most prominent ensemble was probably the wind band of shawms and trombone or slide trumpet. For more intimate gatherings an ensemble of soft minstrels was also highly favored. This ensemble could include varied combinations of such instruments as lute, harp, and fiddle, although the lute duo was the dominant pairing after about 1450. For very small gatherings soloists on pipe and tabor, lute, or harp, could function adequately.<sup>3</sup>

---

<sup>1</sup> For a comprehensive bibliography, see Frederick Crane, *Materials for the study of the fifteenth-century basse danse* (Brooklyn: Institute of Mediaeval Music, 1968), 118–28.

<sup>2</sup> On a 'dance of the generations' in Augsburg in 1522, see Daniel Hertz, 'Hoftanz and basse danse', *Journal of the AMS*, 19 (1966): 25–6. For a general survey of the history of the dance during this period, see Ingrid Brainard, *The art of courtly dancing in the early Renaissance* (West Newton, Mass.: I. G. Brainard, 1981).

<sup>3</sup> On the background for performance practice of the dance see Keith Polk, *German instrumental music of the late Middle Ages* (Cambridge: Cambridge University Press, 1992), 118–20.