A STUDY OF RHYTHM AND PERFORMANCE STYLE IN THE *CANTIGAS DE SANTA MARIA*

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ABSTRACT

A historical survey of research into the rhythm of the Cantigas de Santa María shows that scholars have concentrated on developing rhythmic theories to aid the transcription into modern notation. The advocates of these rhythmic theories imposed on their transcriptions a rhythmic mode, an Arab rhythmic cycle or a theory of alternating meters based on Spanish folksong. However, a study of the relationship between the rhythm and the accentuation of the text reveals that the rhythmic notation emphasizes words which are important to the narrative function of the cantigas. Therefore the notation should be read as mensural notation and no preconceived rhythmic theories should be imposed. The Cantiga manuscripts, European and Arab music treatises, ethnomusicological studies, and recordings are studied for evidence which will help performers deal with instrumentation, vocal style, tempo, and possible liturgical use of the cantigas.

RÉSUMÉ

Jusqu'à ce jour, les recherches concernant les Cantigas de Santa Maria ont essentiellement porté sur l'élaboration de théories rythmiques en vue de faciliter leur transcription en notation moderne. En faisant usage de ces théories, les musicologues ont imposé des modes rythmiques, des cycles rythmiques arabes ou une théorie d'alternance métrique basée sur la musique folklorique espagnole. Une étude de la relation du rythme musical et de la prosodie démontre que la notation rythmique met en relief les mots essentiels à la fonction narrative des cantigas. On devrait donc réaliser une transcription mesurée sans lui imposer aucune théorie rythmique préconçue. Des recherches sur les manuscrits, les traités, et les enregistrements et les études ethnomusicologiques révèlent des solutions pour les problèmes interprétatifs de l'instrumentation, du style vocal, du tempo, d'une part, et de l'autre, pour l'usage liturgique des cantigas.

To

JO and HANS

TABLE OF CONTENTS

PREFACE

My fascination with the Cantigas de Santa Maria grew out of a broad interest which I have for Hispanic culture. During a study of Latin American literature I noticed that authors like Horacio Quiroga, Jorge Luis Borges, Alejo Carpentier and Gabriel Garcia-Marques tended to write epic narratives about super-natural forces which intervene in the events of daily life. I had also observed that such interventions played an important role in the medieval poetry of Gonzalo de Berceo and in the texts of the cantigas. The only difference between the medieval poetry and the Latin American epics seemed to be in the nature of the interventions. Whereas in the cantigas and the Milagros by Berceo the intervention is divine, the Virgin Mary intercedes to help a person in need, the interventions used by the Latin American authors are related more closely with a super-natural force of destiny or the power of superstition. Though limits of time and space prevent me from engaging in a debate about the relationship between Latin American literature and medieval Spanish poetry, I wish to say that I found the similarities between the two genres very striking.

As a performer in an ensemble which specialized in Medieval and Renaissance music I was exposed to the music of the cantigas through the transcriptions made by Anglés. After I took the time to read his extensive commentary I felt that there were questions about his rhythmic theories, and questions about performance style which he had left unanswered. Furthermore the chronological

sequence of research which had preceded his work was unclear, and new theories which had been developed after the publication of the Anglés edition had not yet been brought into a comprehensive discussion of the cantigas. The first chapter of this thesis serves to fill this need for a chronological study of various theories about the rhythm of the cantigas.

During the preparation of the historical survey for the first chapter I noticed that two issues, the scribal knowledge of mensural notation, and the relationship of textual accents to the musical rhythm, had not been studied in relation to the cantigas. In the second chapter I undertook such a study with a sample of five cantigas, and I found that the rhythmic notation gave emphasis to specific words which were important to the narration. This led me to transcribe those five cantigas by reading the notation as mensural notation without imposing a modal rhythm on the melodies.

The final chapter discusses iconographical evidence, treatises, ethnomusicological research, and recordings which performers may use in order to help create a recognizably authentic style of performance. In recordings of cantigas, musicians frequently resort to techniques based on the performances of epic songs by the Muwashshah ensembles of North Africa, but there are other performance traditions, such as those of Yugoslavia, or Spain and Portugal, which may be equally valuable for study by performers. Since this thesis is intended as a preliminary study to future research on the cantigas I conclude with a discussion of some evidence for

future consideration. This evidence shows that the cantigas may have served as devotional inserts for the Latin liturgy on some feast days.

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Prof. Paul Helmer, for his help in realizing this project and I am very grateful to Prof. Fred Stoltzfus for the interest he took in my work, because the ideas for my first chapter took shape when I attended his seminar on editing practice. Special mention also goes to Prof. David Wulstan of The University College of Wales in Aberystwyth; he was very generous in sharing with me, his own ideas on the notation of the cantigas and in this respect I must mention Prof. Robert Toft because he suggested that I correspond with Prof. Wulstan about my work. Philppe Fritsch and Jean Trottier gave generously of their time to correct my French translation of the abstract, and I am much indebted to them for their help.

This thesis is dedicated to my parents, who have shown a lively interest in my studies and who have given me much encouragement and moral support during my work on this project.

CHAPTER ONE

A HISTORICAL SURVEY OF RESEARCH INTO THE RHYTHM OF THE CANTIGAS

Introduction

The Cantigas de Santa María form a collection of 423 thirteenth-century monophonic songs of Marian devotion with texts in the Galician-Portuguese language. Miracles performed by the Virgin Mary form the main topics described in the texts and every tenth poem is a Cantiga de Loor or song of praise to the Virgin. Presumably the cantigas were used in the liturgy during Marian feasts; they were certainly used as narrative epics at the court of Alfonso X of Castile and León who reigned from 1252 until his death in 1284. During the reign of this monarch several manuscripts containing the music and texts of these songs were copied at the courts in Toledo and Seville and the preservation of these sources has given scholars and musicians access to one of the largest, if not the largest, complete repertoires of devotional medieval monophony extant in both poetry and music.

Until now the most important aspects of research on the Cantigas have been the philological studies of the text and the interpretation of the rhythm. In spite of the attention which has been given to the issue of rhythm the theories developed thus far do little justice to the narrative function of the cantigas because they impose preconceived ideas such as rhythmic modes, Arab rhythmic cycles or metric alternation on the transcriptions. Notwithstanding an abundance of source material, studies which

deal with other performance practice issues also fall short; historians, ethnomusicologists, and performers seem to work in isolation from each other, and hence, until now, there has been no comprehensive approach to the study of performance practice problems in the cantigas. This thesis will present new evidence to show that the rhythmic notation serves to help performers emphasize important words in the text. It will also bring together research by historians, ethnomusicologists, and performers in order to deal comprehensively with problems of instrumentation, accompaniment style, vocal style, and tempo.

The three-volume edition which was published in stages between 1942 and 1964 by the Spanish musicologist Higinio Anglés is the only complete edition of the music of the cantigas.[1] This comprehensive work represents Anglés's attempt at finding a definitive interpretation for the rhythmic notation found in the manuscripts. His captivating literary style combines a discussion of the rhythmic problems in the cantigas with elaborate descriptions of many sources and personal anecdotes which reveal his strong emotional commitment to finding a correct solution for the rhythmic notation. Unfortunately because of this style the thread of his arguments is often hard to follow, and therefore the first chapter of this thesis will present Anglés' arguments in a condensed form and will also describe the efforts of other scholars who addressed the issue of rhythm in the cantigas.

1. Philological studies and the first attempts at transrciption

The first research on the cantigas was done by the Spanish linguist Marqués de Valmar, who published a complete edition of the texts in 1889. He had no knowledge of medieval music notation so he dated the three manuscript sources, Escorial T.j.1, Escorial j.b.2, and the Codex Toledo, which are described on page 6 of the present work, according to the number of cantigas in each. For him the Codex Toledo, with a repertoire of 128 songs, was the oldest source. This repertoire would then expand to 193 pieces in T.j.1 and finally to 402 cantigas in j.b.2.[2] In order to maintain the original Galician orthography which Valmar had changed to modern Portuguese spelling, Walter Mettmann published a new editionn of the texts in 1959.[3]

In 1908 the first transcriptions of the music were published by Pierre Aubry in his collection of essays entitled "Iter Hispanicum."[4] On the advice of his mentor Friedrich Ludwig he used the rhythmic modal system of Notre Dame polyhpony to transcribe the cantigas into modern notation. Though he found it unusual that the Codex Toledo had mainly brevis-semibrevis notation whereas the presumably newer Escorial codices had the older longa-brevis notation, Aubry did not dispute the chronology of the manuscripts given by Valmar. He based his transcription on MS T.j.1 because he felt that the notation of this source was the most consistent with his ideas about modal rhythms in monophonic music.[5]

Like Aubry, the Spanish Arabist Julian Ribera believed that Valmar's chronology was accurate in establishing the Codex Toledo

as the oldest source and therefore he decided to use it as the basis for his 1924 edition of the music of the cantigas.[6] His field of expertise, Arab language and literature, and his lack of knowledge about European musical paleography gave a strong bias to his research; he became convinced the cantigas were originally Arab instrumental pieces in which the rhythm followed the repetitive patterns of the Arab rhythmic cycles such as the Hezej, the Ramel and the Takil.[7] Table 1-1 (see Appendix) shows these cycles together with the rhythmic modes of Notre Dame polyphony. If the rhythmic cycles and rhythmic modes are compared it is immediately clear that Ribera's arguments are not well founded because the Arab cycles consist of a repetitive pattern of notes and rests without a method for indicating the length of a phrase while the rhythmic modes combine notes of varying lengths into ordines or phrases of specified lengths, with a rest indicating the end of the phrase.[8] Ribera was so certain his theory involving Arab rhythms produced a definitive solution of the cantigas' rhythm that he published a facsimile of the Codex Toledo in which he "corrected" the rhythmic symbols in accordance with his own ideas. This last point especially brought on severe criticism first from Ludwig and later from Anglés.[9]

2. The Anglés Edition

The appearance of Ribera's edition in 1924 motivated Higinio Anglés to undertake his own study of the cantigas. He disagreed with the Arab theories held by Ribera and felt that a rhythmic solution could be found within the traditions of European paleo-

graphy.[10] The monotony and poor prosody which the strict modal transcriptions by Aubry gave to the cantigas was equally troubling for Anglés because he believed that the cantiga melodies had a distinctly Spanish character similar to that of Spanish folk-songs.

Early in his career as a musicologist Anglés had made many transcriptions of songs and ballads sung by peasants and villagers from various regions of Spain. The main feature of these songs was an alternation between duple and triple meter as is seen in Example 1-1, taken from Anglés's own collection. The thirteenth-century scribes of the cantiga manuscripts were, according to Anglés, trying to indicate the melodic and rhythmic fluidity of Spanish traditional music and therefore modern transcribers should not hesitate to move away from strict modal rhythms. This problem is best illustrated by the following examples which compare a modal version of Cantiga 100 as transcribed by Pierre Aubry (Example 1-2) with a duple-meter version given by Anglés (Example 1-3).

In 1924, after studying photographic reproductions of the cantiga manuscripts, Friedrich Ludwig agreed with Anglés's idea that a mixed mode which alternates between patterns of several modes might indeed exist in some cantigas but he did not want to go outside the established modal rhythmic patterns.[11] Anglés then suggested that some cantigas might alternate duple and triple meter and fall outside the modal patterns completely. This would create a melodic and rhythmic fluidity similar to that of Spanish traditional music and would solve many problems of

prosody with the text. Ludwig disagreed, restating his firm opinion that the modal theory was an objective "scientific" solution which had to be applied consistently to both polyphony and monody.[12] However, by 1929 Ludwig had agreed that some cantigas could be transcribed more effectively in duple time and he provided a duple meter version of Cantiga 100. Anglés based his own transcription of this cantiga on Ludwig's example.[13]

In preparing the complete edition of the cantigas Anglés used the three manuscript sources described below. A fourth manuscript, Florence B.N. sign. II 1, 213, contains only the texts and seems to have no relevance to a musical study of this repertoire.[14]

Escorial T.j.1 (E_2)

This source contains 193 cantigas in mensural notation; the miniatures and illuminations are of high artistic value. For each cantiga several or all strophes are provided with music. MS T.j.1 dates from the early part of Alfonso's rule, sometime between 1257 and 1272. The main rhythmic values are longa and brevis.[15]

Escorial j.b.2 (E_1)

Escorial j.b.2 contains 402 cantigas and like T.j.1 has the longa and brevis as the main rhythmic values. This is the best preserved source of the cantigas and it was copied by a scribe named Juan Gonzalez sometime between 1280 and 1283 shortly before the death of Alfonso X. Unlike the older source T.j.1, this manuscript has the music only for the initial refrain, one strophe, and a part of a refrain to indicate a repeat, however it does provide the complete text of each cantiga.[16]

Codex Toledo (To) (Madrid B.N. Mss. 10069)

The Codex Toledo has 128 cantigas in brevis-semibrevis notation without an adjustment of the pliça, coniunctura or the ligatures. For some melodies this source uses the same transposition as T.j.1. Many variant readings and clear differences in rhythmic notation led Anglés to speculate that this manuscript was copied early in the fourteenth century by an inexperienced scribe.[17]

As the basis of his edition Anglés chose Escorial MS j.b.2 as his main source specifically because it contains the largest number of cantigas and because, in his opinion, the mensural notation is clear in spite of some inconsistencies in ligatures.[18] This manuscript does not appear to be a performing copy because only one refrain and one verse are set to music; more likely, it is a presentation copy intended to preserve as many melodies as possible. Nevertheless it would not be hard to use this source for performance once the melodies have been memorized because the text of the refrains is highlighted with red ink.[19]

Anglés admits that he would have preferred to use MS T.j.1 as his principal source because it seems to be the oldest of the cantiga manuscripts and it has the most consistent mensural notation.[20] An advantage of this manuscript is that it provides music for several or all strophes of a cantiga, thereby making it an ideal performance copy, but the major drawback for Anglés seems to have been the incompleteness of this source. This manuscript contains only 193 of the 423 cantigas and therefore it could not form the basis of a single source edition which also provides music for the largest number of cantigas.

The Codex Toledo is rejected by Anglés as a credible source because its scribe has reduced the longa-brevis notation common

to the Escorial codices by half to read brevis-semibrevis without adjusting the note values of the ligatures. Anglés uses the brevis-semibrevis notation of this manuscript to argue that it is a late source probably dating from the fourteenth century.[21] The two Escorial codices generally have identical pitches for the melodies. Nevertheless it is interesting to note that a few cantigas appear a fourth lower in T.j.1, and the Toledo manuscript always follows the transposition from T.j.1. This observation led Anglés to conjecture that the codex Toledo was copied from T.j.1.

In view of many variants between the Toledo and Escorial codices and given the evidence which suggests that Toledo is a late source, it is not hard to understand that Anglés had doubts about its credibility. There is however a distinct possibility which is never mentioned. Both Toledo and T.j.1. could have been copied from an older source which is no longer extant. To support this theory one need only realize that there are ten cantigas which appear as unica in the Codex Toledo.[22] Anglés does mention this point but he draws no conclusions from it because of his determination to reject the credibility of the Codex Toledo. As such he was the first scholar to deny the previously expressed opinions of Valmar and Ribera who both believed that Toledo was the oldest source.

A major problem with the Anglés edition is that the arguments for the interpretation of specific rhythmic symbols are vague. In the third volume of the edition he provides a catalogue of rhythmic patterns and shows in which cantigas the patterns

occur but these charts only refer to his interpretation and they do not help to explain to the reader why a specific transcription was used.[23] Anglés himself claims that he used variants in notation of the same cantiga in the two Escorial manuscripts or variants observed when a refrain is repeated to determine the rhythmic meaning of various symbols.[24] To illustrate his working method a group of variant rhythmic figures from certain cantigas found in both Escorial codices are shown in Table 1-2, together with the interpretation Anglés derives from these symbols. However, Table 1-3 shows symbols which Anglés had to interpret without the possibility of cross-referencing to a melodic repeat or a variant notation in the other codex. He seems to have interpreted the symbols in Table 1-3 by analogy to some symbols found in Table 1-2 but only two of the four symbols in Table 1-3 also appear in Table 1-2. The interpretations for the remaining two figures in Table 1-3 are not explained. Precisely at this point Anglés' line of thought becomes hard to follow because a reader who examines the original rhythmic symbols which Anglés places above his transcriptions will find that the two Escorial codices often have identical notation, and that melodic repeats within one cantiga rarely show variants. It seems that the cross-references, which are vital to Anglés' arguments, are much less useful than the reader is led to believe.

The problems with Anglés' method now become clear. Table 1-2 shows that, for the indicated symbols, only 12 out of 423 cantigas allow a scholar to give any rhythmic interpretation based on cross-references. Table 1-3 then shows that deductions

can be made for only two more cantigas by analogy to symbols from Table 1-2. By its very nature this approach implies that for those cantigas in Table 1-2 the difference in notation represents two versions of the same rhythm and not rhythmic or melodic variants. This point is never considered by Anglés because it would jeopardize his attempt to create a definitive transcription of the cantigas. Using the small amount of evidence just described, Anglés proceeds to transcribe all of the cantigas. It has to be admitted that the transcriptions are musically effective, nevertheless the following two examples will point out some typical inconsistencies.

In Cantigas 2 and 11 he gives different transcriptions for the same ligatura quaternaria cum oppositа proprietate (marked "x" in Examples 1-4 and 1-5). In the case of Cantiga 11 he interprets the rhythm as two eighth notes followed by two quarters, which is also the proper Franconian transcription.[25] He then confuses the reader by suggesting in the critical commentary that an alternative reading of four eighth notes would work in all cases except in the third measure of the second line, where he insists that the Franconian reading must be maintained.[26] He does not explain why he offers the alternative reading nor does he give reasons for insisting on the one exception.

Anglés creates similar confusion when he deals with Cantiga 2. Here the very same ligature is always interpreted as a group of four eighth-notes. The only reason given is that a proper Franconian transcription of the ligature would cause the melody

to "loose all its charm." In this case, as in several others, Anglés provides a folk melody (Example 1-6) which he feels has some similarity with the cantiga under discussion.[27] These similarities are usually vague and they do not help to prove anything about the rhythmic transcription of a specific cantiga.

Anglés claims to resolve many of these inconsistencies in the interpretation of the ligatures with his rhythmic theory based on the alternation of duple and triple meter in Spanish folk-songs. In the critical commentary Anglés makes references to specific folk-songs such as Example 1-6 or he makes descriptive comments such as "a melody of very popular character" for Cantiga 2, "a typical cantiga melody with an undertone of popular song" for Cantiga 11, "a very traditional and very elegant melody" for Cantiga 24 (Example 1-7) and for Cantiga 100, "a typical cantiga melody in a popular vein."[28] Since the alternation of meters was an integral part of Spanish popular music and the cantigas were, according to Anglés, often written in a popular style he found it reasonable to suspect some form of alternating rhythm in the cantigas. He proceeded to formulate a theory based on mixed modes and combinations of modes with non modal duple or triple rhythms. The main points of this theory are as follows:

1. Many cantigas have a modal rhythm but there are some in triple meter which are not strictly modal.
2. Some cantigas have mixed modal rhythms. This seems to be an influence from traditional music.
3. Some melodies are in duple meter. This proves some of Riemann's theories but he was much too rigid in applying them.

4. Other melodies combine duple and triple meter in a manner very common in Spanish popular song.

5. There are several sources for the melodies. Some are inspired by Gregorian chant. Others have their roots in popular songs. There are also new compositions by Alfonso and the troubadours at his court.

