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Workbook
The Medieval Period, Part 1: Monophonic Traditions

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By Karen M. Cook
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Workbook
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Assigned Readings

Core Survey

- James Maiello, "Medieval Music"
    - Focus on the following sections:
        - Introduction
        - Historical Overview
        - Organizing Sound: Plainchant, Secular Song, and the Modes
        - Intersections of Sacred and Secular
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- Fiona McAlpine, "Genres and Forms in the Baroque Era"
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        - Introduction: The Kyrie
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        - The *Formes fixes* of the French Fourteenth Century: Virelai
- Fiona McAlpine, "Music Theory in the Middle Ages"
    - Focus on the following sections:
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- Emily Laurance, etc., "Commentary on Vespers for Christmas Day"
- Emily Laurance, "Commentary on *Palästinalied*, Walter von der Vogelweide"

Composer Biographies

- Jennifer Bain, "Genre and Hildegard of Bingen's *Ordo virtutum*"
- Karen M. Cook, "The Comtessa de Dia"
- Karen M. Cook, "The Cantigas de Santa Maria"

Supplemental Readings

Supplemental Reading 1:
Excerpts from *Prologue to His Antiphoner* and *Epistolo de ignoto cantu*
Guido d'Arezzo
Reproduced from Oliver Strunk & Leo Treitler,
***Source Readings in Music History* (New York: Norton, 1998)**

Prologue to His Antiphoner

In our times singers are the most foolish of all men. For in any art those things which we know of ourselves are much more numerous than those which we learn from a master. Small boys know the meanings of all books as soon as they have read the Psalter attentively. Rustics grasp the science of agriculture unthinkingly, for he who knows how to prune one vineyard, to plant one tree, to load one ass, performs without hesitation in all cases just as he did in the one, or even better. But the wretched singers and their pupils, though they sing every day for a hundred years, will never sing by themselves without a master a single antiphon, not even a short one—thus losing time enough in singing to have learned thoroughly both sacred and secular letters.

And what is the most perilous of all evils, many clerics under religious rule and monks neglect the Psalms, the sacred readings, the nocturnal vigils, and the other works of piety that arouse and lead us on to everlasting glory, while they apply themselves with unceasing and most foolish effort to the science of singing which they can never master.

Who does not bewail this also, which is at once a grave error and a dangerous discord in Holy Church, that when we celebrate the Divine Office we are often seen rather to strive among ourselves than to praise God? One scarcely agrees with another, neither the pupil with his master, nor the pupil with his colleague. It is for this reason that the antiphoners are not one, nor yet a few, but rather as many as there are the masters in the various churches; and that the antiphoner is now commonly said to be, not Gregory's, but Leo's, or Albert's, or someone's else. And since to learn one is most difficult, there can be no doubt that to learn many is impossible.

Since the masters, then, change many things arbitrarily, little or no blame should attach to me if I depart only in the slightest from common use so that every chant may return uniformly to a common rule of art. And inasmuch as all these evils and many others have arisen from the fault of those who make antiphoners, I strongly urge and maintain that no one should henceforth presume to provide an antiphoner with neumes unless he understands this art and knows how to do it according to the rules laid down here. Otherwise, without having first been a disciple of truth, he will most certainly be a master of error.

Therefore I have decided, with God's help, to write this antiphoner in such a way that hereafter any intelligent and studious person may learn the chant by means of it; after he has thoroughly learned a part of it through a master, he will unhesitatingly understand the rest of it by himself

without one. Should anyone doubt that I am telling the truth, let him come to learn and see that small boys can do this under our direction, boys who until now have been beaten for their gross ignorance of the Psalms and vulgar letters. Often they do not know how to pronounce the words and syllables of the very antiphon which they sing correctly by themselves without a master, something which, with God's help, any intelligent and studious person will be able to do if he tries to understand with what great care we have arranged the neumes.

The notes are so arranged, then, that each sound, however often it may be repeated in a melody, is found always in its own row. And in order that you may better distinguish these rows, lines are drawn close together, and some rows of sounds occur on the lines themselves, others in the intervening intervals or spaces. All the sounds on one line or in one space sound alike. And in order that you may understand to which lines or spaces each sound belongs, certain letters of the monochord are written at the beginning of the lines or spaces. And the lines are also gone over in colors, thereby indicating that in the whole antiphoner and in every melody those lines or spaces which have one and the same letter or color, however many they may be, sound alike throughout, as though all were on one line. For just as the line indicates complete identity of sounds, so the letter or color indicates complete identity of lines, and hence of sounds also.