6. Groups of more than three notes should not be forced into the time of one quarter note beat.

7. The plica has the value of a real note and is not a melodic ornament. [20]

Table 1-2 will now become useful as an aid in the discussion of these seven conclusions. The shapes of the notes and ligatures are very close to those found in Franconian notation but several differences show that Spanish scribes had developped their own form of transitional notation between square and Franconian forms.[20] Variants in ligatures for the same cantiga in the two Escorial codices (Table 1-2, 88, 175) were considered proof that the ligatures were not related to modal rhythms.[21] Special forms such as double-note figures and the use of two vertical strokes to indicate a ternary value (Table 1-2, 47, 193, 89, 116) show that scribes clearly wanted to distinguish between duple and triple meters. Examples such as those from the Prologue and cantigas 69, 3, 7, 88 and 115 (Table 1-2) convinced Anglés that the plica had a definite value equal to half the main note, and that it should not be considered an ornament but a form of shorthand to speed the copying process.[22]

The high degree of subtlety in the notation led Anglés to develop his theory of mixed modes and alternating rhythms based on his understanding of Spanish folklore. In the critical

commentary for each cantiga he classifies its rhythm according to these theories. The cantigas which have been mentioned as examples (Examples 1-3,4,5,7) have been given the following classification:

no. 100 -duple rhythm.

no. 2 -mixed modal rhythm of first and second modes combined with duple time.

no. 11 -mixed rhythm of second and first modes alternating with duple time.

no.24 -trochaic rhythm of first mode alternating with duple time.[33]

In returning now to the problem of inconsistency in ligature transcription which was raised in a discussion of Examples 1-4 and 1-5 it is now apparent that this matter may be seen in a new light. It seems that adherence to a theory of mixed modes and alternating meters was more important for Anglés than consistency in transcription. Later criticism by Jack Sage and David Wulstan will address this problem.

3. Research by other scholars

After the publication of the Anglés transcriptions in 1943 the philologist Hans Spanke and the musicologist Maurius Schneider, did research to support the theories of Anglés and refute those of Ribera. Spanke made a detailed study of the poetic forms of the cantigas and found that the overwhelming majority had a structure similar to that of a virelai (AbbaA).[34] He then goes on to point out a flaw in Ribera's arguments. In an attempt to show that the Arab zajal is identical to the virelai in metric

structure, Ribera also equated the musical form of the virelai to the zajal. An inversion of logic then takes place as Ribera considers the virelai structures in the cantigas as zajals which must have an Arab melody and hence an Arab rhythm.[25] Spanke traces the development of the virelai to eleventh-century French troubadours and shows that this connection to French and Provençal poets refutes any Arab theory because the troubadours knew Latin poetry but no Arabic literature.[26]

Maurius Schneider did a comparison of melodic types found in Arab, Berber, and Spanish music. He shows in his study that there are many similarities between Angles' cantiga transcriptions and songs from all Spanish provinces. These similarities include the frequent changes in meter which were also used by Anglés.[27] His research led him to conclude that there is very little specific Arab influence in Spanish traditional music and those elements which are common to Spanish and Berber music are generally Mediterranean but not Arab.[28] Arab forms of song have no direct counterparts in Spanish music and to emphasize this point the Arabs used the term al musiqiy al Andaluciya to distinguish Berber and Spanish songs from their own music which had its roots in Persia.[29]

The most detailed criticism of the Anglés edition may be found in Jack Sage's article on the cantigas for the New Grove Dictionary. Sage believes that in comparison with Ribera, Anglés has provided the most reliable transcriptions but he feels that Anglés was wrong to consider the cantiga notation as distinct or more refined than other forms of European monophonic notation.

Furthermore Sage claims that Anglés resorted to subjective criteria when he transcribed the pieces in a system of mixed modes and changing meters reflected in Spanish folksongs.[40]

In order to strengthen his case Sage quotes a list drawn up by Anglés to show the origin of those cantiga melodies which also appear in other sources, and points out that none of these are of Spanish provenance.[41] There are however some problems surrounding Anglés' compilation of this list. Of the eleven cantigas to which Anglés claims to have found the source only three have sources that can be traced.(Table 1-4). The remaining eight cantigas are presumably related to certain Rondeaux from Gennrich's collection but on close examination all of these attributions are dubious at best. Nevertheless the point remains that the three cantigas of traceable provenance are all from non-Spanish sources.[42] In this respect it is also noteworthy, as Sage mentions, that events outside Spain figure prominently in the texts of the cantigas. Nearly 100 of the songs deal with settings in France, Italy, and England. For this reason Sage objects to the many vague references Anglés makes to Spanish folksongs and he refutes Anglés' reliance on rhythmic styles based on Spanish folklore.[43] While Sage does agree that Anglés was correct in discrediting Ribera's transcriptions, he nevertheless feels that Ribera's arguments for the Islamic nature of the music are tempting because Sage, like Ribera, considers the poetic form mainly that of the zajal.[44]

The most recent research into the rhythm of the cantigas has been done by David Wulstan, who is preparing a new edition of

these songs. He does not dispute Anglés' idea that the notation stems from a European scribal tradition and has no link to Arab music; however he takes issue with the way Anglés treats the ligatures because the scribes can be shown to have made recurring errors. His ideas are summarized in the following points.

1. The scribes make regular and identifiable errors and therefore they should not be taken too literally.

2. Some cantigas are in modal rhythm but there are other patterns such as:

   i) modal equivalents such as short recurring patterns

   ii) more complex bar-by-bar patterns which are compounds of those described under i)

   iii) phrase-by-phrase patterns, not necesarilly repeated at once.

3. The patterns identifiable under 2) allow some headway to be made under 1).

4. The scribal practice goes against Van der Werf and his idea of 'declamatory rhythm.' The rhythmic patterns were more complex than is generally imagined.[45]

The remarks about Van der Werf refer to his idea that monophonic chansons of the Troubadour and Trouvère repertoire should be sung in a declamatory rhythm which follows the strong and weak accents of the text.[46] In this sense Wulstan and Anglés agree that the cantigas have a rhythm which is not related to poetic meter. The rhythmic subtleties found in the cantiga manuscripts are far greater than those found in other monophonic chansonniers of the time. Anglés suspected most of the scribes of the Troubadour and Trouvère melodies were literary, with

some knowledge of Gregorian notation but no experience in mensural notation.

All of the criticism which the Anglés edition has received until now has focused on the interpretation of the rhythm but it has not yet been pointed out that the absence of a complete text for each cantiga is a serious shortcoming. Anglés set out to make a "scientific" edition of MS. j.b.2 which followed the original as closely as possible by providing only the music and underlaid text of the opening refrain, the first strophe, and the beginning of the next refrain.[48] The manuscript then gives the texts of all other strophes of a cantiga and a short incipit to indicate repeats of refrains. Unfortunately Anglés, whose major concern was to transcribe the music, did not provide this further text which is crucial to a performer because each cantiga contains a continuous and complete narrative. This lack of a complete text seems to have caused at least one performing ensemble to record several cantigas exactly as they appear in the Anglés edition without repeating a melody for extra strophes and refrains (Atrium Musicae).[49] It is an unnecessary error because two scholarly editions of the cantiga texts are available.

This historical survey of research into the rhythm of the cantigas has shown that the scholars who addressed this issue have based their theories solely on a study of the cantiga manuscripts. In the next chapter I would like to extrapolate a new approach to the problem of rhythmic notation in the cantigas from a study of two other European manuscripts of the Thirteenth Century because such a study will raise two new

issues; scribal knowledge of mensural notation, and the relationship of poetic accents to musical accents in the cantigas.

NOTES TO CHAPTER ONE

1 Higinio Anglés, editor, La musica de las Cantigas de Santa María del Rey Alfonso el Sabio (Barcelona: Biblioteca Central, 1943-1964), three vols. Other publications which include cantigas are William Brandt et al, The Comprehensive Study of Music: Anthology of Music from Plainchant through Gabrielli, (New York: Harper and Row, 1980); Archibald T. Davison and Willi Apel, editors, Historical Anthology of Music, revised edition, (Cambridge Mass: Harvard University Press, 1949); Richard H. Hoppin, editor, Anthology of Medieval Music (New York: W.W. Norton, 1978); Benito G. de LaParra, editor, Versión coral de Sesenta Cantigas de Santa María del Rey Alfonso el Sabio (Madrid: Sociedad Didactico Musical, 1947). All of these editiors adopt the Anglés transcriptions except Davison and Apel who base their versions on the dubious Ribera facsimile.

2 Anglés, vol. II, p. 15-16.

3 Walter Mettmann, editor, Cantigas de Santa María (Coimbra: University of Coimbra, 1959).

4 Pierre Aubry, 'Iter Hispanicum III,' Sammelbande der IMG, IX, (1907-1908), p. 32. For more documentation on the conflict surrounding modal transcriptions and the theory of "Vierhebigkeit" the reader is referred to the following publications: Hugo Riemann, Studien zur Geschichte der Notenschrift (Leipzig: Breitkopf und Härtel, 1878), pp. 216-19; Riemann, Kleines Handbuch der Musikgeschichte (Leipzig: Breitkopf und Härtel, 1908) p. 62; Riemann, 'Die Beck-Aubri'sche modale Interpretation der Trou-

badourmelodien,' Sammelbände der IMG, XI, (1909-1910), p.569; Friedrich Ludwig, 'Zur modalen Interpretation von Melodien des 12. und 13. Jahrhundert,' Zeitschrift der Internationalen Musikgesellschaft, (1909-10), p. 379; Friedrich Ludwig, Repertorium Organorum Recentioris et Motetorum Vetustissimi Stili, vol. I part I, edited by Luther A. Dittmer, (Hildesheim: Georg Olms, 1964, Reprint of 1910 edition), p.55.

5 Aubry, p. 35.

6 Julian Ribera, Music in Ancient Arabia and Spain "La Musica de las Cantigas," translated and abridged by Eleanor Hague and Marion Leffingwell, (Stanford: Stanford University Press, 1929),p.186.

7 Ribera, p.79-80,190-1.

8 Willi Apel, The Notation of Polyphonic Music 900-1600, fifth revised edition with commentary, (Cambridge, Mass: The Mediaeval Academy of America, 1953), p. 222.

9 Anglés, vol. II, p. 25.

10 Anglés, vol. I, p. ix.

11 Anglés, vol. II, p. 4.

12 Ibid.

13 Friedrich Ludwig,"Die geistliche nichtliturgische, weltliche einstimmige und die mehrstimmige Musik des Mittelalters bis zum Anfang des 15. Jahrhunderts," Handbuch der Musikgeschichte, edited by Guido Adler, (Tutzing: Hans Schneider, 1961), reprint of the 1929 edition, p. 212-13.

14 Anglés, vol. II. p. 16.

15 Ibid., p.26-28.

16 Anglés, vol. I, p. 3.

17 Ibid., p. xv.

18 Ibid., p. 3.

19 Ibid.

20 Anglés, vol. II, p. 101.

21 Anglés, vol. I, p. xv.

22 Anglés, vol. II, p. 102.

23 Anglés, vol. III, p. 167-172.

24 Anglés, vol. II, p. 9-10.

25 Apel, p. 313.

26 Anglés, vol. III, p. 246.

27 Ibid., p. 243.

28 Ibid., p. 243, 247, 251, 278.

29 Anglés, vol. II, p. 94-96.

30 Ibid., p. 50.

31 Ibid., p.65, 76.

32 Ibid., p. 62.

33 Anglés, vol. III, p. 242.

34 Hans Spanke, "Die Metrik der Cantigas," in Anglés, vol. III, p. 18.

35 Hans Spanke "La teoría árabe sobre el origen de la lírica romanica a la luz de las ultimas investigaciones," Anuario Musical I, (1946), p. 13.

36 Ibid, p. 11.

37 Marius Schneider, "A propósito del influjo árabe," Anuario Musical I, (1946), p. 43.

38 Ibid, p. 47.

39 Ibid, p. 56.

40 Jack Sage, "Cantiga," The New Grove Dictionary of Music and Musicians, (London: Macmillan, 1980), vol. III, p. 728.

41 Ibid, p. 729.

42 Cantiga 97 does indeed have a melodic outline similar to the refrain from Friedrich Gennrich, Rondeaux Virelais und Balladen (Göttingen: Gesellschaft für Romanische Literatur, 1927), vol. II, p. 220, but it is impossible to find any similarity between cantigas 244, and 316 and any refrain of Gennrich, vol. II p. 279.

43 Sage, p. 728.

44 Ibid.

45 David Wulstan, in a letter to the present writer, dated May 12, 1987.

46 Hendrik Van der Werf, The Extant Troubadour Melodies, (Rochester: Van der Werf, 1984), p. 76; Van der Werf, The Chansons of the Troubadours and Trouvères (Utrecht: Oosthoek, 1972), p. 38-40.

47 Anglés, vol II, p. 97.

48 Ibid., p. 101-2.

49 Alfonso X, Las Cantigas de Santa María, performed by members of Atrium Musicae, (New York: Musical Heritage Society, 1970), no. OR 302.

CHAPTER TWO

NEW ASPECTS OF RESEARCH INTO THE RHYTHM OF THE CANTIGAS

1. The need for a new approach

For a study of the Chansonnier Cangé, which was compiled at approximately the same time as the Escorial codices, the French musicologist Jean Beck developed a technique to study the relationship of poetic meter to musical rhythm, and he also raised the issue of the scribal knowledge about mensural notation.[1] Neither Beck's technique nor his ideas about the scribes have been studied in relation to the cantigas, though Anglés did seek the help of the Romance scholar Hans Spanke for a general study of poetic meter, a study which does not touch on the points discussed by Beck. While it is not within the scope of this thesis to present new transcriptions of all cantigas, this chapter will study a sample of five cantigas using Beck's method and it will also present transcriptions of those five.

2. Scribal knowledge of mensural notation

In a study of music in Galicia, José Lopez-Calo touches briefly on the cantigas to give evidence of the work of church-trained scribes by explaining that it was rare for poets of secular literature to obtain musically notated versions of their poems.[2] To support this claim he points to the repertoire of 510 Cantigas de Amigo representing the work of 88 Galician poets; of these only six poems, all written by Martin Codax, survive with

music. The situation seems to be similar for the poems of the French Troubadours and Trouvères. What is indeed surprising is the fact that the overwhelming majority of Cantigas de Santa María survive with their music, while none of the secular poetry written by Alfonso X during the years that the Escorial codices were compiled survives with music. According to Lopez-Calo this would indicate that whenever a cantiga or a Troubadour song appears with music, a scribe who was trained as a church musician was involved. The church should be seen as the major source of music notation, even in collections of secular poetry.[3] A specific example relevant to this discussion was also mentioned by Jean Beck in his edition of the Chansonnier Cangé. The text scribe of this French manuscript was most likely a cleric who, in copying texts from other sources, carefully removed oaths and changed passages of blasphemy.[4]

As these opinions by Beck and Lopez-Calo show, it is relatively easy to make conjectures about the church affiliations of scribes. It is much harder to prove that a specific scribe had any knowledge of rhythmic notation and this will require the following detailed explanation about scribal practice in both the Manuscrit du Roi and the Chansonnier Cangé. This digression will also help to show how the issue of scribal knowledge about mensural notation relates to a study of the cantigas.

The Manuscrit du Roi is a collection of manuscripts compiled in the years between 1254 and 1270, which includes the Manuscrit de Charles d'Anjou and the Manuscrit du Roi de Navarre.[5] Generally the notation uses only the longa with few ligatures so it is

impossible to determine the rhythm of the chansons; if the scribe knew any mensural notation it would not be unreasonable to find rhythms indicated for songs by poets who were active during the period in which the manuscript was assembled. This, however is not the case. The songs "Amours m'est a cuer entrée" and "Hé! Gilebert" (fol. 81 both by Henri III, Duke of Brabant, who reigned from 1247 to 1261, and the song "Si con l'aigue suffre" by Jordan de Bondel, who was active during the last half of the Thirteenth Century, all appear without any indication of rhythm. These songs are written in the same longa notation as those by poets such as Wil Li Viniers (1190-1245) and "Me Sire Quenes," who died before 1221.[6]

Thus far the evidence suggests that the scribes of the chansons described above either had no knowledge of mensural notation, or was unaware of the rhythm of a particular song, and therefore used a neutral longa notation. The fascinating aspect of this manuscript is that there are a few interpolations by other scribes and these interpolations show rhythmic notation.

The music for "De la pluz douce amour" by Blondiaus, who was active during the middle of the Thirteenth Century was entered by a different scribe and it clearly shows the trochaic rhythm of the first mode with longas, breves, and ligatures with indications of perfection and propriety.[7] The same is true for the song "Amours m'ont si enseigné" by Gios de Digon and the lai "Ki de bons est" by Charles d'Anjou. Both pieces were written by poets active during the middle of the Thirteenth Century and had their music entered later by a scribe who indicated

rhythm using longas, breves and c.o.p. ligatures.[8] These rhythmic indications by later scribes might indicate that specific songs may have been notated by scribes who knew the songs, and this does not seem unreasonable because the poets mentioned thus far were all active during the time in which the manuscript was being copied.

There are however two other entries in the Manuscrit du Roi which raise some concern. "Cancon ferai molt marais" by Gauthier de Dargies, who died shortly after 1236 and "Quant li temps reverdoie" by Gace Brulé, who was born in 1159 and who remained active until 1212 have both been entered in mensural notation by a scribe active around 1260.[9] It is not clear why specifically these two pieces appear with rhythmic notation entered in a foreign hand while many poems by Trouvères of the same time were notated without rhythm by the main scribe of the manuscript. Given this evidence it is not difficult to create a scenario in which the main scribe left the music notation of certain songs to a colleague who knew the rhythm of those pieces.

The Chansonnier Cangé, which was copied during the second half of the Thirteenth Century, most likely before 1272, poses similar problems for research into scribal practice.[10] This manuscript shows much more uniformity in copying than the Manuscrit du Roi because the music of all songs has been entered by one scribe who consistently notated rhythms using longas, breves and c.o.p. ligatures. Some of the songs have even been transposed in comparison to older sources; the skill at transposition and the use of rhythmic notation would, according to Beck, attest the good

musical education of the scribe.[11] Whether the scribe knew the rhythms of the songs, or whether he imposed his own rhythms, is unclear since the songs date anywhere from 20 to 100 years before the compilation of the manuscript. Beck points out that the scribe must have had some familiarity with the poems because, in order to facilitate the reading of the text-note relationship, he often added words which had been omitted by the text scribe.[12] If he knew the poems well enough to be able to complete missing text he might well have known the music but there is as of yet no evidence to support such a theory.

The evidence gathered here refutes the theory Anglés held about the scribes of French manuscripts compiled at the same time as the Escorial codices. He felt that only the scribes of the cantiga manuscripts were trained in mensural notation while the scribes of all other manuscripts of monophonic music were literary scribes who had at best a knowledge of chant notation but not of mensural notation.[13] The study of these two French sources reveals that the problem of notation is not a simple issue of knowledge or ignorance about mensural notation, but that it is a complex problem in which the scribe's knowledge of the rhythm of a particular song, and his ability to compose a rhythm for songs previously notated without rhythm are important factors.

The Escorial codices pose fewer problems when it comes to the issue of scribes and their knowledge of rhythmic notation. The largest manuscript, MS j.b. 2, displays a great deal of uniformity in copying, there are no entries in foreign hands, and the name of the scribe is known. The manuscript itself provides

evidence to show that the scribe was working in an environment in which the cantigas were familiar. A miniature on folio 29 has the King in the center holding a book. On the right side of the picture there are four clerics of whom one holds a book and the one seated closest to the king holds a roll of parchment in his left hand and a feather or other writing implement in his right hand. The two other clerics in this frame could possibly be singers as Anglés suggests.[14] On the left of the picture are four persons in secular dress who could also possibly be singers. At the extreme left and right of this miniature several instrumentalists are depicted.

It is very hard to make judgements on the nature of a scribe's work based on this miniature alone, but help in interpreting this miniature may be found in the other Escorial codex. An illustration on MS T. j.1 folio 4 shows the king holding a copy of the Prologue, and with him there are six people, of whom four hold pieces of parchment. Anglés says they are all singers but some could equally well be scribes.[15] On the next folio (Fol. 5) there is a more elaborate miniature which shows the King dictating to two clerics seated on the floor. At one side there are three secular instrumentalists and on the other side four clerics aid the King with a book.[16]

What all of these miniatures have in common is the depiction of a team effort in compiling the cantiga manuscripts. The illustrations all emphasize the presence of singers and instrumentalists together with the scribes. This makes it very likely that the scribe became aware of the rhythm of a particular piece by

hearing it performed at the court of Alfonso. Since rhythmic notation has been found in all cantiga manuscripts and there are no older sources extant which contain the music to the cantigas in a non-rhythmic notation there is no evidence to suggest that a scribe imposed rhythm on music he had never heard in performance. In this sense the origin of the rhythm of the cantigas is much less vague than the origin of the rhythm in the French manuscripts which were discussed earlier.

3. The relation of poetic meter and tonic accent to musical rhythm in French and Latin sources

As an aid in the transcription of the Trouvère chansons of the Chansonnier Cangé, Beck made a detailed study of poetic meter and accentuation, and the relation of these two elements to the musical rhythm. He shows that Classical Latin poetry has always sacrificed the etymological or tonic accent in favour of metric continuity. He defines poetry of this nature as poésie metrique, which is clearly different from poésie rythmique in which importance is given to the number of syllables in one verse.[17]

Beck studied tropes from the MS Las Huelgas[18] so that he could compare the settings of Latin poetry during the twelfth century with the settings of French chansons of the late twelfth and early thirteenth centuries. In the settings of the Latin tropes, in which the poets strove to imitate the classical metric verse, he found very few conflicts between the tonic accent and the accents of the musical rhythm. Specifically, in the trope Verbum patris hodie (fol. 25) he found that there are only six

conflicts in a group of sixty accents and in the trope Benedicamus Domino Cum cantico (fol. 21) he found only one conflict in a group of 26 accents.[19] This means that in his first example 10 percent of the accents are in conflict with the musical rhythm and that in his second example 3.85 percent are in conflict. It should be pointed out that throughout his study Beck only counted accents in multi-syllable words because only they allow any differentiation between strong and weak syllables. He also avoids counting the final syllable of a rhyme because he noticed that it always fell on a rhythmically emphasized beat.[20]

From this study Beck concluded that he had been too rigid in applying the theory of modal rhythms which admitted only a ternary first, second, or third mode. He found that binary measures of two quarter notes were much more common than the ternary dactylic rhythm usually employed for the third mode. He then reasoned that only theorists and composers of polyphony needed a ternary third mode because it had to be combined with the other modes which were also ternary. Beck points to statements by Medieval theorists to show that there was no unanimity about the binary or ternary value of the longa among the early writers on mensural notation but he neglects to mention that these statements refer only to polyphonic music.[21]

By the end of the twelfth century the tight relation of text accent to musical accent in both the French and Latin repertoires was no longer observed by composers. Beck gives specific examples to show that many conflicts between musical rhythm and tonic

accent exist in the Trouvère chansons of the Chansonnier Cangé, and he concludes that by 1200 musical rhythm and tonic accents in poetry had become completely independent of each other.[22]

Beck illustrates his discussion with the following two examples. In the song Au besoing voit on l'aussi he finds 9 conflicts in a group of 12 accents (75 % are in conflict) and in the song Dame ciz, vostre fins ausis there are 12 conflicts in a group of 29 accents (41 % in conflict).[22] It is immediately evident that the percentage of conflicts is much higher for these French chansons than for the Latin repertoire described earlier, and this supports Beck's theory that the musical rhythm and the tonic accents had become independent in the French chansons.

The study by Beck unfortunately contains one flaw which has to be corrected before the method can be used to study the poetry and and music of the cantigas. Beck compares the tonic accents of the poetry with the musical rhythm after he has transcribed the music into modern notation. It would be more useful if we compare the accents in the poetry with the longas, breves, and ligatures of the original notation and it is in this new way that Beck's method will be used to study the cantigas.

For the cantigas this study will reveal if the notation used by the Spanish scribes could have been intended to follow the accentuation of the text. If however, the musical rhythm is independent of textual accents the notation will have to be transcribed carefully in order to avoid the danger of imposing a preconceived notion such as Anglés's theory of alternating meters or an overly rigid use of modal rhythms when the notation may indicate otherwise.

4. The relation of tonic accent to musical rhythm in the cantigas

There is very little information to help scholars determine the rules which the Gálician-Portuguese poets considered important in writing their verse. The only surviving document which gives any insight is a short treatise found at the end of the Cancioneiro da Biblioteca Nacional copied in the late Fifteenth or early Sixteenth Century. The treatise itself is known as Poética fragmentaria, and dates from the Fourteenth Century. It is a prescriptive didactic work from the time when Galician-Portuguese poetry was already in decline. Most likely, the Poética was modelled on Las Leys d'Amors, a Provençal treatise of 1356, which deals with Troubadour poetry.[24]

From a study of this treatise and from an examination of the Cantigas d'Amigo, linguist José Joaquim Nunes determined that adherence to verse lengths of a predetermined number of syllables was the most important characteristic of Galician poetry.[25] In Beck's terminology Galician verse would be considered rhythmic poetry.

The Poética fragmentaria categorizes poems according to the number of syllables in each verse, and later it will be shown that some of these categories are represented in the cantigas. The categories are as follows:

redondilha menor -a five-syllable verse with the predominant accent on the fifth syllable and secondary accents on the second or third.

heróico quebrado -a six-syllable verse with an accent on the final syllable, and others possible on 2, 3, or 4.

redondilha maior -a seven-syllable verse; it has the same accentuation as the heróico quebrado.

octossílabos -an eight-syllable line with accents on the last syllable and on 2, 3, or 4. (accents on 3, 4, or 5 and 8 for a verse with a feminine ending).

dez sílabos -a ten-syllable verse with accents on 9 or 10 and 5, with secondary accents on 3 or 4.[26]

It should be noted here that the last syllable of a feminine ending is never included in the syllable count by the Galician poets.[27]

To make an effective study of the relationship between the tonic accents and the musical rhythm it is important to avoid the inconclusive statistics which Anglés used to show that the rhythm is independent of the poetic accents. He does show that there is no relation between the number of syllables in a verse and the type of rhythmic modes or combination of meters he uses in transcription but his conclusions remain vague because he does not study the accentuation pattern in each song and he bases his arguments on the rhythms he has imposed through his theory of mixed modes and alternating meters.[28]

For this study the Prologue, and Cantigas 1, 2, 83, and 100 have been chosen because they provide examples of various verse lengths and different rhythms. In each case the first stanza, the only one with music in MS J.b. 2, was transcribed in a diplomatic style so that the original symbols such as longas, breves, liga-

tures and double-note figures could still be distinguished. The text was then underlaid. To make the relationship between the structure of the poem and the structure of the melody easy to perceive the underlay of the text was done in such a way that one line of music corresponds to one verse of the poem.

It has already been pointed out that Galician poetry is rhythmic poetry which does not have a fixed meter, and therefore the only accents which can be studied are the tonic or etymological accents. This means that the study is limited to multi-syllable words because only those words allow one to perceive a difference between strong and weak accents. To enable a comparison between this study and Beck's research on the relationship of tonic accent to musical rhythm the syllables must be counted using Beck's principle; this means omitting rhyme syllables, both masculine and feminine, from the syllable count. Such a method of counting syllables would indeed be appropriate for the cantigas because the Spanish musicians, like their French counterparts studied by Beck, have followed the principle of placing the rhyme syllables on a rhythmically emphasized beat. Example 2-1 shows the Prologue in the diplomatic transcription with the weak and strong syllables marked in the text.

An analysis of the relationship of accents to rhythmic symbols is provided in Table 2-1. It shows the total number of relevant accented syllables (from multi-syllable words) and it shows the number of weak and strong accents. Then for each category of accents, the table shows how many fall on a breve or plicated breve, and how many fall on a longa or the equivalent

double-note figure or ligatures. A conflict in accentuation is defined as a discrepancy between a tonic accent and its corresponding rhythmic symbol; i.e. a weak accent falling on a longa or a strong accent falling on a breve, and the number of conflicts is given as a percentage of the total number of accents which were counted. For the five cantigas in this study the results of these analyses are found in Table 2-1.

A comparison of the percentages of conflicts shows that all cantigas under study have many more conflicts in accentuation than the tropes from the MS Las Huelgas, which Beck considered good examples of a very close relationship between musical rhythm and poetic accents. It is also clear that with the exception of Cantiga 100 all of the percentages of conflict fall within the 41%-75% range given by Beck in his study of the Chansonnier Cangé. This would indicate that for most of the cantigas in this study the rhythm seems to be independent of the tonic accentuation. As an example of statistics which include the rhyme syllables in the count, Table 2-2 shows that, specifically for Cantiga 2, the inclusion of rhyme syllables will considerably lower the percentage of conflicts because the musical rhythm at the end of each phrase corresponds to the tonic accentuation of the rhyme word. The tonic accents for the extra syllables which were counted for Table 2-2 have been placed below rather than above the text in Example 2-3. Only in cantigas where the rhyme syllables are frequently part of multi-syllable words, will the percentage of conflicts be reduced as drastically as in Cantiga 2.

It should also be noted that three of the five cantigas fit

into the patterns mentioned by the Poética fragmentaria. The Prologue is a dez sílabos poem, and Cantigas 2 and 83 both fit the redondilha maior pattern. It is impossible to determine from this sample of five cantigas if, in general, cantigas which fall outside these patterns have a higher or a lower percentage of conflicts than those which conform to the patterns, because Cantiga 1 with a syllable scheme 8 6 8 6 6 8 6 6 8 6 has more conflicts (70.8%) than any other cantiga in this study, while Cantiga 100 with a syllable scheme of 4 4 4 6 8 8 8 8 4 4 4 6 has the least number of conflicts (35.3%).

The premise that the musical rhythm is independent of the accentuation is an important one, but a more detailed examination of Example 2-1 reveals that the statistics do not give the complete picture of the complicated relationship between the poetry and the musical rhythm of the cantigas. In translation the first two verses of the Prologue (Example 2-1) say "Since writing verse is a matter which requires understanding of those who do it..." The notation shows that the important words "Porque," "trobar," "cousa," "entendimento," and "queno," which refer to "Since," "writing verse," "a matter," "understanding," and "those who" respectively, are given rhythmic emphasis by combinations of longas, ligatures, and plicated notes. This emphasis on the meaning of the words is continued in the same manner throughout the poem and the accents marked in Example 2-1 show that in some cases such as the words "cousa," "poren," "queno," "d'aver," "razon," and "dizer" the rhythm of the music conflicts with the tonic accents presumably to create this emphasis. In Cantiga 1

(Example 2-2) the words Sennor' onrrada, (honoured Lady) beeyta, (blessed) sagrada, (sacred) and perlongada (prolonged) are also emphasized, as are the words Muito devemos (We owe much) which open Cantiga 2, (Example 2-3). Again, the accents placed over the syllables help to illustrate that in some cases the tonic accents of the words were sacrificed in favour of a rhythmic emphasis to show their importance in the narrative. Many more examples may be found throughout the entire cantiga repertoire.

The relationship between the text and the music is made even more complicated because the thematic and rhythmic patterns which emphasize the important words are grouped into clear phrases that give a strong character to each cantiga. It is precisely because of this strong character that discrepancies between the tonic accents and the musical rhythm are hardly noticed by the listener.[22]

The complex relationship of music and poetry which has been revealed in this study helps to refute Anglés's theory that the music of the cantigas has its roots in Spanish folklore. The folk-songs which were used by Anglés to develop his theory of alternating meters had a very simple syllabic relationship between music and text. (Examples 1-1, 1-6). As the examples of this study show, the cantigas are never set strictly syllabically and therefore it is unlikely that either the poetry or the music have any connection to the Spanish folk-songs which Anglés used to develop his rhythmic theory. The subtlety of the musical settings seems to indicate that they were made by one or more highly educated musicians at the court of Alfonso. Therefore

there is no reason to use a theory which is based on modern Spanish folklore to transcribe the cantigas, and the notation should speak for itself as much as possible.

5. Transcribing the Cantigas

a) General remarks on the notation

The source which is used for the transcriptions presented in this chapter is the codex Escorial MS j.b. 2 in the facsimile edition prepared by Anglés. This manuscript has a consistent longa-brevis notation and ligatures which have clear qualities of propriety, perfection, and opposita proprietata. Semibreves never appear independently and are only seen in coniuncturae. Another Spanish manuscript which was copied at about the same time as MS j.b. 2, is the codex Las Huelgas, which has many notational similarities with the Cantiga manuscript under consideration.[20] Both Willi Apel, and later Gordon Anderson have interpreted the ligatures of the Las Huelgas manuscript as Franconian, and therefore Franconian readings have been used in the five cantiga transcriptions offered here.[21] Apel points out that even though it was an achievement by Franco de Cologne to recognize the value of the independent semibreve in his treatise Ars Cantus Mensurabilis, the practical sources of the period usually associate its value only with c.o.p. ligatures and coniuncturae.[22]

In the original notation of the Cantigas the breve is the smallest value to receive a single text syllable and it is also the value of the tactus in Franconian notation.[23] Therefore the

quarter note has been chosen as the most appropriate modern equivalent. No attempt has been made to force the rhythms of the cantigas into units of time using modern time signatures, and hence the use of barlines has been avoided. The transcriptions have been divided into lines of music which correspond exactly to the verse lengths of the poems which makes it easier to see the close relationship between the poetry and the melodic and rhythmic shape of each phrase of music. Where necessary, stanzas have been indented to distinguish them from the refrain.

b) Commentary about the transcriptions. (Examples 2-9 to 2-13)

Prologue

The Prologue clearly displays the phrase-by-phrase rhythmic patterns described by David Wulstan. The first and third phrases are identical and the second phrase presents only a minor variant in its last nine beats. Phrases four and five are also only minor variants of each other and together they form a clear contrast with the opening three phrases. The final phrase opens with a three-note rhythmic element from the first phrase followed by a four-note element from the fifth phrase and it ends with a short closing formula on the words s'a de ffazer. The double-note figure over the word poren is read as a plica longa ascendens. Anglés and Anderson have found similar figures in Las Huelgas fol. 3 and 3' but they disagree about the rhythmic interpretation. Example 2-4 shows the facsimile of this Cantiga.

Cantiga 1

As is seen in Example 2-5, some longas in this Cantiga are followed by two vertical strokes. Anglés interpreted these as indicating that the preceeding longa was ternary while all others were binary. The diplomatic transcription (Example 2-2) however, makes it clear that the strokes always fall at the end of a verse or at points of caesura within the verse such as after the word mais on the first line or after the words quer'eu on the second line and this makes it more likely that the strokes serve as breath marks to help a singer emphasize punctuation (caesura) not indicated in the text. The transcription into modern notation shows that it is not necessary to distinguish between the ternary and binary longas because a performer will naturally take the time to breathe at the end of each phrase of music, and in the Cantiga these phrase endings coincide with the endings of the poetic verse.

Cantiga 2

The most difficult aspect of transcription in this Cantiga is the interpretation of the first ligatura binaria. The Franconian reading breve-longa would over-emphasize the conflict between the weak second syllable of the word muito and the two notes this syllable receives in the music; a rather jolted declamation on all other words which have this same ligature would be the result. In the transcription the ligature has been

read as two breves because a similar figure on the word vestidura (Part of a c.o.p. ligature) appears on the word varrões with the clear notation SSB rather than SSL. Here again the reading SSL would give an unnatural accent to the weak second syllable of the word vestidura. It seems that all binaria with the upper note pointing to the left were written this way because of a perceived lack of space on the part of the scribe. (Facsimile Example 2-6).

Cantiga 83

In order to make this Cantiga work in a ternary meter Anglés transcribes the c.o.p. ligature with the words acomendados and coraões as two quarter notes but the transcription given here is equally effective and shows that there is no need to adhere strictly to a ternary rhythm just because the opening notes suggest the rhythm of the first mode. (Facsimile Example 2-7).

Cantiga 100

The subtle sense of balance in the design of this Cantiga is much more clear in this transcription which avoids any reference to meter than in the strict duple meter version given by Anglés. This is best seen in the case of the plicated longas to the words veer, perder, and per (lines 5, 6 and 8 in the transcription) which contrast with the breve-oblique binaria figure for the last syllable of the word entender. This figure takes one beat longer and highlights the first occurrence of the pitch d', the highest

note of the piece. Anglés transcribes all of these as dotted half notes followed by a quarter note. In doing so he loses the subtlety clearly intended by the scribe. Example 2-8 shows the facsimile of this cantiga.

NOTES TO CHAPTER TWO

1 Jean Beck, editor, Le Chansonnier Cangé (Philadelphia: University of Pennsylvania Press, 1927), preface.

2 José Lopez-Calo, La Musica Medieval en Galicia (La Coruña, Fundación Pedro Barrie de La Maza, Conde de Fenosa, 1982), p. 70.

3 Ibid.

4 Beck, Cangé, vol. II, p. 22.

5 Jean and Louise Beck, editors, Le Manuscrit du Roi (Philadelphia: University of Pennsylvania Press, 1938), vol. I, p. ix.

6 Information on the poets in question may be found in J. and L. Beck MS du Roi, vol. II, p. 21 (Henri III Duke of Brabant); p. 114 (Jordan de Bondel); p. 17 (Wil Li Viniers); p. 33 (Me Sire Quenes).

7 Ibid. p. 58.

8 Ibid. p. 82.

9 Hendrik Van der Werf, editor, Trouvères-Melodien (Kassel: Bärenreiter, 1977), vol. I, p. 556, p. 579.

10 Beck, Cangé, vol. I, p. xiii; vol. II, p. 15.

11 Ibid., vol. II, p. 30

12 Ibid. p. 25.

13 Anglés, vol. II, p. 93.

14 Ibid., vol. III, p. 119.

15 Ibid.

16 Ibid.

17 Beck, Cangé, vol. II, p. 37

18 Ibid., p.36-37; Higinio Anglés, editor, El Codex Musical de Las Huelgas (Barcelona: Biblioteca de Catalunya, 1931),

vol. I, p. 113; Gilbert Reaney, editor, Manuscripts of Polyphonic Music, 11th to early 14th centuries (RISM B, iv, 1) (München: Henle, 1966), p. 210.

19 Beck, Cangé, vol. II, p. 41-42.

20 Ibid., p. 63.

21 Ibid., p.44; according to Walter Odington "Longa autem apud priores organistas due tantum habuit tempora, sic in metris," see W. Odington, Summa de Speculatione Musica, edited by F. Hammond (American Institute of Musicology, 1970) p. 127; and Amerus, "Nota quod due breves valent unam longam et quatuor semi-breves valent unam longam," see Amerus, Practica Artis Musice, edited by Cesarino Ruini (American Institute of Musicology, 1977), p. 99; but Beck takes Grocheo out of context because his remark "Istam vero mensuram quidam in duo aequalia dividunt, alii in tria, et sic de aliis usque ad sex," is only a general reference to the possibility of dividing a beat (Tempus) into smaller units but it does not deal specifically with the longa because Grocheo goes on to write "Isti autem mensurae alii ampliorem addiderunt, quam perfectionem appelaverunt. Est autem perfectio mensura ex tribus temporibus constans." See Johannes de Grocheo, De Musica, edited by Ernst Rohloff (Leipzig: Reinecke, 1943), p. 54.

22 Beck, Cangé, vol. II, p. 43.

23 Ibid., p. 57-63.

24 Frede Jensen, The Earliest Portuguese Lyrics (Odense: Odense University Press, 1978), p. 230.

25 José Joaquim Nunes, Cantigas d'Amigo dos Trovadores Galego-Portugueses (Coimbra: Imprensa da Universidade, 1928), vol. I,

p. 409.

26 Ibid., p. 408-410.

27 Ibid.

28 Anglés, vol. III, p. 380.

29 A detailed analysis of the melodic and poetic structure of every cantiga appears with the transcriptions in Anglés, vol. II.

30 Higinio Anglés, editor, El Codex Musical de Las Huelgas (Barcelona: Biblioteca de Catalunya, 1931), vol. III.

31 Apel, p. 308; see also Gordon A. Anderson, The Las Huelgas Manuscript (American Institute of Musicology, 1982), p. xx.

32 Apel, p. 311-312.

33 Ibid., p. 282.

CHAPTER THREE

PERFORMING THE CANTIGAS

A methodology for the study of other performance related issues in the cantigas

The first two chapters of this thesis have concentrated on various problems regarding the rhythm of the cantigas, and this is indeed an important issue to performers because the rhythms which are used have a direct effect on the mood which the performance conveys to the listener. A transcription in a rigid modal rhythm as advocated by Pierre Aubry will create the impression of a dancing song with obvious repetitive accents in the music, and the versions given by Anglés give the ambiance of Spanish folksongs with frequent alternation between duple and triple meters. On the other hand the transcriptions offered in Chapter Two will give performers a rhythmic reading that gives emphasis to important words in the narrative.