Then if you find the second row of sounds everywhere distinguished by such a letter or colored line, you will also know readily that this same identity of sounds and neumes runs through all the second rows. Understand the same of the third, fourth, and remaining rows, whether you count up or down. It is then most certainly true that all neumes or sounds similarly positioned on lines of the same letter or color sound alike throughout, and they do so even if differently shaped so long as the line has the same letter or color; while on different lines or in different spaces even similarly formed neumes sound not at all alike. Hence, however perfect the formation of the neumes might be, it is altogether meaningless and worthless without the addition of letters or colors.

We use two colors, namely yellow and red, and by means of them I teach you a very useful rule that will enable you to know readily to what tone and to what letter of the monochord every neume and any sound belongs; that is, if—as is greatly convenient—you make frequent use of the monochord and of the formulas of the modes.

Now, as I shall show fully later on, the letters of the monochord are seven. Wherever, then, you see the color yellow, there is the third letter [C], and wherever you see the color red, there is the sixth letter [F], whether these colors be on the lines or between them. Hence in the third row beneath the yellow is the first letter [A], belonging to the first and second mode; above this, next to the yellow, is the second letter [B], belonging to the third and fourth mode; then, on the yellow itself, is the third letter or sound [C], belonging to the fifth and sixth mode; immediately above the yellow and third below the red is the fourth letter [D], belonging to the first and second mode; nearest the red is the fifth letter [E], belonging to the third and fourth mode; on the red itself is the sixth letter [F], belonging to the fifth and sixth mode; next above the red is the seventh letter [G], belonging to the seventh and eighth mode; then, in the third row above the red, below the yellow, is repeated the first letter [a], belonging, as already explained, differing in no respect from the foregoing; all of which this diagram will teach you quite clearly.

V	I	III	V	I	III	V	VII	I	III	V	I	III		V	VII	I	III	V	I
																a	♮	c	d
Γ	A	B	C	D	E	F	G	a	♮	c	d	e		f	g	a	♮	c	d
VIII	II	IV	VI	II	IV	VI	VIII	II		IV		VI	II	IV		VI	VIII	II	IV	VI	II

Although each letter or sound belongs always to two modes, the formulas of the second, fourth, sixth, and eighth modes agree much better and more frequently in the single neumes or sounds, for the formulas of the first, third, fifth, and seventh agree only when the melody, descending from above, concludes with a low note.

Know, finally, that if you would make progress with these notes, you must learn by heart a fair number of melodies so that by the memory of these particular neumes, modes, and notes you will recognize all sounds, of whatever sort. For it is indeed quite another thing to recall something with understanding than it is to sing something by rote; only the wise can do the former while persons without foresight can often do the latter.

Let this suffice for a basic understanding of the neumes for the unsophisticated. As to how sounds are liquescent; whether they should be sung connected or separate; which are retarded and tremulous, and which hastened; how a chant is divided by distinctions; whether the following or preceding sound be higher, lower, or equal sounding; by a simple discussion all this is revealed in the very shape of the neumes, if the neumes are, as they should be, carefully composed.
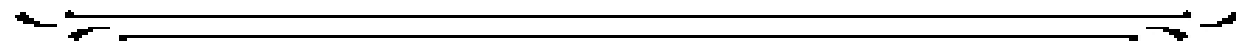
Epistolo de ignoto cantu, excerpt

To find an unknown melody, most blessed brother, the older and more common procedure is this. You sound on the monochord the letters belonging to each neume, and by listening you will be able to learn the melody as if from hearing it sung by a teacher. But this procedure is childish, good indeed for beginners, but very bad for pupils who have made some progress. For I have seen many keen-witted philosophers who had sought out not merely Italian, but French, German, and even Greek teachers for the study of this art, but who, because they relied on this procedure alone, could never become, I will not say skilled musicians, but even choristers, nor could they duplicate the performance of our choirboys.

We do not need to have constant recourse to the voice of a singer or to the sound of some instrument to become acquainted with an unknown melody, so that as if blind we should seem never to go forward without a leader; we need to implant deeply in memory the different qualities of the individual sounds and of all their descents and ascents. You will then have an altogether easy and thoroughly tested method of finding an unknown melody, provided there is someone present to teach the pupil, not merely from a written textbook, but rather by our practice of informal discussion. After I began teaching this procedure to boys, some of them were able

before the third day to sing an unknown melody with ease, which by other methods would not have been possible in many weeks.

If, therefore, you wish to commit any note or neume to memory so that it will promptly recur to you whenever you wish in any known or unknown chant, and so that you will be able to sound it at once and with full confidence, you must concentrate upon that note or neume at the beginning of some especially familiar melody. And to retain in your memory any note, you must have at ready command a melody of this description which begins with that note. For example, let it be this melody, which, in teaching boys, I use from beginning to end:[1]

(Nativity of St. John the Baptist)

Do you not see how the six phrases each begin with a different note? If you, trained as I have described, know the beginning of each phrase so that you can begin any one you wish without hesitation, you will be able to sing these six notes in their proper qualities whenever you see them. Then, when you hear any neume that has not been written down, consider carefully which of these phrases is best adapted to the last note of the neume, so that this last note and the first note of your phrase are of the same pitch. And be sure that the neume ends on the note with which the phrase corresponding to it begins. And when you begin to sing an unknown melody that has been written down, take great care to end each neume so correctly that its last note joins well with the beginning of the phrase which begins with the note on which the neume ends. This rule will be of great use to you either in the competent singing of an unknown melody as soon as you see it written down, or in the accurate transcription of an unwritten melody immediately upon hearing it.

I afterwards adapted short fragments of melody to the six notes in sequence. If you examine these phrases closely, you will be pleased to find at the beginning of them all the ascending and descending progressions of each note in turn. If you succeed in singing at will the phrases of each and every one of these fragments, you will have learned by means of a brief and easy rule the exceedingly difficult and manifold varieties of all the neumes. All these matters, which we can hardly explain in writing, we can easily lay bare by a simple discussion.

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[1] The score reproduced here from A-R Music Anthology; original at this link.

Supplemental Reading 2:
Excerpts from *De musica*
Johannes de Grocheio
Reproduced from Piero Weiss & Richard Taruskin,
Music in the Western World: A History in Documents
(Belmont, CA: Schirmer, 1984)

The music which men in Paris use can, so it seems, be broken down into three broad categories. We say that one category is that of simple [i.e., monophonic] music, which they call vulgar [i.e., vernacular] music. Another is that of compound [i.e., polyphonic] music, which they call measured music. . . . The third type is called ecclesiastic and is designated for praising the Creator.

Vulgar: Musical forms contained under the first category, which we have named vulgar music, are of two types: either they are performed by the human voice or by artificial instruments. Those which are performed by the human voice are of two types. We call these either a *cantus* or a *cantilena*.

A *cantus* is called *chanson de geste* if it relates the deeds of heroes and the achievements of our ancient fathers, such as the life and martyrdom of various saints, the battles and difficulties which men of old underwent for their faith and belief, the life of the Blessed Stephen, and the history of Charlemagne. This kind of song ought to be provided for old men, working citizens, and for average people when they rest from their accustomed labor, so that, having heard the miseries and calamities of others, they may more easily bear up under their own, and go about their own tasks more gladly.

A *cantus coronatus* is normally composed by kings and nobles and performed before kings and princes of the earth so that it may move their souls to audacity and bravery, to magnanimity and liberality, which lead all things to a good order. This kind of song is about delightful and serious subjects, such as friendship and charity.

A particular kind of *cantilena* is called *round* or *rotundellus* by many, for the reason that it turns back on itself in the manner of a circle and begins and ends the same way. We, however, call *round* or *rotundellus* only that whose parts do not have a different melody from the melody of their response or refrain. It is the custom in the West, for example in Normandy, for girls and young men to sing a *cantilena* of this type to enhance their festivals and great gatherings.

The method of composing all these types is normally the same. First, words are provided as raw material, afterwards a melody is adapted to the text in an appropriate way. Let us now turn to instrumental forms.