Though research into the rhythm of the cantigas is important for the performance of this repertoire, it is unfortunate that scholarly activity has been concentrated entirely on the rhythm at the expense of research into other performance problems such as instrumental accompaniment, antiphonal or responsorial performance, vocal style, and tempo. Scholars of Renaissance or Baroque performance practice have at their disposal treatises, tutors, correspondence, historical instruments and remarks in scores to help them determine many practical aspects of the

performance of a specific vocal or instrumental genre but these specific aids are absent in the area of Medieval monophonic music. Since much of the available evidence is circumstantial, it is hard to establish a methodology for studying performance-practice in this repertoire, hence scholars are hesitant to deal with the issue. Anglés gives no indications at all about possible performance styles for the cantigas and Frank Harrison prefers to limit his discussion of instrumental use in Medieval music to observations about the absence of text in some parts of polyphonic pieces and the implications which these absences may have for instrumental participation in the performance.[1] For evidence of instrumental use in the Troubadour and Trouvère repertoire Ian Parker limits himself to references about instruments in the works of Medieval French poets.[2] Research by Thomas Binkley at the Schola Cantorum Basiliensis represents an innovation because it shows that a study of performances by ensembles of North African traditional music may be useful to performers of monophonic medieval music, and it shows that, in order to deal effectively with problems of performance practice in the cantigas, a methodology based on historical documents has to be expanded to include ethnomusicological research which deals with the modern equivalents of Medieval instruments and studies of monophonic folk-song traditions that use some form of accompaniment.[3]

Our methodology consists of bringing to bear on the cantigas all the relevant direct and indirect evidence which we have at our disposal namely, iconographical evidence, Arab and European

treatises, ethnomusicological studies, recorded cantiga performances by twentieth-century artists, and studies of liturgical history. A discussion of this evidence will give insight into problems of instrumentation, accompaniment style, vocal style, antiphonal performance, tempo, and the presumed liturgical use of the cantigas. Though much research has been done on the sources which will be examined here, it is a sad comment on the isolation that exists between musicologists and performers that this material has not been brought into the context of a comprehensive discussion about the performance practice problems in the cantigas. This chapter will attempt to correct such shortcomings.

1. The types of instruments

Every tenth cantiga in MS j.b. 2 is a Cantiga de Loor (Song of Praise to the Virgin) which is preceeded by a miniature depicting one or two musicians playing instruments. Anglés argues that these depictions are no more than a catalogue of instruments and points out that there is no musical criterion for placing a specific picture with a certain cantiga. Furthermore there are no references in the texts that relate in any way to the instruments depicted in the miniatures, and therefore he suggests that the miniatures should not be used to determine the instrumentation of a specific cantiga.[4] As a catalogue, the miniatures nevertheless have great value. The list below shows the categories of instruments and the cantigas to which the miniatures are attached.[5]

Bowed strings:	fidulas or bowed vihuelas (cantigas no. 10, 20, 100)
	rebec or rebab (no. 110)
Plucked strings:	citerns or guitars (no. 10, 150)
	mandolas (no. 20, 150)
	lutes (no. 30, 170)
	plucked vihuelas (no. 120, 130, 140)
	plucked rebec (no. 90)
	psalteries or zithers (no. 40, 50, 70, 80, 290)
	harps (no. 380)
Winds:	shawms (no. 300, 310, 330, 390)
	albogón or double shawm (no. 220, 360)
	bladder pipes (no. 230, 250)
	pipes or recorders (no. 340, 370)
	transverse flutes (no. 240)
	trumpets (no. 320)
	horns or trombas (no. 270)
	bagpipes (no. 260, 280, 350)
	portative organ (no. 200)
Percussion:	drums and tabors (no. 300, 370)
	clappers or castanets (no. 330)
	cymbals (no. 190)
	chime bells (no. 180, 400)
Mechanical instruments:	symphonia or organistrum (no. 160)

There are several larger illustrations in the cantiga manuscripts which actually show instrumentalists together with scribes in the process of compiling the manuscripts. Two of these pictures, T.j.1 folio 5, and j.b. 2 folio 29, have already been mentioned in the previous chapter, and the instruments shown are from the string families, both bowed and plucked. A third relevant illustration (T.j. 1 folio 1) is unfortunately in poor condition, but Jack Sage describes it as showing instrumentalists with a bowed fidula, a shawm, and three psalteries. Four dancers are also present in this illustration.[6]

The presentation of a catalogue of musical instruments seems to be a tradition in Spain during the late Medieval period and it was not limited to illustrations in manuscripts. José Lopez-Calo

shows that beginning around the year 1100 there is a distinct Spanish tradition of depicting in sculpture the figures of the 24 Elders of the Church holding or playing musical instruments. Such sculptures would be part of a Biblical scene found on church porticos.[7] The Portico de la Gloria of the church of Santiago de Compostela is particularly renowned because the master sculptor, known only as Mateo, achieved an unprecedented degree of realism both in the creation of the human figures representing the Elders and in the accurate detail of the musical instruments they are holding. It appears that they are tuning them and passing a note from one player to the next one.[8] The instruments in this sculpture are as follows:[9]

14 fidulas or vihuelas
2 harps
1 vertical psaltery or zither plucked with one hand
1 horizontal zither played with two hands each holding a plectrum.
1 organistrum requiring two players

In two other churches whose portico sculptures may have been based on the Portico de la Gloria a double flute or double shawm also appears.[10]

In Chapter 17 of the first book of the Codex Calixtinus a Latin description is given of pilgrims and worshipers who arrive for the Vigil at the cathedral of Santiago de Compostela, playing zithers, lyres, drums, flutes, recorders, trumpets, harps, viols, and an organistrum. There is also mention of singing accompanied by zithers and mention of conversations and songs in several languages including German, English and Greek.[11] It is very likely

that the depiction of instruments on the Portico de la Gloria was inspired by a scene such as the one just described.

A similar scene of popular devotion may have been the inspiration for Juan Ruiz, Archpriest of Hita (ordained in 1312, died in 1353). In the large poetic work Libro de Buen Amor Ruiz describes a religious procession of laymen, clerics, priests, nuns and musicians playing instruments from the following categories:[12]

Bowed strings	:	bowed vihuela
		rebec
Plucked strings:		vihuela plucked with a quil
		citola - a lyre with a wooden soundbox
		rota - member of the lyre family
		Moorish and Spanish guitars
		psaltery
		medio canón and canón entero - plucked zithers of Arab origin
		harp
Winds	:	ajabeba - a flute
		albogón and albogues - double shawms
		portative organ
Mechanical instruments	:	zanfoña - an organistrum

The similarities which exist between all of these lists is remarkable, considering that they span a time of about two hundred years from 1150 to 1350, and they deal with places as far apart as Santiago de Compostela in Galicia, and the southern city of Seville, where the cantiga manuscripts were copied. This indicates that the miniatures of the cantiga manuscripts depict instruments commonly known to musicians from several regions of Spain and it seems likely that some forms of these instruments were known throughout the country.

Performers who would like to draw upon these lists and catalogues for instruments which can be used to accompany cantigas are faced with the lack of good historical instruments on which to base copies for use in performance. Fortunately the performer who wants to approximate the timbre of the instruments which may have accompanied the cantigas can turn to modern instruments used in traditional music of the Iberian Peninsula and North Africa. In a study of traditional instruments in Portugal, Ernersto Veiga de Oliveira shows that the modern descendants of the citola, the vihuela in various sizes and shapes, guitars, mandolas and lutes are still used in popular music in Portugal and Spain. The only instrument which seems to have disappeared completely is the zanfoña or organistrum. The last historical examples date from the eighteenth century and have been preserved in museum collections.[13]

Several instruments which are no longer found in Spain are still used in the traditional music of North Africa. The zither refered to as canón in Spain originated in North Africa where it is known as ganun. Ensembles in Morocco, Algeria and Tunisia still use this instrument for performances of their traditional music. The same is true for the rebec and a fretless lute known as laúd in Iberian sources, which has the Arabic name ud.[14]

2. Other aspects of performance

The previous section dealt with the main historical document relevant to the cantigas, the manuscript MS j.b.2 and the content of its miniatures depicting musical instruments. This section will deal mainly with medieval treatises on music and ethnomusicological studies which deal with the monophonic repertoire of the Mediterranean area, with the purpose of gaining insight into problems of accompaniment style, ensemble size, vocal style, and tempo. Taken by themselves these treatises and studies will only lead to certain conjectures about the style of the cantiga performances, but there are a few documents which allow a connection to be established between Arab practice and the musicians at the court of Alfonso X. They have been studied in detail but have never yet been brought into a discussion of performance practice as it relates to the cantigas.

Although there are many problems with Ribera's theories of rhythm in the cantigas his research into Arab music is very useful for a study of performance practice. One of the documents he describes is Madrid Biblioteca Nacional MS 13090 which is a pay list for the year 1294 of the court of Sancho IV (the son of Alfonso X). It mentions among the musicians employed at court eight minstrels of Moorish origin and one Moorish dancer. Of these eight players one is specifically mentioned as a trumpet player and one as a piper.[15] A similar document for the year 1293 is refered to by Sage as mentioning 27 salaried musicians of whom 13 were Moors and one was Jewish.[16]

We will never know exactly how the Arab musicians and their Spanish counterparts performed their music and it is also impossible to determine if there were differences in performance style between the Spanish and Arab minstrels but through a study of Arab treatises on music it is possible to gain some insight into the the knowledge an educated Arab musician of the time was expected to have. At least one copy of the Treatise on Music by the Arab theorist Al Farabi was made in Cordoba during the Moorish occupation of that city. After the Spanish reconquest this document was placed in the library of the Escorial where it was registered as Escorial MS 906.[17] This makes it likely that the teachings of Al Farabi were known to some musicians in medieval Spain.

Al Farabi (872-950) wrote an important treatise on music, which covered the physical properties of sound, important aspects of composition, and a description of musical instruments used by the Arab musicians of his time. For a study of performance practice Al Farabi's examples of composition are of the greatest value. Using a system of letters to represent finger positions on the lute he shows how the mode of a piece can be established by combining a series of notes from its basic scale with frequent returns to the tonic (Example 3-1). These devices may be used both in preludes and postludes. Also useful is his suggestion that a prelude may be entirely vocal. The vocalise would then involve the ornamentation of the tonic in a style similar to that outlined in the examples for lute. The prelude may also consist of the opening notes of the song presented at several different

pitch levels, usually the tonic, the fifth and the octave.[19] The treatise by Al Farabi is part of a tradition of Arabic music treatises started by Al Kindi (died in 873) and continued by Abd-Allah ibn Sina (Avicenne) (980-1073) and Safiyu d-Din who died in 1293. All of these writers express essentially the same ideas on composition and the content of preludes and postludes.[19]

The twelfth-century Arab historian Ibn Bassam claims that the Muwashshah, which was a vocal form developed in Muslim Spain around the Tenth Century, had spread to all parts of the Arab world after the Muslims were expelled from the Iberian Peninsula. Ethnomusicological research into the performances of Muwashshah in Northern Africa reveals that poems and the music which form this repertoire have been transmitted orally from one generation to another, and the musicians claim that the tradition does indeed reach back to Muslim Spain or al-andalus as it is known in Arabic.[20] The music is performed by a small chorus of men and women and a few instrumental accompanists. The chorus may alternate with a soloist, women may sing the lines of poetry antiphonally with the men or each section (men or women) will sing a phrase which is then answered by the whole group. Each performance is started by a short instrumental prelude usually consisting of the opening line of music. The Ud (lute), kaman (bowed string instrument), daff (tambourine) and tablah (drum) are the instruments used most frequently to accompany the singers.[21]

The connections between Arab sources and Spain in themselves, however, do not prove that the music of the cantigas was

performed in a style similar to that of the Muwashshah. Although Thomas Binkley feels that there may be a connection, his own research into Arab performance styles and their application to the cantigas and other forms of monophonic song is not due to a belief that Arab forms are the direct historical models for the Medieval secular music of Europe; his interest stems more from a belief that the Arab forms such as the Muwashshah and the Nuba cycles have a narrative function similar to that of the cantigas.[22] The research he presents focuses on functional parallels between present-day Arab forms and performance techniques for early European secular song. Performance techniques used in other European traditions are not discussed, even though they may present valuable alternatives to an Arab performance style.

There are references to instruments and accompanied singing in French and German poetry of the twelfth and thirteenth centuries. These include a short catalogue from the Roman de Brut by Wace (c. 1155) mentioning vielles, a rota, harps, panflutes, lyres, and an organistrum as well specific references to accompanied song from the Roman de la Violette and the Wigaloise by Wirnt von Gravenbaere.[23] The following quote from the Roman de la Rose is interesting because it mentions a group of only two performers and provides an alternative to the seven-to-ten-member Muwashshah ensembles discussed at length by Binkley:[24]

> "....car el a chantée
> Avoec Jouglet en la viele
> Ceste chançonete novele" [25]

Though European theorists are much less specific in their references to instruments than their Arab counterparts, Grocheo,

Lambertus, and Elias of Salomon all suggest that a vielle player should be able to accompany a singer.[26] Grocheo also mentions that a vielle player usually plays a neupma or coda after a cantus coronatus; this suggests an improvised postlude.[27] Jerome of Moravia deals specifically with tunings for the rubeba (rebec) and the vielle but he gives no instructions for vocal accompaniment.[28]

Research into European folk-music traditions has also provided insight into performance styles which are different from those of North Africa. Good examples of short preludes which serve only to establish a a mode or scale, without being motivically or rhythmically related to the following song or dance can be found in a Galician collection of folk-music compiled early this century.[29] These preludes were played on a bagpipe with two drones, the lower drone always sounding the tonic, and the higher one sounding the fifth degree at the interval of a twelfth above the lower drone. Because this collection is very rare, several of these preludes are shown in Example 3-2.

Another example of a prelude style, this time directly related to a song, is presented by Christian Ahrens, who discusses the use of the Basque alboka. This double shawm is very similar to the albogues which appears in the iconographical material discussed earlier. In the prelude a drone representing the tonic is played whenever the fifth note of the scale is sounded. In accompaniment the alboka player follows the melody of the singer closely, the only cases of heterophony being some

short grace notes and the occasional drone at the tonic. It is noteworthy that this example is not only available in the literature, but that it has been recorded as well.[30]

An example of accompaniment for the recitation of an epic poem or a narrative song may be found in some Islamic villages in Albania, where musicians make use of a five-string long-neck lute known as the sharki. The prelude of a song consists of either an instrumental rendition of one strophe or a dance-like ritornello which is also played after each strophe. The strophes are usually accompanied by a drone on the tonic. On festive occasions the epic songs are performed in alternating fashion between two singers, one of whom plays a sharki, while the other plays the citeli, a small two-string lute.[31]

The research discussed until now has concentrated on using one or more instruments to accompany singing, and this should provide ideas for performers who would like to approach the cantigas in this way, but one option which is notably absent from all research is the possibility of unaccompanied performance. It seems that the depiction of instruments in the cantiga manuscripts has obliged performers to seek ways of using instruments but it has obscured the possibility of unaccompanied vocal renditions of the cantigas. There is no reason why a group of singers should not be able to create a completely satisfying performance by using the responsorial or antiphonal techniques commonly applied to Gregorian chant. References to such techniques appear as early as the year 1000 in the Tractus of St. Gall, and the use of responsorial and antiphonal singing is

documented in tropes for Christmas and Easter.[22] The most specific instructions for the roles of chorus and cantors in every part of one liturgical service has been documented in The Mass of St. James of Compostela and it proves that worshippers were exposed to various forms of antiphonal and responsorial singing when they attended Mass at the cathedral in Compostela.[23] It is likely that such techniques were also used in other churches and the musicians who performed the cantigas could thus have been exposed to them both from the Church and from Arab ensembles. Either way, the cantigas lend themselves well to antiphonal or responsorial singing because most of them have a clear division into strophes and refrains. The absence of such a division in the case of two cantigas studied in the previous chapter (Prologue, Cantiga 1) seems to suggest that these two songs require a solo performance.

The type of voice which would have been used in the cantigas is impossible to determine because the ambitus is about one octave. Specific ranges for the cantigas studied in Chapter Two are given in Table 3-1. Since there is no way of establishing a pitch standard the only conclusion is that the cantigas may have been sung by singers of all ranges. Anglés gives iconographical evidence to show that women as well as men could have participated in the performances.[24]

Jerome of Moravia discusses at length the use of ornaments such as vibrato (reverberatio) and flourishes or embellishments (flos harmonicus) in singing Gregorian chant, but they could easily be applied to the cantigas because they are very similar

to the Spanish vocal ornaments known today.[25] Moravia also gives insight into the possible meaning of the short vertical strokes which appear in Cantiga 1 (Example 2-2) to mark the ends of a phrase or indicate a caesura. He points out that a short breath is sometimes necessary to mark an ending, and it seems likely that it was the intention of the scribe to indicate these breathing places.[26]

The question of breathing brings with it the related problem of tempo. Tempo is a difficult issue in medieval monophonic music because the theorists deal mainly with tempo and tactus in relation to polyphony. Grocheo, in his discussion of the cantus coronatus mentions "ex omnibus longis et perfectis efficitur" which the English musicologist John Stevens interprets to mean that the tactus is a perfect long or an equivalent ligature; his arguments are based on Grocheo's references to two songs which contain both longas and equivalent ligatures.[27] If the longa receives the tactus and the breve is the smallest unit to receive a syllable of text (as was discussed in the previous chapter), the tempo indication which Besseler gives for Franconian motets (M.M. 44 for the longa) may be applied to the cantigas.[28] Though Willi Apel clearly esablished that tactus for Franconian motets was the breve and not the longa, the tempo he suggests (M.M. 120 for the breve which equals M.M. 40 for the longa) is only slightly slower than that suggested by Besseler.[29]

3. Recordings as a guide to performance style

The unaccompanied performance of strophic narrative songs occurs in some forms of folkloristic music of the Iberian Peninsula. The Antologia del Folklore Musical de España gives two examples of religious songs which are performed without instruments.[40] In one case a romance for the Virgin is given a solo rendition by a male singer, and in the other example a song for Easter is performed by a group of women. Both of these songs are only one or two strophes long and were performed without responsorial or antiphonal singing. The religious ballad Manhanina de San João from Portugal has been recorded in an unaccompanied rendition by a baritone and a tenor who alternate verses.[41]

The Christmas song "Navideña" from Avila provides an interesting example for the organization of a long strophic song as performed by a chorus of male and female voices. The formal structure of this song may be described as follows:

A_1 A_2 Ref_A A_3 Ref_A

B_1 Ref_B B_2 Ref_B

A_4 Ref_A A_5 Ref_A

Section B presents musical material which is different from that of section A and this is also reflected in the performance technique. In section A the stanzas A_3 and A_5 are sung by a female soloist while the other stanzas and refrains are sung by the full chorus. In section B the alteration style changes from responsorial to antiphonal, as a male chorus sings B_1 and a

female chorus sings B_2. Here too the refrains are sung by the full chorus. Though this song is accompanied, the changes in texture which are caused by the different forms of alternation would make an unaccompanied performance equally effective.[42]

Several ensembles have made recordings of cantigas, and a study of these recordings reveals interesting aspects and problems concerning performance style. For this study the following recordings were consulted:[43]

Atrium Musicae - Madrid, directed by José-Luis Ochoa de Olza

Studio der Fruhen Musik, directed by Thomas Binkley

New York Consort for Poetry and Music

Medieval Ensemble of the Schola Cantorum Basiliensis, directed by Thomas Binkley

Clemencic Consort

Mary Criswick and the Ensemble Euterpe

Grupo Universitario de Camara de Compostela, directed by Carlos Villanueva

It is clear that the notion of an unaccompanied performance is not taken very seriously by the performers who made these recordings: of the 55 cantigas only 4 were sung without instruments. They have been listed in Table 3-2. All other renditions involved some use of instruments.

The performers seem to have all been influenced by the depictions of instruments from the cantiga manuscript as they have all chosen to use modern equivalents of those instruments. The instruments are used to double the melody or to provide

drones at the tonic, and sometimes the fifth or the octave. The larger ensembles, Clemencic and the Schola Cantorum, seem to have been clearly influenced by performances of the North African Nuba cycles such as those recorded by the Moroccan Ensemble of Fez.[44] Like their Moroccan counterparts, Clemencic and the Schola Cantorum open most of their cantigas with improvised passages similar to those described in the Arab treatises or the studies of Muwashsha performances which were discussed earlier. Passages of heterophonous improvising as a form of accompaniment are also frequent in all recordings.