Instruments are divided by some people on the basis of how they generate artificial sound. They say that sound on instruments is made by the breath, as in trumpets, reed instruments, flutes, and organs; or by percussion, as in strings, drums, cymbals, and bells. Among these, stringed

instruments occupy the chief place, i.e., the psaltery, harp, lute and fiddle. And here, of all the instruments of the string family, so we feel, the fiddle occupies the main place, for a good performer on the fiddle uses normally every kind of *cantus* and *cantilena* and every musical form. Those, however, that are commonly performed before the wealthy in feasts and games, are, besides the *cantus coronatus* about which we have talked before, the *ductia* and *stantipes*.

A *ductia* is an untexted piece, measured with an appropriate percussive beat. I say *untexted* since, although it can be performed by the human voice and represented in notation, it cannot, however, be written in words, for it is lacking in word and text. But I say with an *appropriate percussive beat* because these beats measure it and the movement of the performer, and excite the soul of man to move ornately according to the art they call dancing. A stantipes is also an untexted piece of a complicated nature; it makes the soul of the performer and also the soul of the listener pay close attention and frequently turns the soul of the wealthy from depraved thinking.

The sections of ductia and stantipes are commonly called *puncta*. A *punctum* is a systematic joining together of two sections alike in their beginning, differing in their end, which are usually called *close* and *open*. To compose *ductia* and *stantipes* is to shape the sound through *puncta* and correct beats. Just as natural material is shaped by natural form, so the sound is shaped by *puncta* and by the artificial form given to it by the craftsman.

Supplemental Reading 3:
Excerpts from *Roman de la rose*
Anonymous
Reproduced from Piero Weiss & Richard Taruskin,
Music in the Western World: A History in Documents
(Belmont, CA: Schirmer, 1984)

Now see the carol go! Each man and maid
Most daintily steps out with many a turn
And arabesque upon the tender grass.
See there the flutists and the ministrel men,
Performers on the fiddle! Now they sing
A retrouenge, a tune from old Lorraine;
For it has better songs than other lands.
A troop of skillful jongleurs thereabout
Well played their parts, and girls with tambourines
Danced jollily, and, finishing each tune,
Threw high their instruments, and as these fell
Caught each on finger tip, and never failed.
Two graceful demoiselles in sheerest clothes,
Their hair in coifferings alike arrayed,
Most coyly tempted Mirth to join the dance.
Unutterably quaint their motions were:
Insinuatingly each one approached
The other, till, almost together clasped,
Each one her partner's darting lips just grazed
So that it seemed their kisses were exchanged.
I can't describe for you each lithesome glide
Their bodies made—but they knew how to dance!
Forever would I gladly have remained
So long as I could see these joyful folk
In caroling and dancing thus excel themselves.

Suggestions for Further Reading

Everist, Mark, and Thomas Forrest Kelly. *The Cambridge History of Medieval Music*.
    Cambridge, UK: Cambridge University Press, 2018.
    Worldcat: http://www.worldcat.org/oclc/1057478006

Fassler, Margot. *Music in the Medieval West*. New York: W. W. Norton, 2014.
    Worldcat: http://www.worldcat.org/oclc/909966089

Heng, Geraldine. *The Invention of Race in the European Middle Ages*. Cambridge, UK:
    Cambridge University Press, 2018.
    Worldcat: http://www.worldcat.org/oclc/1110486620

Klinck, Anne L., and Ann Marie Rasmussen. *Medieval Woman's Song: Cross-Cultural
    Approaches*. Philadelphia: University of Pennsylvania Press, 2002.
    Worldcat: http://www.worldcat.org/oclc/1013949103

Global Middle Ages Project. www.globalmiddleages.org

Summary List

Genres and Repertoires to understand

- Plainchant
    - Antiphon
    - Psalm
    - Hymn
    - Sequence
- Mass
    - Ordinary
    - Propers
- Lauda
- Carol

- Estampie (stantipes), ductia
- Secular song
    - Troubadour & trouvère song
    - Goliard song
    - Minnesang, Kreuzlied
    - Alba
    - Virelai
    - Chanson, chanson de geste
    - Cantilena
    - Round, rotundellus

Musical terms to understand

- Medieval, "Middle Ages"
- Liturgy
- Divine Office
- Mode
    - Authentic
    - Plagal
    - Final
- Monophony
- Trope

- Tenor
- Contrafact
- Solmization
- Courtly love
- Marian symbolism
- puncta, punctum
- open and closed cadences

Names and works to remember

- Hucbald of St. Amand
    - *De harmonica institutione*
- Guido d'Arezzo
    - *Micrologus*
- Hildegard of Bingen
    - *Ordo Virtutum*
- Alfonso X "el Sabio"
    - *Cantigas de Santa Maria*

- Troubadours & trouvères, Minnesingers
    - Comtessa de Dia
    - Raimbaut de Vaqueiras
    - Guirault de Bornelh
    - Walter von der Vogelweide
- Guillaume de Machaut
    - *Douce dame jolie*

Main Concepts

- The idea of the "Middle Ages" as a period of backwardness, violence, and religious dominance was created in the fourteenth century and perpetuated by later generations, especially those of the nineteenth-century Romantics. You should pay particular attention to the myriad social, intellectual, religious, and economic structures of the European medieval period, and to how music works within them.

  On that note, the European medieval period was much more diverse than most modern media portray; pay careful attention to the music, scholarship, and influence of Jews, Muslims, Arabs, and people of African descent, both within and outside of the dominant Christian traditions.

- The European medieval period is usually defined as having lasted for the thousand years between the fall of the Roman Empire in the fifth century and the fall of Constantinople in 1453. This is not only a gigantic length of time, but it is a length of time bounded by political, not musical, events. As such, what we call the medieval period is not nearly as musically unified as other later eras in music history, the dates of which have been constructed primarily according to musical developments and characteristics. Needless to say, there are too many genres, practices, composers, performers, and works to name here. This workbook lists some of the more common genres, and it gives under "Names and Works to Remember" just a few good examples of the vast literature that remains.

- Despite consisting only of a single melodic line, neither plainchant nor monophonic song is necessarily simple; you should understand how recurring motives, melodic gestures, and textual forms structure this music.

- You should understand the basic characteristics of the eight plainchant modes, including how they differ from modern major and minor scales.

- You should understand the basic topics and forms of the major secular song genres.

- Also pay attention to rhythmic and metrical (mensural) developments from the twelfth to the early-fifteenth centuries; you should understand the basic characteristics of the rhythmic modes, the popularity of ternary rhythms, and the later emphasis on binary rhythms as well.

- You should take note of which musical instruments are referenced in the supplementary readings. Please also explore the open-access databases on medieval musical instruments from Case Western Reserve University and Iowa State University. (If your university has access, the Oxford Bibliographies is also useful.)

Assigned Scores and Recordings

Plainchant Examples
- Mass for Christmas Day, in particular:
  - Introit: Puer natus est nobis
  - Kyrie
  - Gradual: Viderunt omnes
    - Score
    - Commentary (with link to recording)
- Salve Regina (antiphon/hymn)
  - Score
  - Recording
- Dies irae (sequence)
  - Score
  - Recording
- Victimae paschali laudes (sequence)
  - Score
  - Recording
- Pange lingua gloriosi (hymn)
  - Score
  - Recording
- Guido d'Arezzo, *Ut queant laxis* (hymn)
  - Score
  - Recording
- Hildegard of Bingen, *Ordo virtutum*, in particular *Procession: In principio* (sacred music drama)
  - Score
  - Commentary (with link to recording)

Instrumental Music
- *La quinte estampie real*
  - Score
  - Recording

Secular/Non-liturgical Song
- Comtessa de Dia, *A chantar*
  - Score
  - Commentary (with link to recording)
- Guiralt de Bornelh, *Reis glorios*
  - Score
  - Recording
- Raimbaut de Vaqueiras, *Kalenda maya*
  - Score

- o [Recording](#)
- Selections from the Cantigas de Santa Maria:
  - o *A Santa María dadas*
    - ▪ [Score](#)
    - ▪ [Recording](#)
  - o *Non sofre Santa María*
    - ▪ [Score](#)
    - ▪ [Recording](#)
- Walter von der Vogelweide, *Palästinalied*
  - o [Score](#)
  - o [Recording](#)
- Guillaume de Machaut, *Douce dame jolie*
  - o [Score](#)
  - o [Commentary (with link to recording)](#)

Exercises (click here for key)

1. Articulate the similarities and differences between plainchant and monophonic song, with regard to function, music, and text.

2. Examine the plainchant *Victimae paschali laudes* and prepare to answer the following:
    a. Which of the eight plainchant modes does this piece utilize, and would it be considered plagal or authentic?
    b. Identify any recurring motives or melodic gestures here, and note at what points within the chant they occur.
    c. Is this a better example of syllabic or melismatic text-setting?
    d. Comparing this plainchant to the others in your Examples list, locate a chant that utilizes a different approach to text-setting, and articulate that difference.