Though it can never be known precisely how each cantiga was performed at the court of Alfonso, it is nevertheless clear that most of the ensembles who have recorded cantigas have chosen to combine evidence from the cantiga manuscripts with research into folkloristic practices, mainly from North Africa and Spain, in such a way that it would be very difficult to prove at least from circumstantial evidence, that their use of the instruments was inaccurate from a historical perspective. The only exception to this observation should be made for the renditions of Cantigas 10 and 166 by the New York Consort for Poetry and Music. Though they emphasize the narrative quality of each cantiga by setting them for a solo singer with lute accompaniment, the character of the accompaniment is clearly unstylistic because the lutenist harmonizes the pieces like an English lute-song of the Renaissance period, with identifiable modal chord progressions.

In the recordings a listener is exposed to groups of different sizes. They range from solo singers with one or two

instruments (New York Consort, Mary Criswick, Atrium Musicae-Prologue, Clemencic-Prologue, Studio-Cantigas 49, 103, Grupo Universitario-Cantiga 11), continuous use of a full chorus with accompaniment (Studio-Cantigas 184, 253) and simple alteration of strophes between two singers (Clemencic-Cantigas 7, 79) to more elaborate forms of responsorial singing which involve a soloist for the strophes and a chorus for the refrains (Clemencic-Cantigas 2, 159, Grupo Universitario-Cantiga 176, Schola Cantorum, all renditions). Antiphonal settings were not found in any of the recordings.

With the exception of the Schola Cantorum and Criswick renditions the performances generally follow the rhythms indicated by Anglés in his edition. Criswick interprets the rhythm of Cantiga 1 as a pattern of the first rhythmic mode with an anacrusis, while Anglés indicates a duple rhythm in 4/4 meter. In her performance of the second cantiga from the Fiestas de Jesucristo (Anglés-Appendix no. 2) she reads every ligatura quaternaria as a group of four eighth-notes, rather than the four quarter-notes given by Anglés, but follows Anglés for all other rhythms. In the Grupo Universitario version of Cantiga 176 the first quaternaria is consistently given its proper Franconian reading of two eighth-notes and two quarter-notes rather than the four eight-notes given by Anglés, and all coniuncturae are read as two eighth-notes and a quarter note eventhough Anglés writes some of them as triplets.

Thomas Binkley and the ensemble of the Schola Cantorum are the most adventurous in dealing with rhythm. Only in their

rendition of Cantiga 100 do they follow Anglés exactly. In Cantiga 181 they reduce to eighth-notes all binary ligatures which Anglés reads as two quarter-notes. The ensemble gives an isochronous reading for Cantiga 389, which completely ignores both the Anglés version and the rhythmic symbols indicated in the Escorial codices.

An even more drastic approach is taken with Cantiga 195. In order to maintain interest in this narrative of 21 strophes, Binkley divides the work as follows:[6]

Prelude-Arab style of improvisation.

Strophes 1, 2, 3 in 4/4 meter

" 4, 5, 6 - 3/4 meter

" 7, 8, 9 - 4/4 meter

Instrumental interlude 1

Strophes 10, 11, 12 - 8/4 meter

" 13, 14, 15 - 5/4 meter

" 16, 17, 18 - 4/4 meter

Instrumental interlude 2

Strophes 19, 20, 21 - 6/8 meter

For each group of three strophes a different soloist sings the stanzas while the chorus responds with the refrain. The rhythms which are used bear no resemblance either to the original notation or to the rhythms suggested by Anglés. Binkley does not state why he chose to perform this cantiga in this manner, but it has to be admitted that he has found an effective way of main-

taining the listener's interest through a performance that lasts almost 27 minutes. In the recordings with the Schola Cantorum and the Studio der Frühen Musik, Binkley shows that a certain amount of experimentation is indeed necessary before an effective performing solution may be found for the cantigas. Though Binkley had come to the conclusion that Cantigas 184 and 253 (Studio der Frühen Musik) needed instrumental interludes, he essentially maintained the rhythms of Anglés and he used a full chorus for the entire performance. This made the renditions slightly monotonous though the performances took less than half the time of his later rendition of Cantiga 195 where he changed the rhythms and introduced responsorial singing.

Experimentation is just as necessary for obtaining a suitable tempo as it is for finding the most effective form of responsorial singing. The range of tempi in the recordings shows that the indications M.M. 40-44 (for the longa perfecta) suggested by Apel and Besseler should not be applied too rigidly because they were intended for polyphony rather than monophony; the tempo should be selected to suit each individual cantiga. Generally the ensembles have chosen tempi between M.M. 40 and M.M. 60 for the perfect longa. Cantigas which are melismatic benefit from much higher tempi as is seen in the case of Cantiga 260 (Schola Cantorum) which is given an effective rendition at M.M. 112. On the other hand, the performance of Cantiga 40 (Atrium) sung at M.M. 75 for the breve, which equals M.M. 25 for the perfect longa, is obviously too slow because the singers are forced to break the phrases unmusically in order to breathe. Since very few

cantigas have been recorded by more than one group, the tempi of only three cantigas may be compared in different performances. For the Prologue (Clemencic M.M. 44, Atrium M.M. 40) and Cantiga 1 (Atrium M.M. 60, Criswick M.M. 48) the differences stay within the M.M. 40-60 range commonly used in the recordings. A faster tempo is preferred for Cantiga 100, where the tactus is an imperfect longa (Schola Cantorum M.M. 80, Clemencic M.M. 63).

4. Considerations for future research: The liturgical usage of the Cantigas

All of the research which has been discussed in this thesis has focussed on very specific areas such as rhythm and details of performance style. The importance of the cantigas as narratives has become very clear from the study of rhythm presented in the second chapter, and from the work which performers in general, and Thomas Binkley in particular, have done to find ways of maintaining the attention of an audience during the rendition of a long and complicated poem. Not one ensemble however, has ventured to find a proper performance context for the cantigas, because they either limit themselves to presenting a complete recording of cantigas, or they place a few cantigas on a record which includes other Medieval music. Both of these procedures can probably be defended on esthetic and even commercial grounds but they avoid an interesting issue which is raised by some evidence which has been documented in the past but never placed in a context which could be useful for performers.

Documents from medieval Spain show that it was a constant struggle for bishops and cardinals to prevent the active participation of unordained men and women in celebration of the Divine Office. Ordonances such as those from Cardinal Gil Torres for the church of Segovia (1247), and those from the synod at Cuéllar (1325) attest a conflict between the bishops and the parish priests which frequently allowed under-age boys to sing in their choirs, and who allowed lay persons to assist at Mass.[46] A decree from the Council of Valladolid (1322) was even more explicit, in that it banned from the church the songs and instrumental pieces which Jewish and Moorish musicians performed during Vigils.[47]

In spite of these objections there seems to have been an attempt by poet-priests such as Berceo and Juan Ruiz to provide material which would help their congregations relate more directly to religious celebrations. Berceo wrote a series of three hymns which are Spanish paraphrases of the Latin hymns Veni Creator Spiritus, Ave Maris Stella and Christe, qui lux es et dies. Ruiz included a similar Spanish paraphrase of the Ave Maria in his epic Libro de Buen Amor. Both poets also wrote Loores (poems of praise to the Virgin) and Berceo wrote a series of Marian miracle poems.[48]

There is also evidence that in many Spanish churches vernacular religious drama was a common part of the Mass on feast days such as Christmas and Easter. There are specific descriptions of services at the cathedral of Toledo, which included a Sybil play for Matins on Christmas Eve, a pastoral

play for the Mass of Christmas Day, and a pastoral play for Christmas Lauds. All of these inserts were in Spanish, and involved the use of costumes, song and dance. Some of the texts, and directions for staging and costuming are still extant but the music for these plays has been lost.[49]

Cantigas have also been mentioned in the context of the Mass. Anglés briefly describes Escorial MS III, x, 3, which is a document entitled Coronación de Reyes y ceremonias que en ella se guardan. It is a chronicle by Archbishop Ramón of Toledo, who describes the coronation of Alfonso VIII (1158-1214). According to Ramón the ceremony included the Kyrie, Gloria, prayer, epistle reading and Alleluia, and he specifically mentions that some young ladies sang a cantiga after the Alleluia. Anglés then points out that a nearby illustration in the manuscript indeed shows five ladies, two of whom sing while holding a sheet of parchment, one plays a vihuela, and two others play cymbals.[50]

There is no way of establishing exactly how the cantigas were used during the lifetime of Alfonso X; they may have been used at court, in church or both. It is however quite clear that Alfonso intended them to be used in church during the Fiestas de Santa Maria, because he includes a special paragraph to that effect in his testament of 1284.[51] The testament also states that the books of cantigas are to be kept at the church of Seville, where he is to be buried.

The first twelve folios of MS j.b.2 indeed contain specific cantigas for the Marian feasts but these show no indications as to where they might have been placed in the liturgy. The clue to

the liturgical use comes from the Codex Toledo, which includes some of these same melodies.[52] Margin notes specifically indicate that the cantiga Des quando Deus sa madre aos ceos levou (Anglés, Appendix I no. 9) was intended to be sung at the Vigil of Mary, and the following cantiga Beeita es Maria filla madre e criada (Anglés, App. I no. 10) was intended for the processon on the following feast day (Assumption of Mary, August 15). There is also an indication that the cantiga Aver non poderia lagrimas que chorasse (Anglés, App. II no. 7) was intended for the feast of Palm Sunday.[53]

The state of research just described indicates that it may well be possible to perform cantigas in a liturgical context. Before this can be done however, an attempt must be made to find the music and texts which may have been used in the Marian liturgies of Toledo and Seville in the Thirteenth Centuries. In the case of liturgies at Toledo there is the added dimension of considering the relation of the cantigas with the Mozarabic liturgy which was allowed to be used at the Toledo Cathedral long after it had been banned from other Spanish cities. More research will be required before it is clear if the Mozarabic liturgy books known as Cantorale A and Cantorale B of Toledo Cathedral are of any value to research dealing with the liturgical use of the cantigas.[54] Such research would not only aid performers in their quest to place the cantigas in their proper musical context, but it would also be important to the study of liturgical history because it will document how an existing rite was amended for local use with inserts in the vernacular.

Conclusion

To conclude this study on rhythm and performance style in the cantigas, I would like to propose one solution for the performance of Cantigas 1 and 2 in a concert setting. For these cantigas to be placed in their intended musical environment, they should, at least according to our study, be presented in conjunction with the complete performance of a Gregorian Mass. The search for an appropriate Mass is facilitated by by the text of Cantiga 2. It recounts how the virgin-martyr St. Lucy announced to Archbishop St. Alfonso of Toledo that the Virgin Mary would give him an alb if he promissed to dedicate his life to her.[55] The Archbishop obliges and, mysteriously, a beautiful alb appears around his shoulders. Because of the references to St. Lucy, the music of the Missa Santa Lucia,Virginis et Martyris is a good choice; the chants for this Mass may be found in the Liber Usualis.[56]

The narrative quality of Cantiga 2 seems to indicate that it should be placed outside the Mass, and therefore it should be used as a processional before the Introit. Cantiga 1 is a Cantiga de Loor or song of praise to the Virgin which can be interpolated into the liturgy, and should be sung after the Alleluia. A group of six singers, soprano soloist, baritone soloist, and a chorus of two women and two men should perform Cantiga 2; Cantiga 1 should be sung by a soprano soloist. A male chorus of not more than ten voices, five tenors and five basses, should sing the chants of the Mass. Table 3-3 indicates how the refrains and stanzas of Cantiga 2 should be divided between the soloists and

chorus. For both cantigas I recommend unaccompanied renditions because the use of instruments might detract the listener's attention from the texts. Cantiga 2 seems to work best at a tempo of about M.M. 54, while a slower tempo between M.M. 42-44 appears more appropriate for Cantiga 1, but neither of these tempi should be applied rigidly; ample time should be allowed for breathing and care must be taken to avoid any sensation of metrically accented beats.

NOTES TO CHAPTER THREE

1 Frank Ll. Harrison, "Tradition and innovation in instrumental usage 1100-1450," Aspects of Medieval and Renaissance Music , edited by Jan La Rue (New York: Pendragon Press, 1978), p. 320.

2 Ian Parker, "The performance of troubadour and trouvère songs: Some facts and conjectures," Early Music, vol. V no. 2 (April 1977), p. 185.

3 Thomas Binkley "Zur Aufführungspraxis der einstimmigen Musik des Mittelalters-ein Werkstattbericht," Basler Jahrbuch für Historische Musikpraxis I (1977), p. 19.

4 Higinio Anglés, editor, La Música de las Cantigas de Santa María del Rey Alfonso el Sabio (Barcelona: Biblioteca Central, 1943-1964), vol. I, p. 4; vol. III, p.454.

5 Jack Sage, "Cantiga," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: Macmillan, 1980), vol. III, p. 728.

6 Ibid.

7 José Lopez-Calo, La Música Medieval en Galicia (La Coruña: Fundación Pedro Barrie de la Meza, Conde de Fenosa, 1982), p. 79.

8 Ibid. p. 88-89.

9 Ibid. p. 96

10 Ibid. p. 104, 106.

11 Ibid. p. 33.

12 Juan Ruiz, Arcipreste de Hita, Libro de Buen Amor, edited by Joaquin Rafael Fontanals (San Antonio de Calonge: Hijos de

José Bosch, 1976), p. 219, 335, 338-9.

13 Ernesto Veiga de Oliveira, Instrumentos Musicais Populares Portugueses (Lisbon: Fundação Calouste Gulbenkian, 1966), p. 115, 121, 131, 139, 145, 153, 154, 157.

14 Ian Woodfield, The Early History of the Viol (Cambridge: Cambridge University Press, 1984), p. 17-19; Mary Remnant, "Psaltery," The New Grove Dictionary of Music and Musicians, edited by Stanley Sadie (London: Macmillan, 1980), vol. XV, p. 385; Paul Collaer et al, Nord Afrika: Musikgeschichte in Bildern, vol. I (Leipzig: VEB Deutscher Verlag für Musik, 1983), p. 84-88.

15 Julian Ribera, Music in Ancient Arabia and Spain "La Música de las Cantigas," translated and abridged by Eleanor Hague and Marion Leffingwell (Stanford: Stanford University Press, 1929), p. 143.

16 Sage p. 728.

17 Baron Rodolphe D'Erlanger, editor, La Musique Arabe (Paris: Librarie Orientaliste Paul Geuthner, 1930), vol. I, p. xxi.

18 Ibid., vol. II, p. 25, 26, 84.

19 Al-Kindi, Essay on Composition, edited and translated by Dr. Youssef Shawki (Cairo: National Library Press, 1969), p. 22-24, 38-40. See also D'Erlanger, vol. II, p. 230 and vol. III, p. 152-158.

20 L. I. Al-Faruqi, "Muwashshah: A vocal form in Islamic culture," Ethnomusicology xix (1975), p. 1.

21 Ibid.

22 Binkley, p. 24.

23 Parker, p. 187-88.

24 Binkley, p. 46.

25 Parker, p.187-88.

26 Christopher Page, "Jerome of Moravia on the Rybeba and Viella," Galpin Society Journal, no. 32 (1979), p. 80.

27 Ernst Rohloff, editor, Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio (Leipzig: VEB Deutscher verlag für Musik, 1972), p. 160-161.

28 Page, p. 82.

29 Casto Sampedro y Folgar, Cancionero Musical de Galicia, edited by José Filgueira Valverde (Pontevedra: El Museo de Pontevedra, 1942), vol. II, p. 64-65.

30 Christian Ahrens, "Aspekte der Musikinstrumentenforschung," Beitrage zur Musik des Vorderen Orients und seinen Einflussbereichen, edited by K. Krieger und G. Koch (Berlin: Dietrich Reiner, 1975), p. 23-25; M. Garcia-Matos, editor, Anthologia del Folklore Musical de España (Madrid: Hispavox, 1960), no. HH 10107-10, side 8, band 4.

31 Birthe Traerup, "Sharki-eine Langhalslaute in Kosovo, Jugoslavien," Beiträge zur Musik des Vorderen Orients und seinen Einflussbereichen, edited by K. Krieger und G. Koch (Berlin: Dietrich Reiner, 1975), p. 39-48.

32 Robert Haas, Aufführungspraxis der Musik (Potsdam: Athenaion, 1931), p. 60-61.

33 Paul Helmer, The Mass of St. James (Ottawa: Institute of Mediaeval Music, 1988), p. 82.

34 Anglés, vol. III, p. 32.

35 C. E. H. de Coussemaker, Scriptores de musica medii aevi, (Paris, 1876), vol. I, p. 92; see also Carol MacClintock, Readings in the History of Music in Performance (Bloomington: Indiana University Press, 1979), p. 4.

36 Ibid.

37 John Stevens, Words and Music in the Middle Ages (Cambridge: Cambridge University Press, 1986), p. 432.

38 Heinrich Besseler, "Studien zur Musik des Mittelalters," Archiv fur Musikwissenschaft, vol. viii (1926), p. 213.

39 Willi Apel, The Notation of Polyphonic Music 900-1600, fifth edition (Cambridge, Mass: Mediaeval Academy of America, 1953), p. 343.

40 Garcia-Matos, side 1 bands 5, 6.

41 Fernando Lopes Graca, editor, Anthology of Portuguese Music (New York: Ethnic Folkways Library, 1965) no. FE 4538.1965, side 1 band 3.

42 Garcia-Matos, side 1, band 9.

43 The full references of the recordings are as follows: Alfonso X El Sabio, Las Cantigas de Santa María, vocalists and instrumental ensemble Atrium Musicae directed by José Luis Ochoa de Olza (New York, Musical Heritage Society, n.d.); Camino de Santiago I, II, Studio der Fruhen Musik directed by Thomas Binkley (Koln, Electrola EMI, 1973); Medieval and Renaissance Songs of Portugal and Spain, performed by The New York Consort for Poetry and Music (New York: Vox Turnabout, 1977),no. TV34693; Les "Cantigas de Santa María," Clemencic Consort (Saint Michel de Provençe: Harmonia Mundi, 1977), no. HM 977/79; Cantigas de

Santa María, Medieval Ensemble of the Schola Cantorum Basiliensis, directed by Thomas Binkley (Köln, Harmonia Mundi, 1980) no. 065-99 898; Cantigas de Amigo et Cantigas de Santa María, Mary Criswick and the Ensemble Euterpe (Saint Michel de Provençe: Harmonia Mundi, 1981), no. HM1060; La Música Medieval en Galicia, performed by the Grupo Universitario de Camara de Compostela, directed by Carlos Villanueva (Madrid: Discos BCD, 1982), no. FM-68-669.

44 Andalusische Musik aus Marokko, Moroccan Ensemble from Fez, directed by Hagg Abdelkarim Rais (Köln, Harmonia Mundi, 1984), no. 16 9525 3.

45 Thomas Binkley, notes to Cantigas de Santa Maria (Köln, Harmonia Mundi, 1980) no. 065-99 898.

46 Peter Linehan, "Segovia: A frontier diocese in the Thirteenth Century," Spanish Church and Society 1150-1300 (London: Variorum Reprints, 1983), p. 496-500.

47 Anglés, vol. III, p. 457.

48 Gonzalo de Berceo, El Duelo de La Virgen, Los Himnos, Los Loores de Nuestro Señora, Los Signos del Juicio Final, edited by Brian Dutton (London: Tamesis, 1975), p. 69, 73; Berceo, Los Milagros de Nuestra Señora, edited by Brian Dutton (London: Tamesis, 1971), p. 29; Juan Ruiz, Arcipreste de Hita, Libro de Buen Amor, edited by Joaquin Rafael Fontanals (San Antonio de Calonge: Hijos de José Bosch, 1976), p. 53

49 Richard B. Donovan, The Liturgical Drama in Medieval Spain (Toronto: Pontifical Institute of Medieval Studies, 1958), p. 31, 33, 39, 46-48.

50 Anglés, vol. III, p. 32.

51 Ibid., vol. II, p. 35.

52 Ibid., vol. I, facsimile of Escorial j.b.2, fol. 1-12; -- vol. II, Appendices I, II.

53 Ibid., vol. II, p. 35.

54 Ibid., vol. III, p. 56-57.

55 There is no mention of a Saint named Alfonso before the Fifteenth Century. It is likely that the prelate referred to in Cantiga 2 is Saint Ildephonsus of Toledo (d. 667) who was known for his writings about the Virgin Mary. See The Catholic Encyclopedia, edited by C.G. Herbermann (New York: The Encyclopedia Press, 1913), vol. VII, p. 649.