3. Examine the song *A chantar* by the Comtessa de Dia and answer the following:
    a. Does this piece seem to utilize one of the eight plainchant modes? If so, which one, and is it plagal or authentic? If not, why not?
    b. Identify any recurring motives or melodic gestures here, and note at what points within the song they occur.
    c. This song uses a broad version of bar form — AAB. Locate, visually and aurally, these three sections within the song.
    d. How does the Comtessa's song depict, or diverge from, the notion of courtly love?

4. Articulate how and why Guido d'Arezzo used the hymn *Ut queant laxis* to basically invent solmization or solfège.

5. How do *La quinte estampie real* and Machaut's *Douce dame jolie* resemble one another? How are they different? Think not only in terms of text but meter, melodic content, and form.

6. After reading the passages from Johannes de Grocheio and the *Roman de la rose*, please also explore the aforementioned open-access databases on medieval musical instruments from Case Western Reserve University and Iowa State University. (If your university has access, the Oxford Bibliographies is also useful.) Then answer the following questions:
    a. Identify Johannes de Grocheio's categories for instruments, and name which instruments he mentions as belonging to each category. Choose one instrument from each category to research using the websites given above, and provide a brief description of what it was, where it might have originated, and what kinds of repertoire it might have been used for.
    b. Using the aforementioned websites, find another instrument not mentioned by Grocheio or the *Roman de la rose*, and provide the same information.

Key to Exercises

1. **Can you articulate the similarities and differences between plainchant and monophonic song, musically and textually?**

    First and foremost, plainchant is part of the Christian liturgical repertory, and its function is one of worship. Its texts are largely drawn from the Hebrew Bible, the New Testament, and various poems and writings by important people from the Church, although in some cases passages or full texts were written by the composer, or by other anonymous figures. Secular song, on the other hand, might speak of love, courtly or otherwise, of politics, drinking, dance, nature, and day-to-day life, including religious topics. Its texts might have known authors, including the composers themselves, but were often anonymous. Musically speaking, both are monophonic traditions; many, but not all, works in both categories fit neatly within the eight church modes, have a smaller range of around an octave, and rely on textual forms to create musical structures.

2. **Examine the plainchant *Victimae paschali laudes* and answer the following:**
    a. **Which of the eight plainchant modes does this piece utilize, and would it be considered plagal or authentic?**

        The majority of this plainchant fits nicely into mode 1 or Dorian, since the piece begins on and every phrase ends on D, and there is heavy secondary emphasis placed on A. Only the low A that starts the third system lies outside the normal range for this mode.

    b. **Identify any recurring motives or melodic gestures here, and note at what points within the chant they occur.**

        A few recurring gestures seem to occur at places of structural importance: the falling tetrachord G-F-E-D occurs at the end of almost every line, while at other line endings we might get just F-E-D, so those patterns act as cadential figures. Similarly, verses 2–3 and 6–7 begin very similarly with the figure A-C-D, which is repeated an octave lower at the start of verses 4–5. This acts as an opening gesture ascending upwards to D rather than downwards at cadence points.

    c. **Is this a better example of syllabic or melismatic text-setting?**

        This plainchant is almost entirely syllabic, with a very brief melisma at the end on the word "Amen."

    d. **Comparing this plainchant to the others in your Examples list, locate a chant that utilizes a different approach to text-setting, and articulate that difference.**

Many of the other chant examples, such as *Dies irae* and parts of the Mass for Christmas Day, are very syllabic. The *Salve regina* contains syllabic passages, as does Hildegard's *Ordo virtutum*, but both also contain more melismatic portions, the most excessive of which is the final word of Hildegard's Processional.