56 Liber Usualis, edited with rubrics in English (Tournai: Desclee, 1963) p. 48, 1322.

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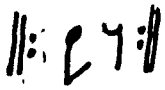
APPENDIX

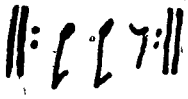
Table 1-1

Arab rhythmic cycles

1. Hezej – one beat and a rest

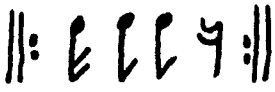


2. Ramel – two even beats and a rest

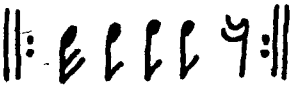


3. First Takil – three even beats and a rest

4. Second Takil – three beats of unequal length and a rest



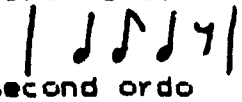
5. Makuri – four beats of unequal length and a rest



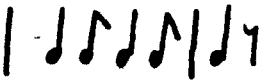
Rhythmic modes

(showing the different lengths of the first and second ordo)

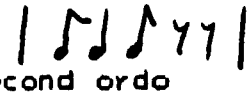
1. first ordo



second ordo



2. first ordo

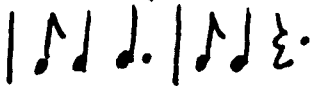


second ordo

3. first ordo

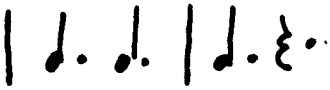
second ordo

4. first ordo

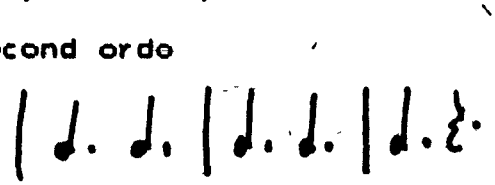


second ordo

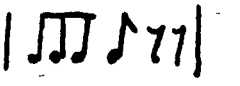
5. first ordo



second ordo



6. first ordo



second ordo

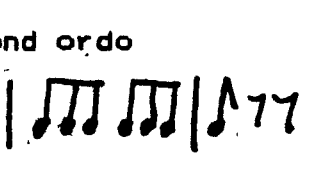


Table 1-2

Rhythmic symbols which Anglés interprets through cross-references

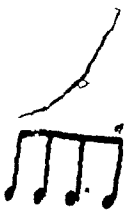
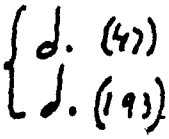
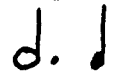
Cantiga	Symbol from j.b.2 (E1)	Symbol from T.j.1 (E2)	Anglés's transcription
Prologue, 69			
3			
7			
47 193			
88, 115			
89, 116			
88			
115			
175			

Table 1-3

Examples from Cantigas where rhythmic symbols cannot be interpreted through cross-references

Cantiga	Symbol from both j.b.2 and T.j.1	Anglés's transcription
1		
1		
37		
281		

(Cantiga 281 only exists in j.b.2)

Table 1-4

Cantigas with melodies from other sources

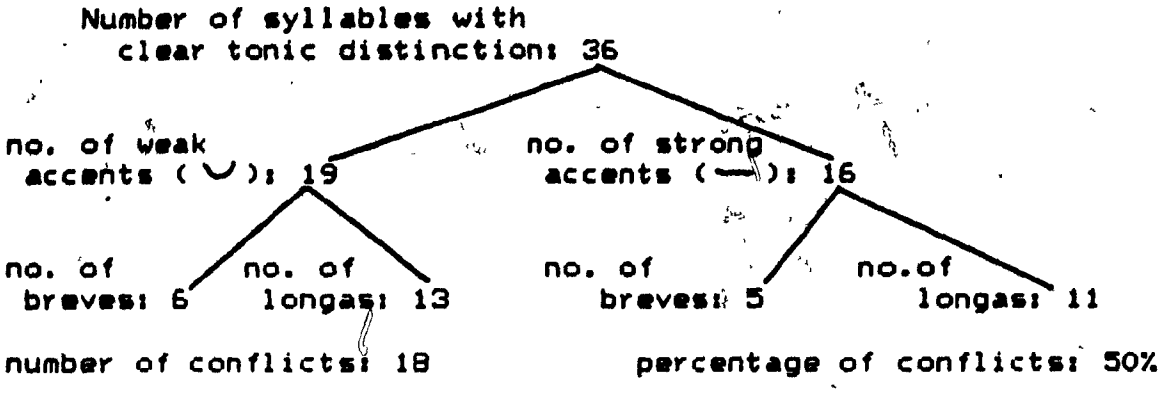
Cantiga	Other example of same melody
216	Gauthier de Dargies "J'ai maintes fois chanté" MS Du Roi fol. 91 (Raynaud no. 416)
290	Notre Dame conductus "Fidelium sonet vox sobria quos unica redemit gratia." MS Florence fol. 465.
340	Cadenet "S'an fui belha ni presada" Paris, B.N. f. fr. 22543 fol. 52. (Van der Werf, Extant Troubadour Melodies p.76.)

Table 2-1

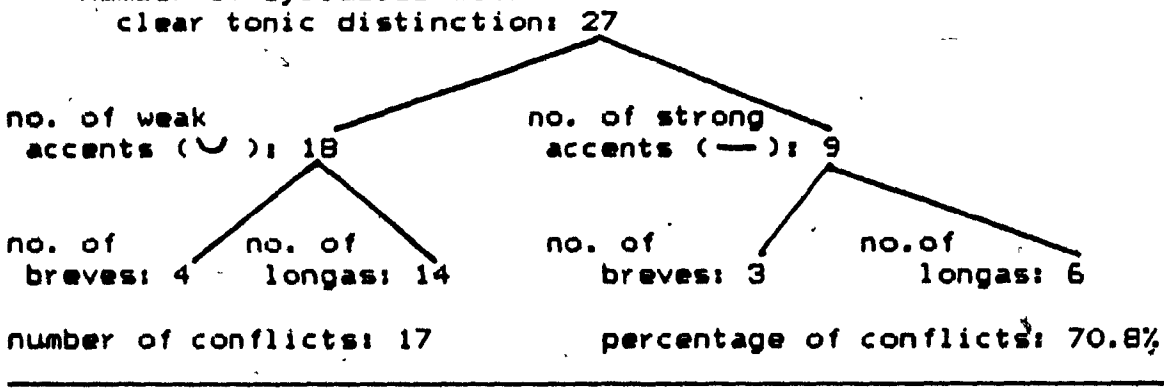
The relationship of accents to rhythmic symbols

(Rhyme syllables omitted from syllable count)

Prologue



Cantiga 1



Cantiga 2

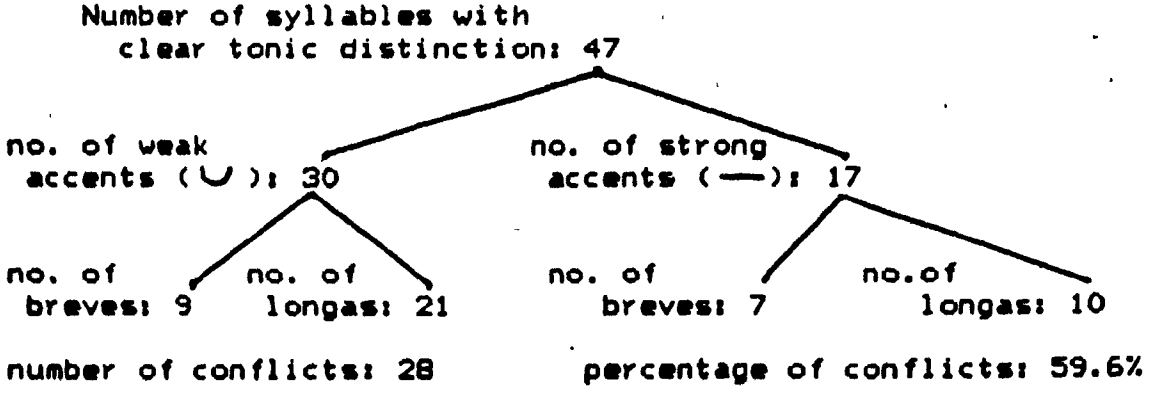
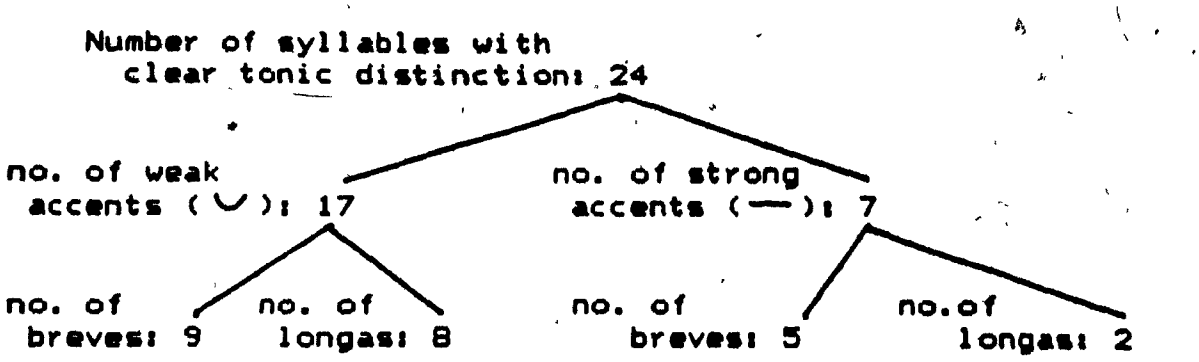
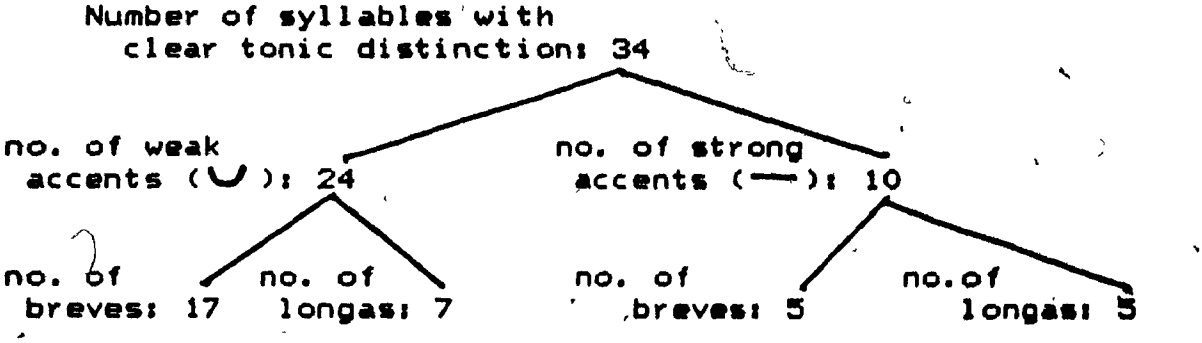


Table 2-1 continued

Cantiga 83



Cantiga 100



N.B. The number of breves includes plica brebis and c.o.p. ligatures and the number of longas includes ligatures which are equivalent to or longer than one longa.

Table 2-2

The relationship of accents to rhythmic symbols in Cantiga 2

(Rhyme syllables included in the syllable count)

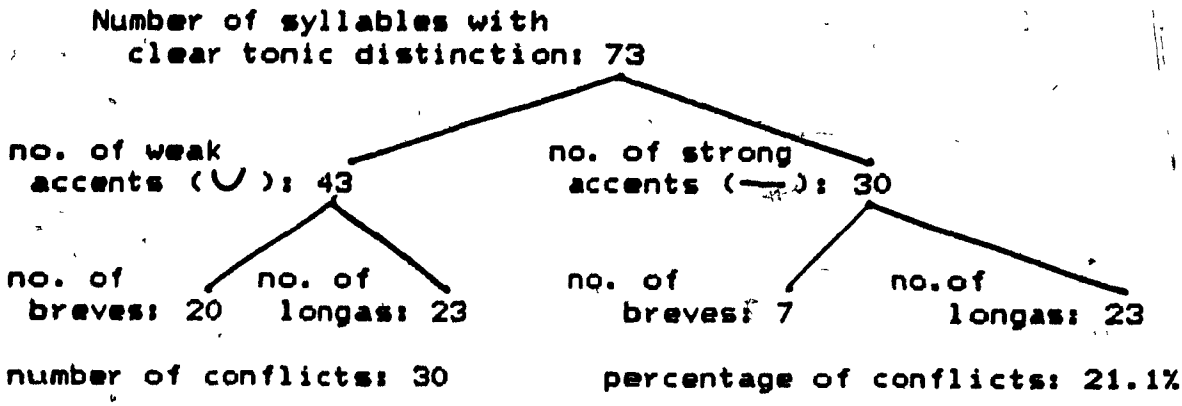


Table 3-1

The ambitus of the Prologue and Cantigas 1, 2, 83, 100.

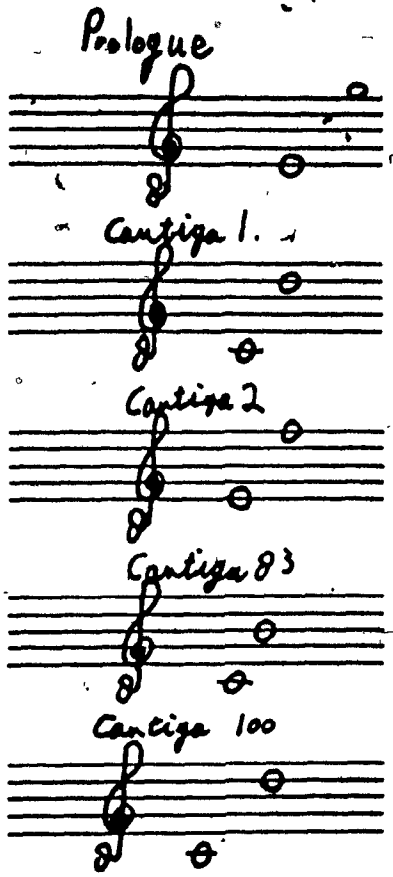


Table 3-2

Styles of performance in unaccompanied renditions of cantigas

Cantiga no. 11 (Fiestas de Santa Maria) Atrium Musicae

Soprano solo for strophe and childrens' chorus for the refrain.

Cantiga no. 30 Clemencic Consort

Soprano solo with crotales for occasional rhythmic accompaniment

Cantiga no. 320 Clemencic Consort

Baritone solo

Cantiga no. 207 Clemencic Consort

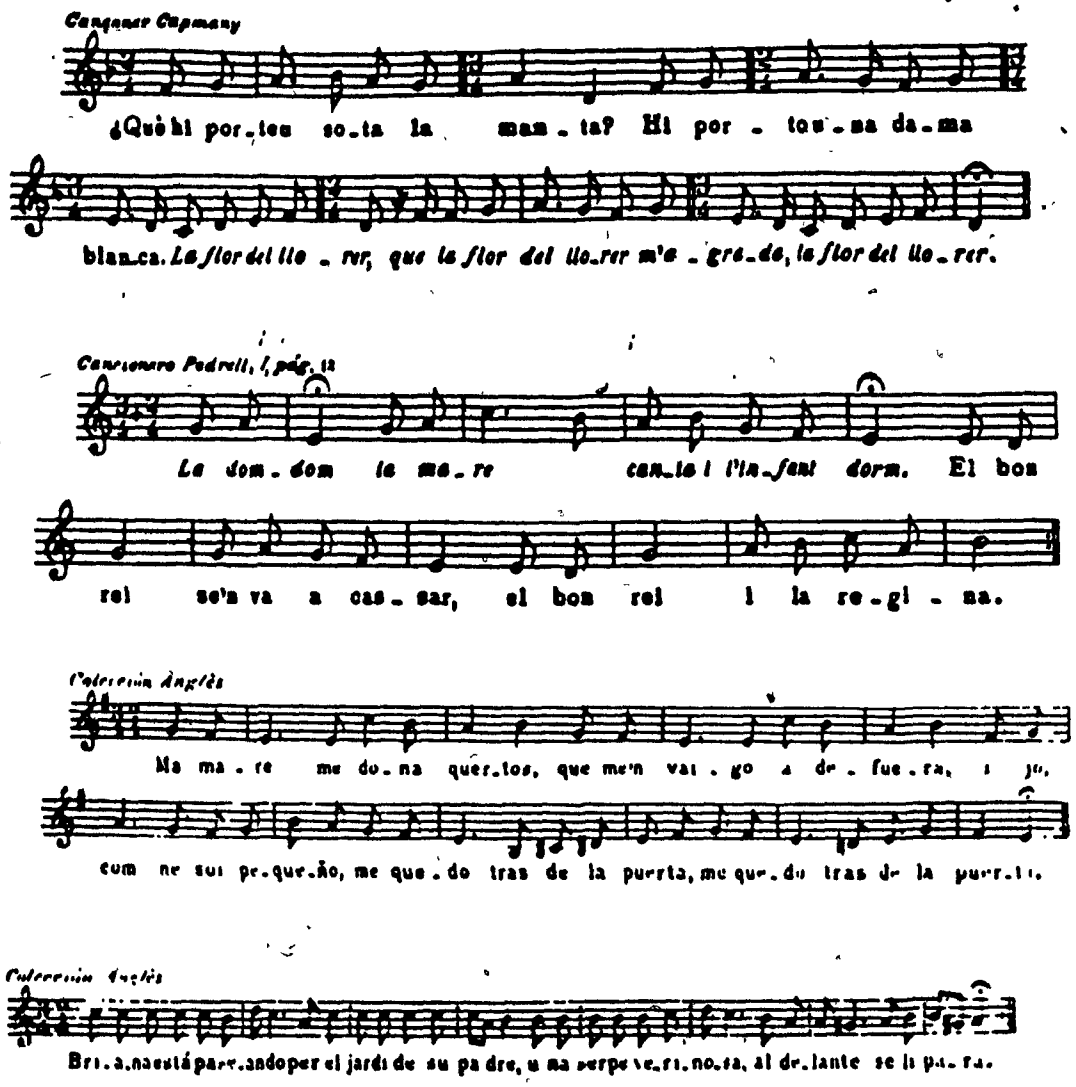
Refrains in unison and octave with three singers (soprano, counter-tenor, baritone)
Strophes: Soprano accompanied by vocal drone (tonic and fifth)

Table 3-3

Suggested performing scheme for Cantiga 2

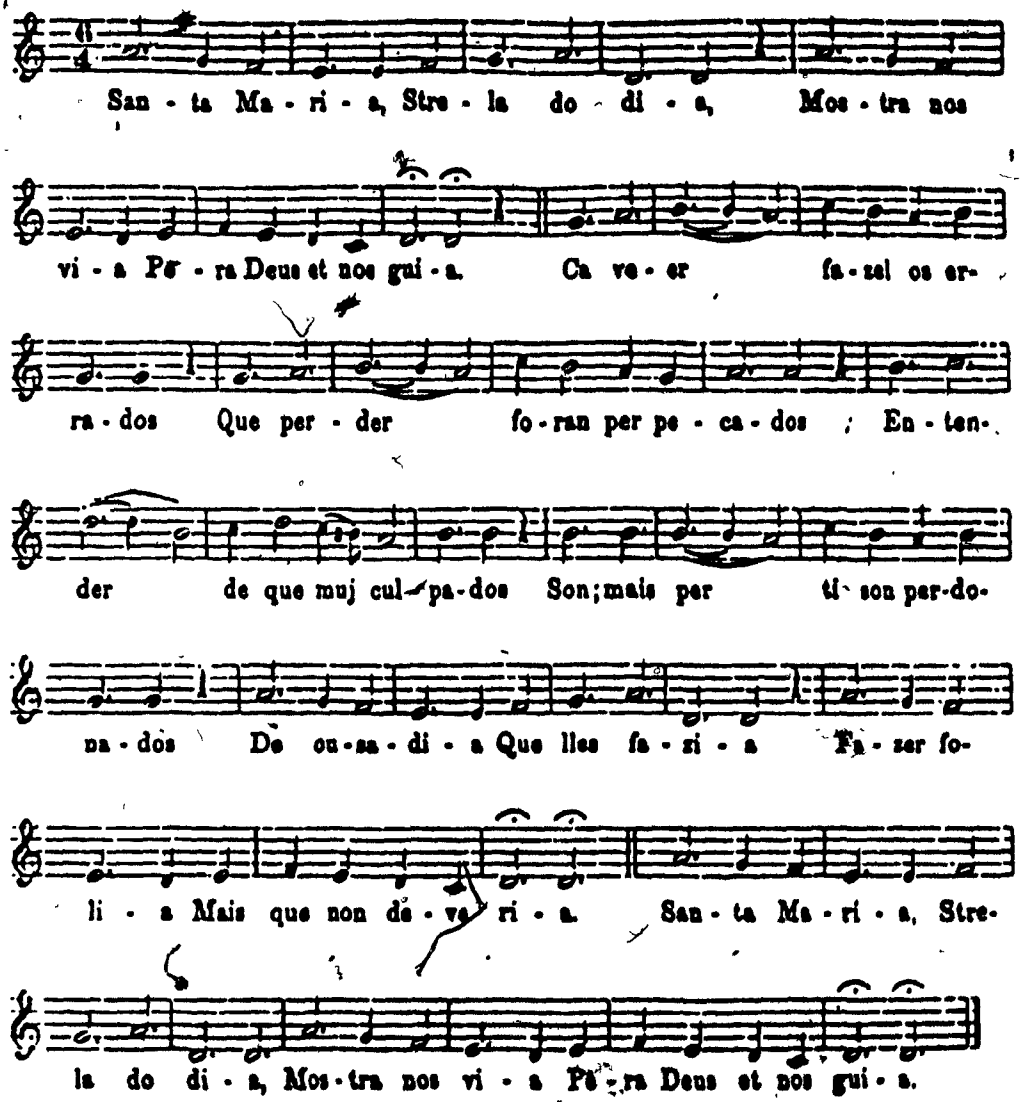
Section of Cantiga	Performance
Opening refrain and Stanza 1	solo soprano
Refrain	chorus
Stanza 2	solo baritone
Refrain	chorus
Stanza 3	solo soprano with tonic drone from chorus women
Refrain	solo soprano and chorus women (unison)
Stanza 4	solo baritone with tonic drone from chorus men
Refrain	solo baritone and chorus men (unison)
Stanza 5	solo soprano with tonic drone from chorus men
Refrain	solo soprano and baritone in octaves chorus men: drone tonic chorus women: drone fifth
Stanza 6	solo soprano
Final refrain	all singers in octaves

Example 1-1. Spanish folksongs showing an alternation of duple and triple meter.