3. **Examine the song *A chantar* by the Comtessa de Dia, and answer the following:**
   a. **Does this piece seem to utilize one of the eight plainchant modes? If so, which one, and is it plagal or authentic? If not, why not?**

   Like *Victimae paschali laudes*, this song seems mostly centered in mode 1 or Dorian, as the entire work ends on D, as do lines 2 and 4, and all of the odd lines save the last start on the second most important pitch of A.

   b. **Identify any recurring motives or melodic gestures here, and note at what points within the chant they occur.**

   Even more than in *Victimae paschali laudes*, this piece relies on musical motives to structure the song. Every single line save 5 ends the same way—with a three-note descending melisma and then an upward step to the last note/syllable.

   c. **This song uses a broad version of bar form — AAB. Locate, visually and aurally, these three sections within the song.**

   Note that lines 1 and 3 are identical, as are 2 and 4; these are the two A sections in the bar form. The B section begins on line 5 in a manner reminiscent of the opening of the A section, but then moves into the descending cadential figure, though it adds on one last ascending syllabic note at the end, marking it as a turning point. Moreover, while almost every phrase of the song is stepwise in motion, line 6 begins with a series of leaps by third—the only leaps in the entire work. Line 7, which finishes off the B section and the piece, is identical to the second half of the A section.

   d. **How does the Comtessa's song depict, or diverge from, the notion of courtly love?**

   The Comtessa sings about a friend she loves from afar, and the pain of that unrequited love; in this manner, her work fits neatly into the paradigm of courtly love. So too does her emphasis on her good virtues—wit, goodness, beauty, manners, etc. But in a neat twist on courtly love schematics, it's the woman here who has been faithful, and the man (who is usually the one proclaiming his faithfulness to the distant woman) who has jilted her.

4. **Articulate how and why Guido d'Arezzo used the hymn *Ut queant laxis* to basically invent solmization or solfège.**

Noticing that each phrase of this hymn began one step higher than the last, Guido used the first syllable attached to each starting pitch as mnemonic devices. He did this because, as he stated in the supplementary reading, he felt this would enable singers to sing any unfamiliar melody at sight and to notate any melody in written form.

5. **How do *La quinte estampie real* and Machaut's *Douce dame jolie* resemble one another? How are they different? Think not only in terms of text but meter, melodic content, and form.**

Most obviously, the estampie is a textless instrumental work, while Machaut's virelai has multiple verses of text. The estampie is in the fashionable triple meter, while Machaut's virelai is in the newly popular duple meter, complete with some snappy syncopations. They also have very different forms: the estampie has four verses, each with a first and second ending, in a manner a bit more akin to *A chantar* than to *Douce dame jolie*. The virelai, on the other hand, has the form AbbaA, whereby a refrain of text and music bookends the work with contrasting music and text in the other verses. Still, the two b verses in *Douce dame jolie* operate very similarly to a sample verse from the estampie, both of which have musically similar first and second endings, and both works are largely comprised of stepwise motion peppered with small leaps.

6. **After reading the passages from Johannes de Grocheio and the *Roman de la rose*, please also explore the aforementioned open-access databases on medieval musical instruments from [Case Western Reserve University]() and [Iowa State University](). (If your university has access, the [Oxford Bibliographies]() is also useful.) Then answer the following questions:**
   a. **Identify Johannes de Grocheio's categories for instruments, and name which instruments he mentions as belonging to each category. Choose one instrument from each category to research using the websites given above, and provide a brief description of what it was, where it might have originated, and what kinds of repertory it might have been used for.**
   b. **Using the aforementioned websites, find another instrument not mentioned by Grocheio or the *Roman de la rose*, and provide the same information.**

Johannes de Grocheio mentions:
   a. wind instruments (breath): trumpets, reed instruments, flutes, organs
   b. percussion: strings, drums, cymbals, bells
      a. stringed instruments: psaltery, harp, lute, fiddle.

Instruments covered on these websites include the following:

- Winds
  - Bagpipe
  - Flute
  - Gemshorn
  - Pipe & Tabor
  - Recorder
  - Sackbut
  - Shawm
  - Shofar
  - Trumpet
- Strings
  - Plucked/Hammered
    - Harp
    - Lute
    - Gittern
    - Psaltery
    - Dulcimer
  - Bowed
    - Vielle
    - Hurdy-Gurdy
    - Rebec
    - Psaltery
    - Viol
    - Fiddle
- Keyboard
  - Organ/Organetto
- Percussion
  - Bells
  - Cymbals
  - Frame Drum
  - Nakers
  - Pipe & Tabor
  - Tambourine/Timbrel

Note, in particular, how many of the strings and percussion instruments stem from the Middle East or North Africa. Note also the division into soft and loud groupings, suitable for either indoor or outdoor occasions.