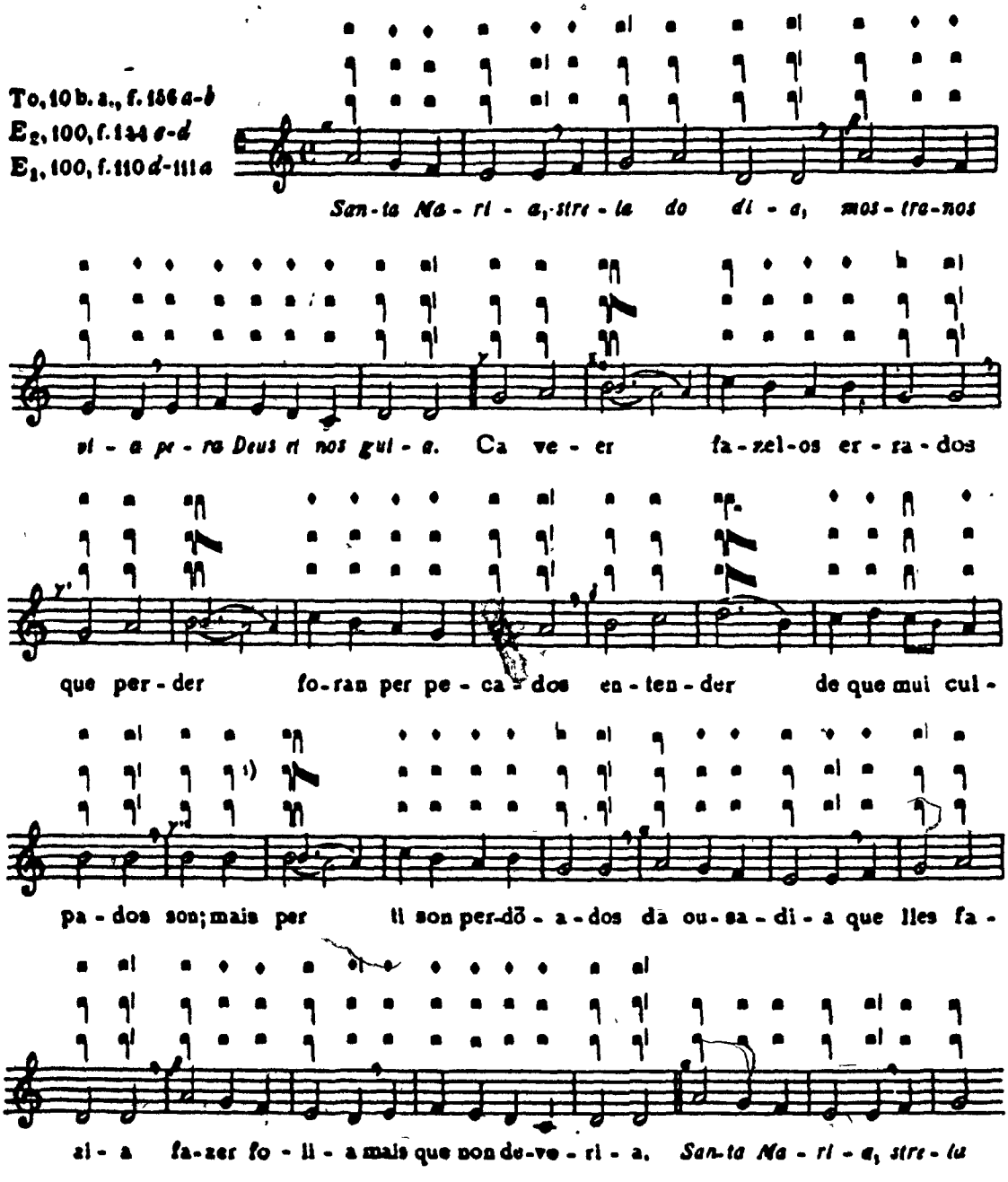
from: Anglés, vol. III, parte musical, p. 4-5.
Used by permission of the publisher.

Example 1-2. A transcription of cantiga 100 by Pierre Aubry.



from: Pierre Aubry, 'Iter Hispanicum III,' Sammelbände der IMG., IX, (1907-1908), p. 32.

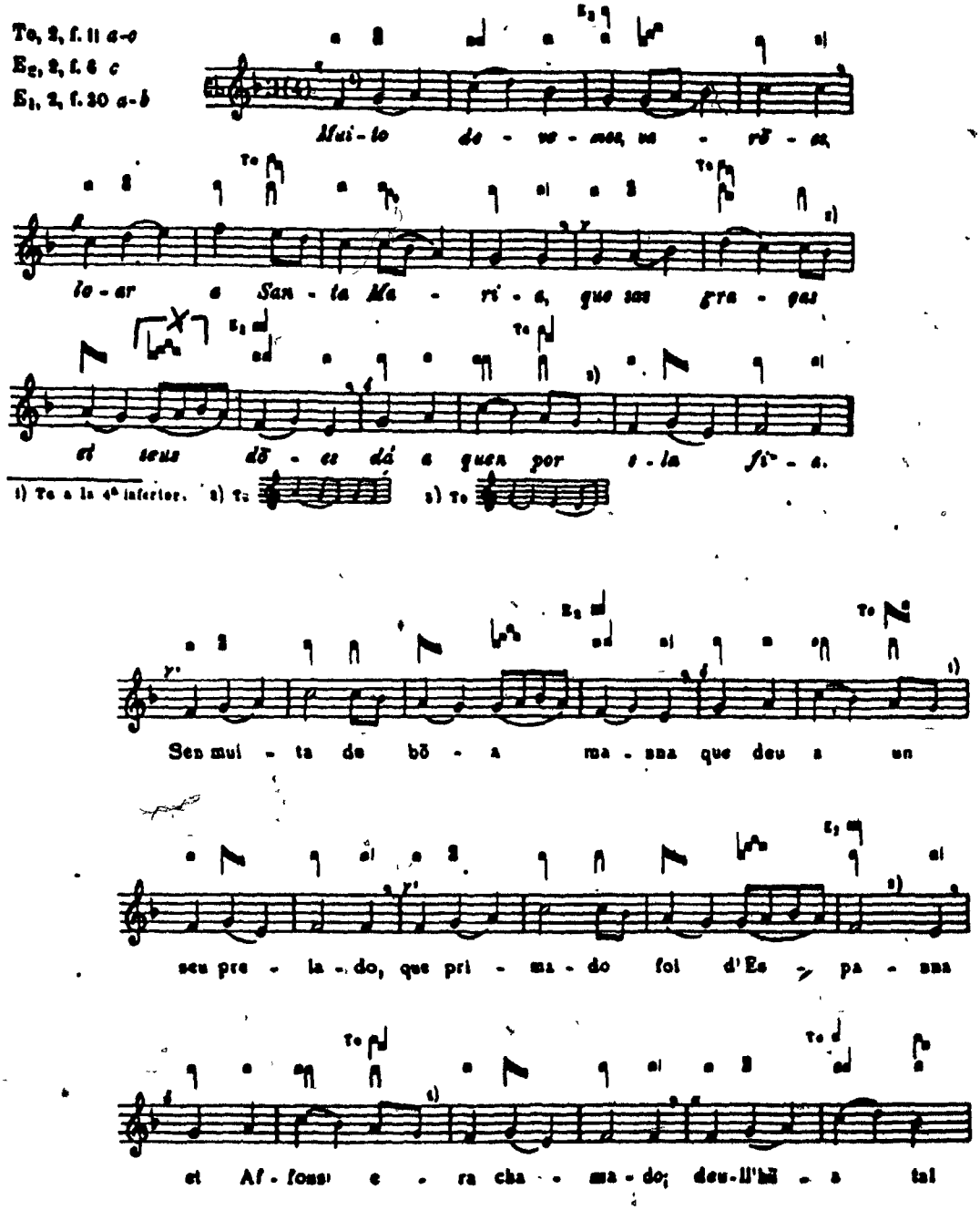
Example 1-3 Cantiga 100 as transcribed by Anglés.



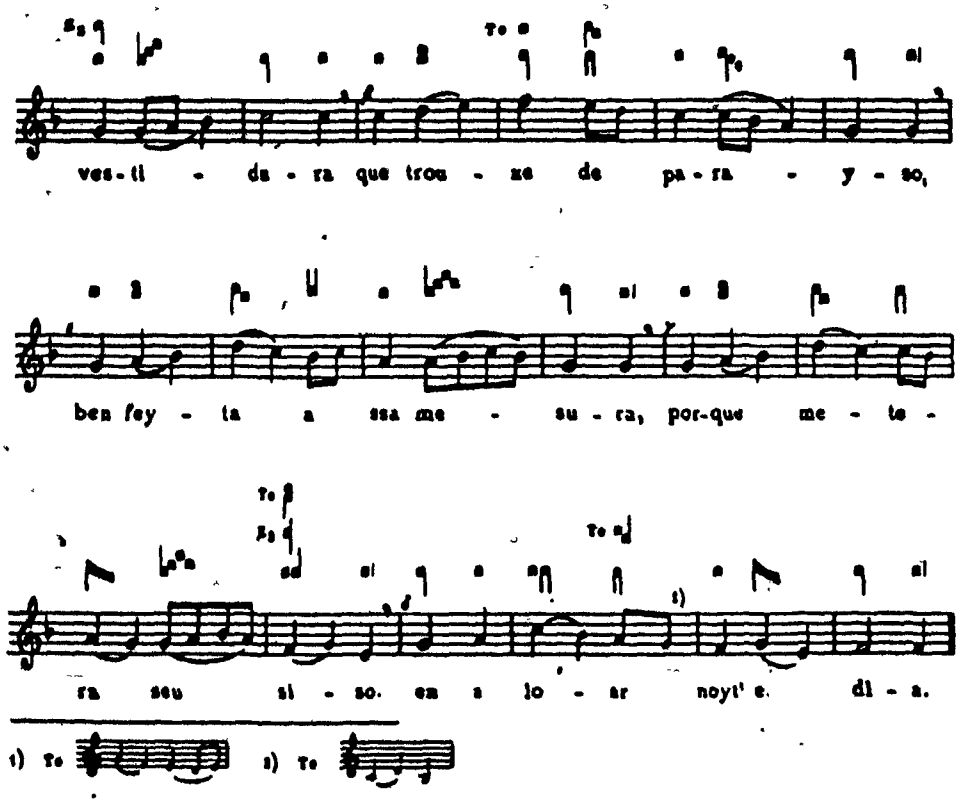
from: Anglés, vol. II. Used by permission of the publisher.

Example 1-4.

Cantiga 2 as transcribed by Anglés



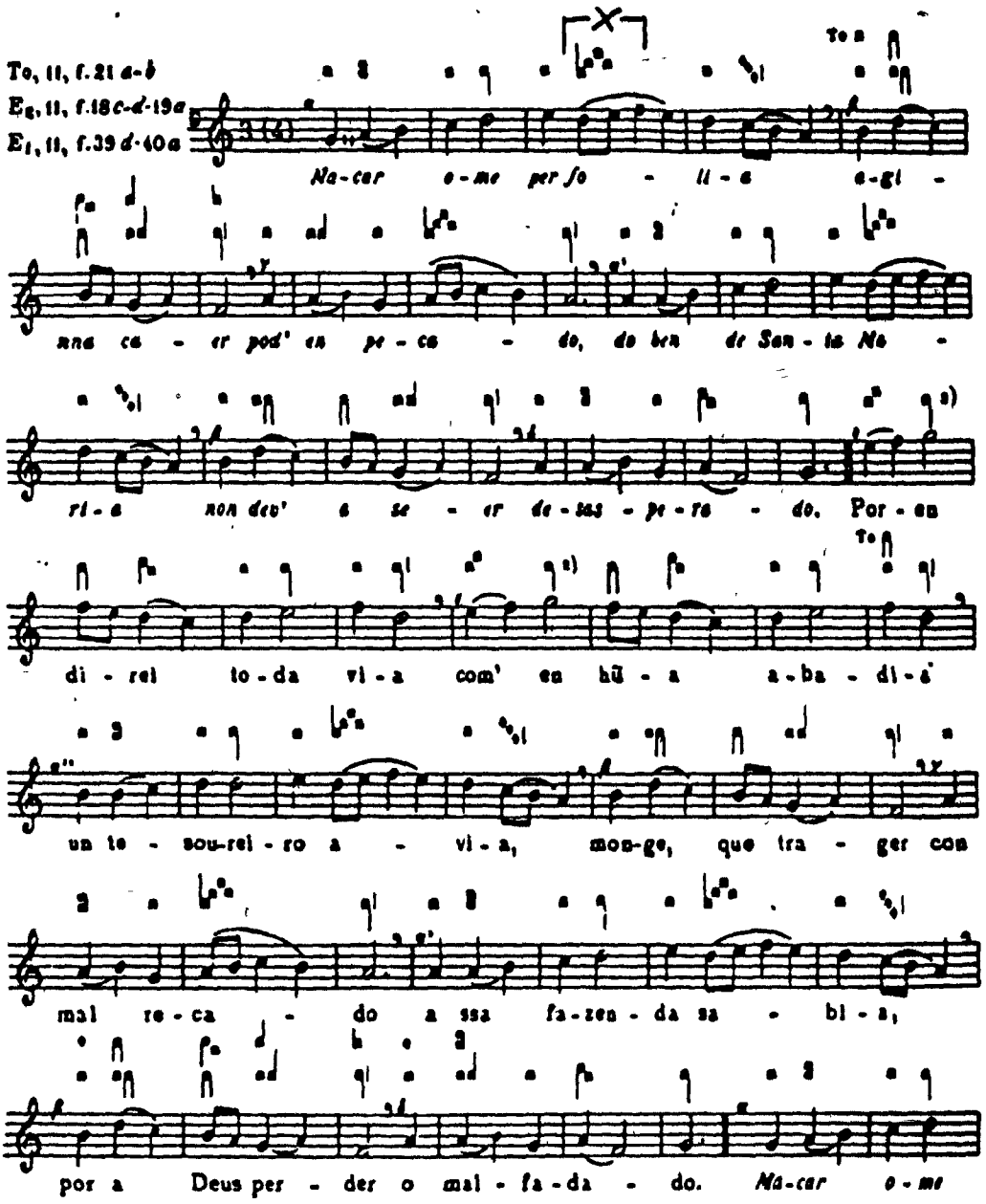
Example 1-4 continued



from: Anglés, vol. II. Used by permission of the publisher

Example 1-5.

Cantiga 11 as transcribed by Anglés

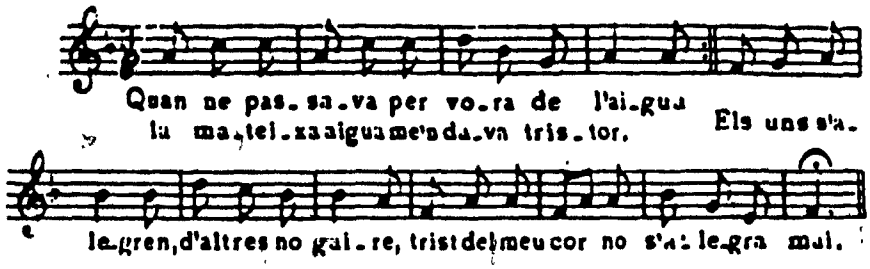


1) To a la 5ª inferior. 2) E1 así en las 3 estrofas copiadas con su música.

from: Anglés, vol. II. Used by permission of the publisher.

Example 1-6.

A Spanish folksong which Anglés feels has some similarity to Cantiga 2.



from: Anglés, vol. III, p. 243.
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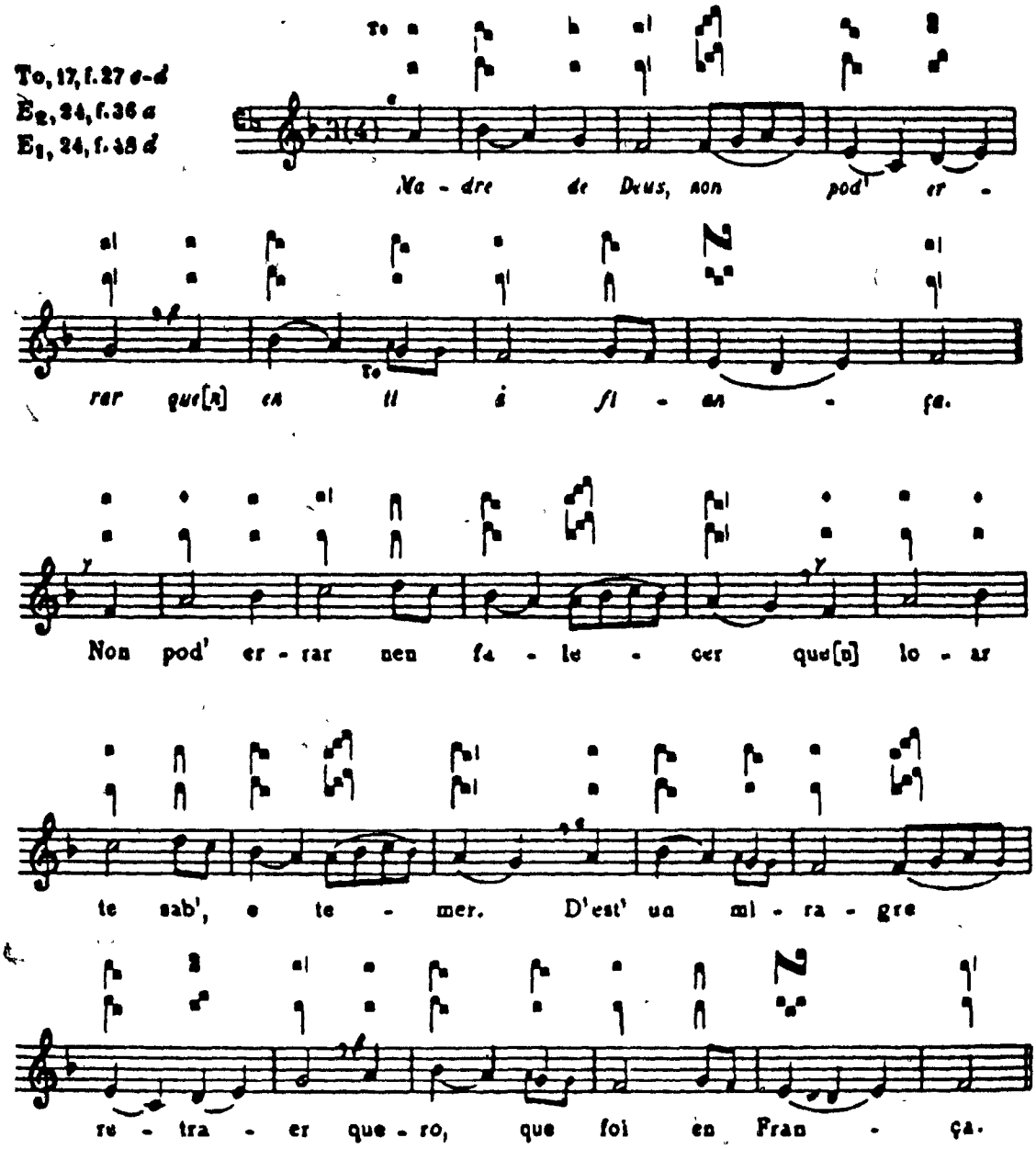
Example 1-7.

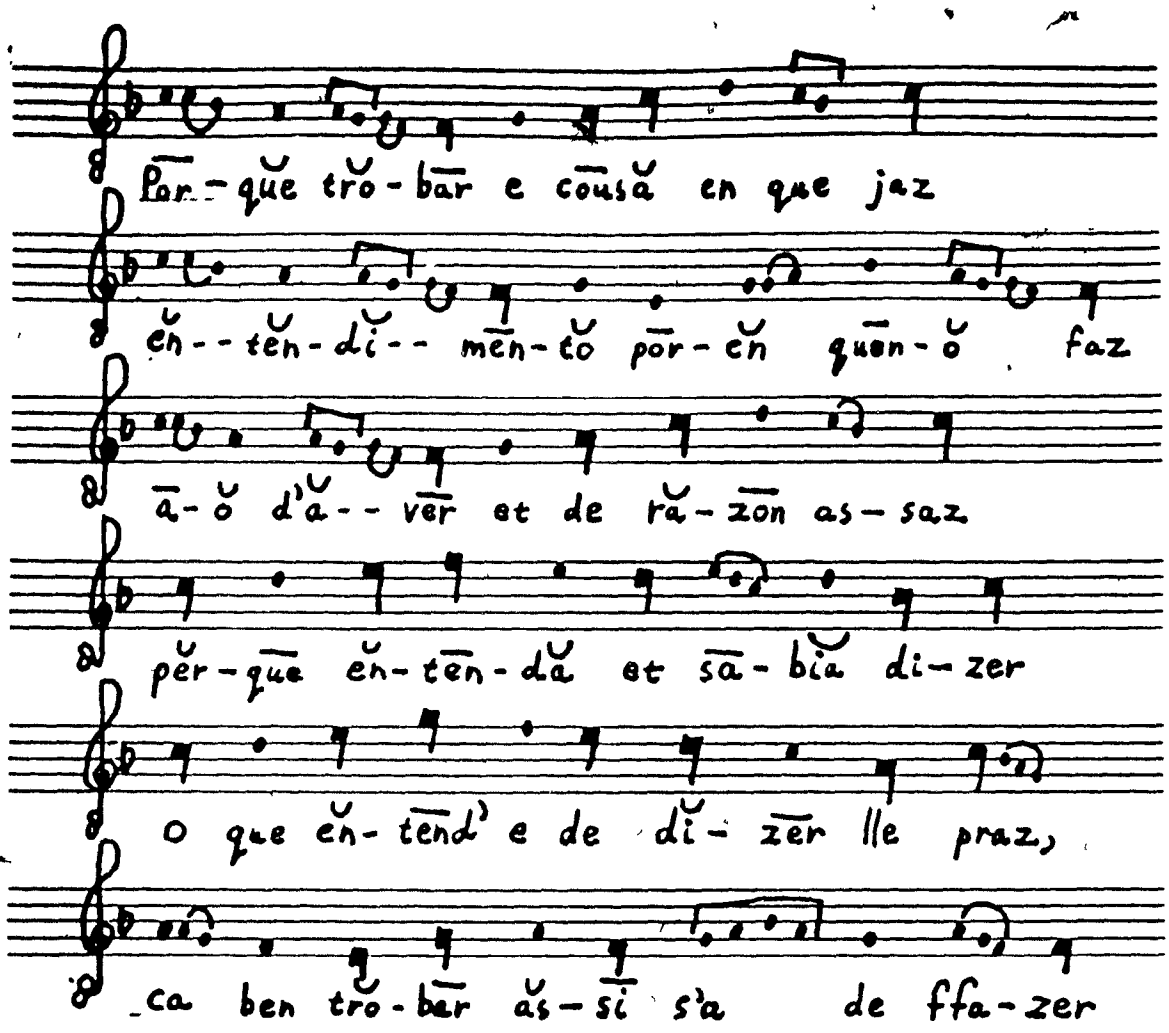
Cantiga 24 as transcribed by Anglés



from: Anglés, vol. II. Used by permission of the publisher.

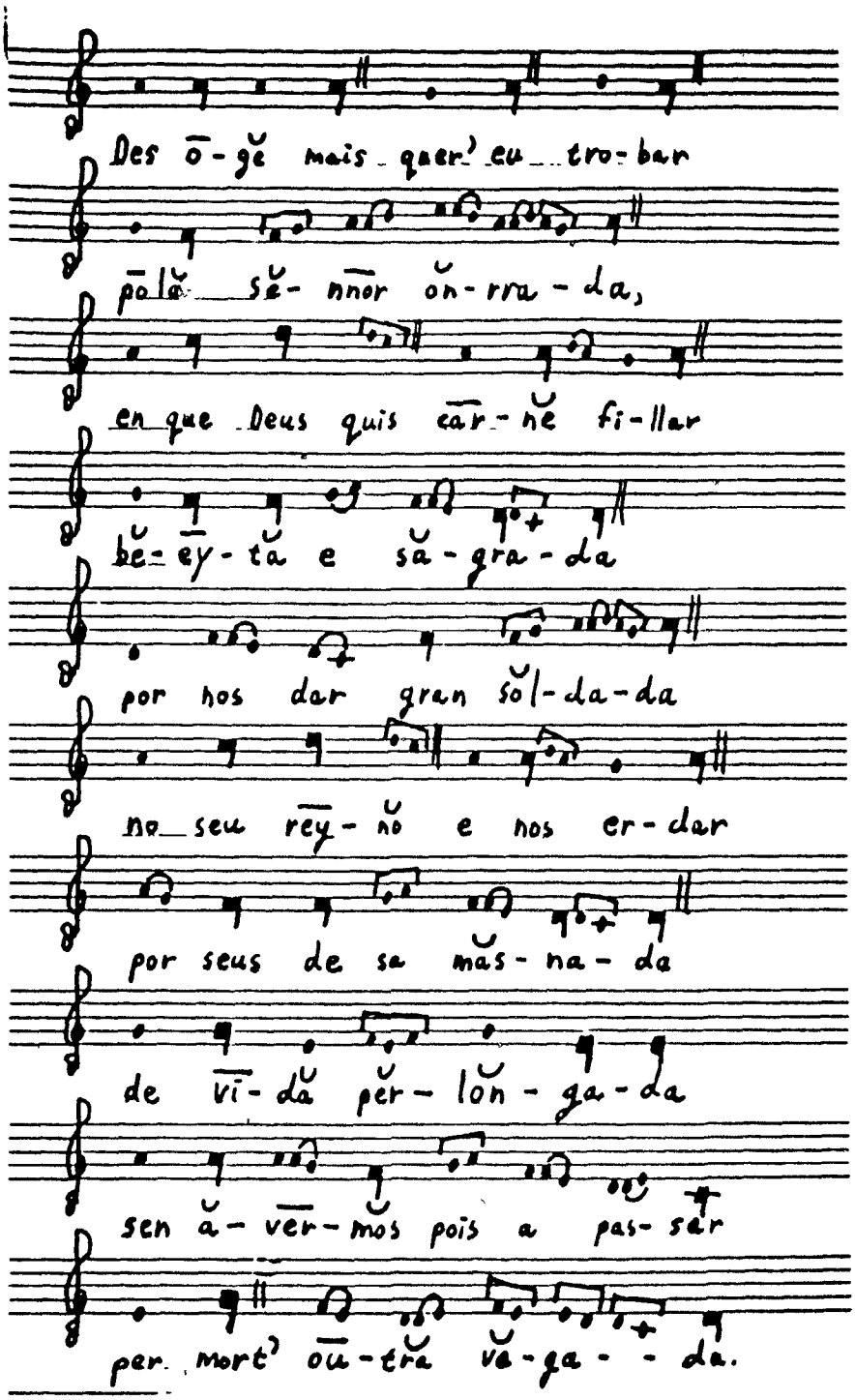
Example 2-1

A diplomatic transcription of the Prologue, showing the accents in the text.



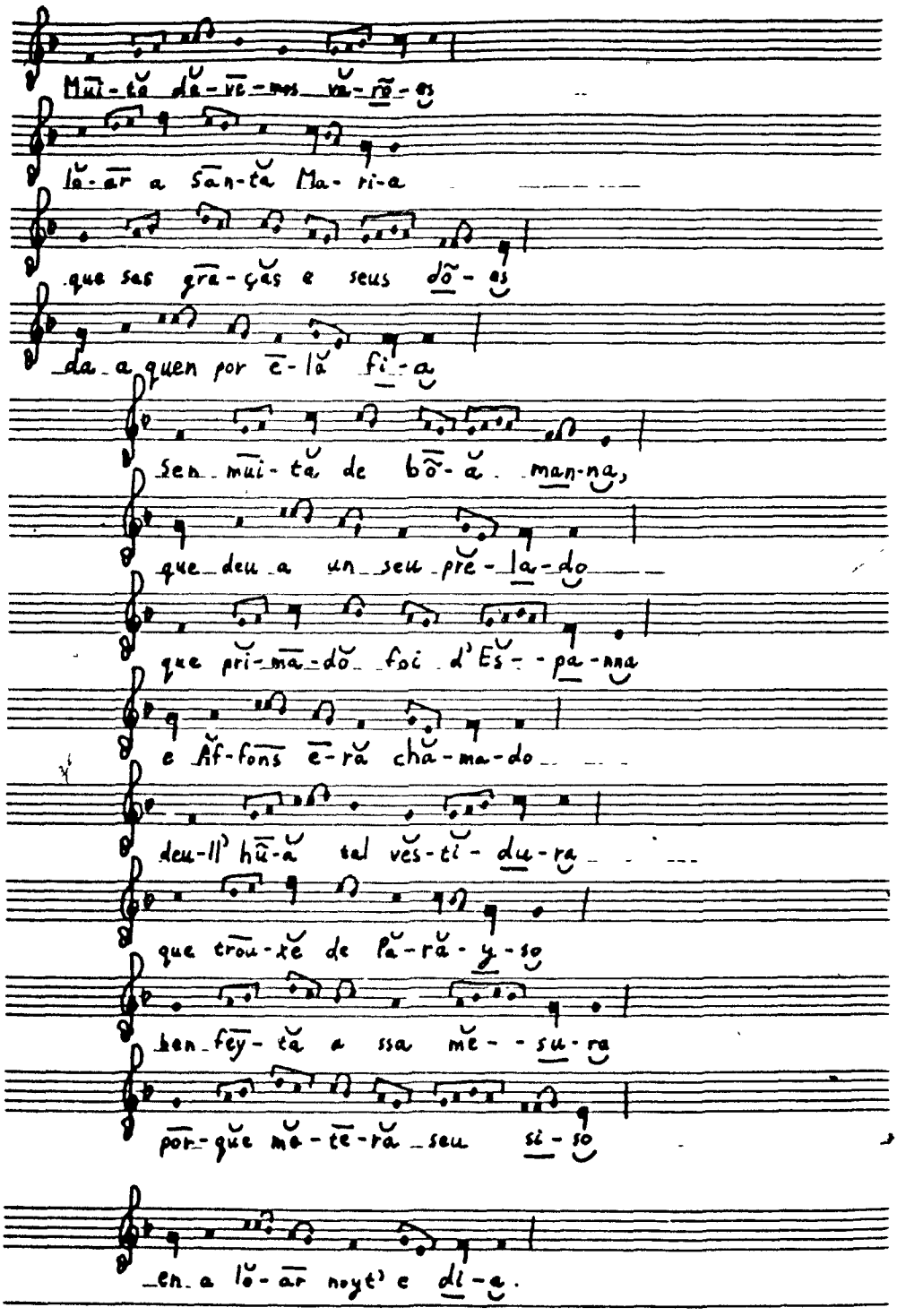
Example 2-2

A diplomatic transcription of Cantiga 1



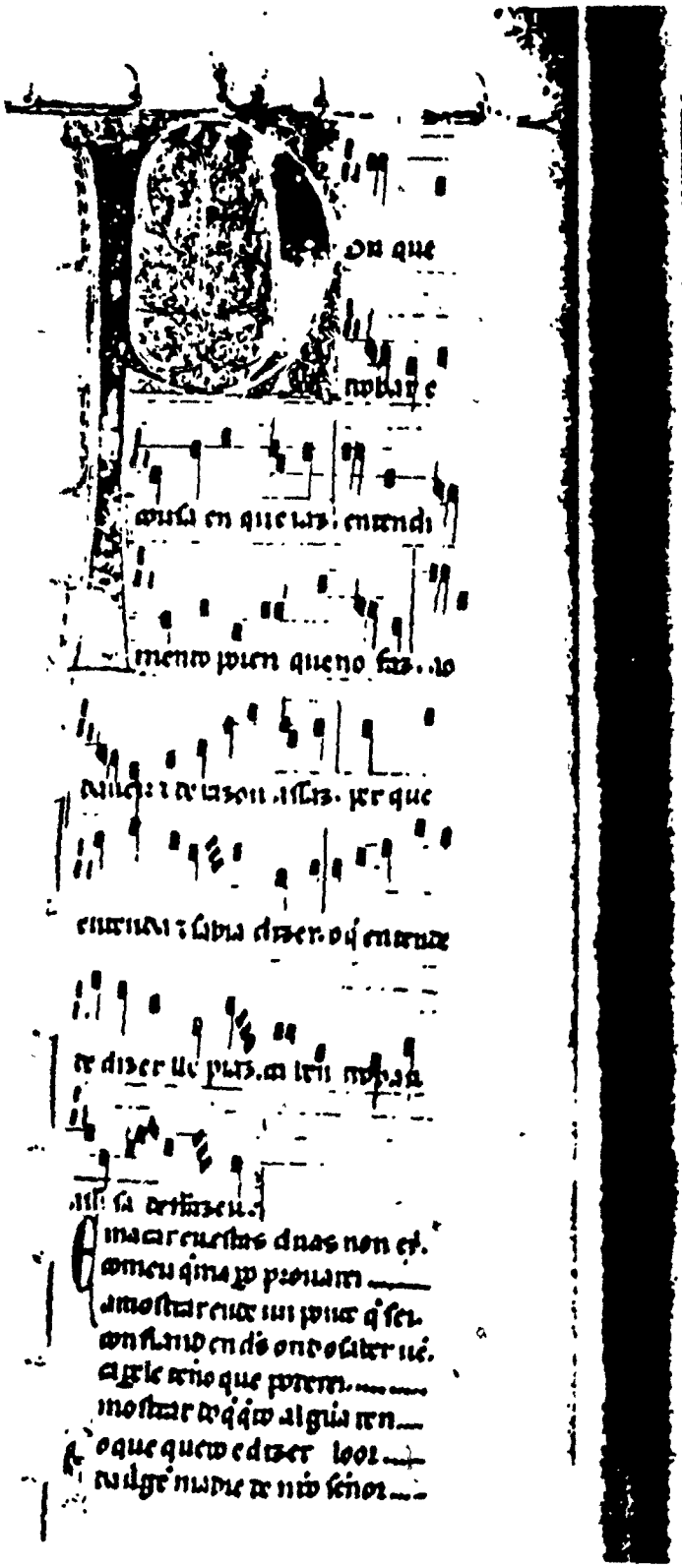
Example 2-3

A diplomatic transcription of Cantiga 2



Example 2-4

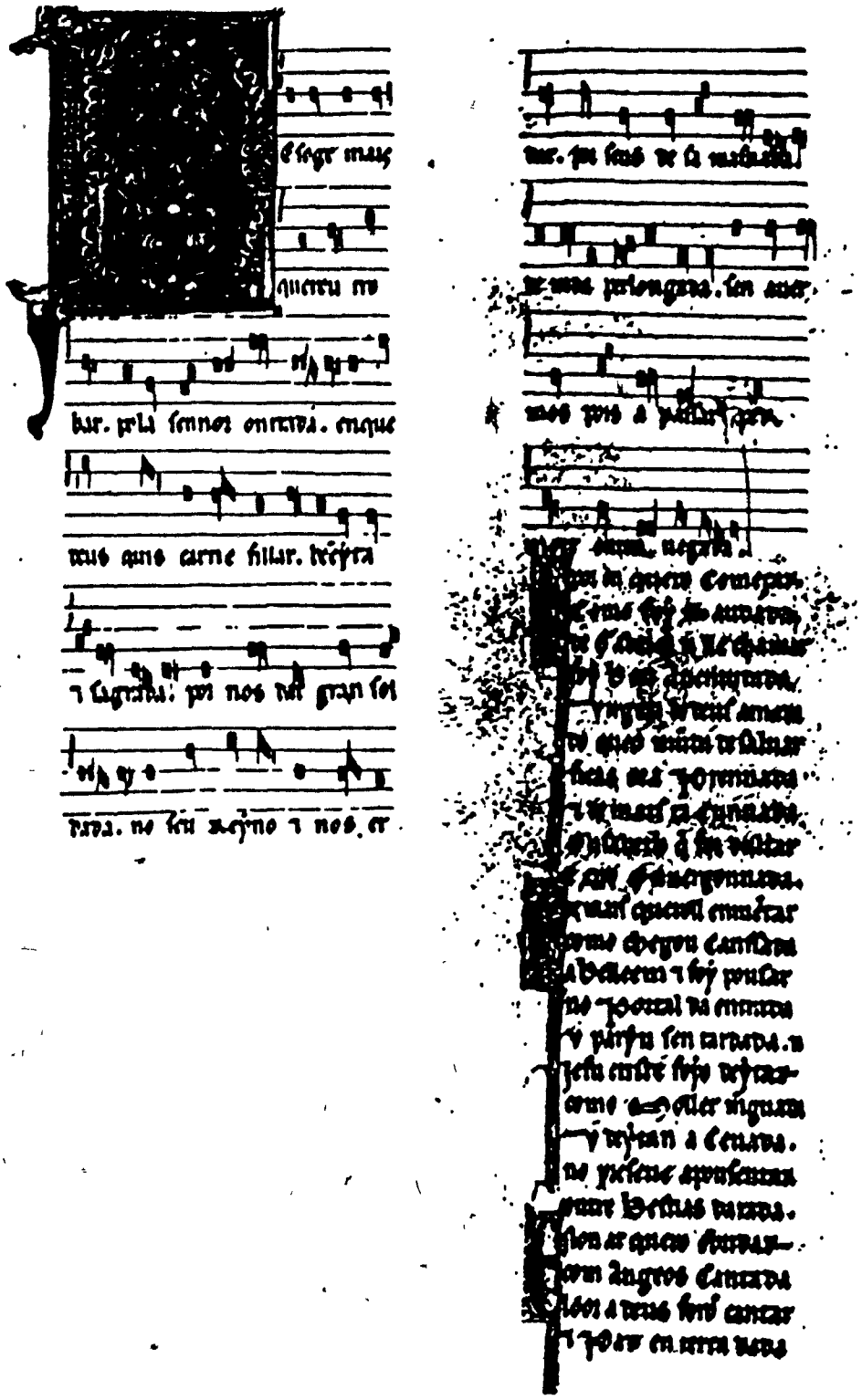
A facsimile of the Prologue



Used by permission of the publisher.

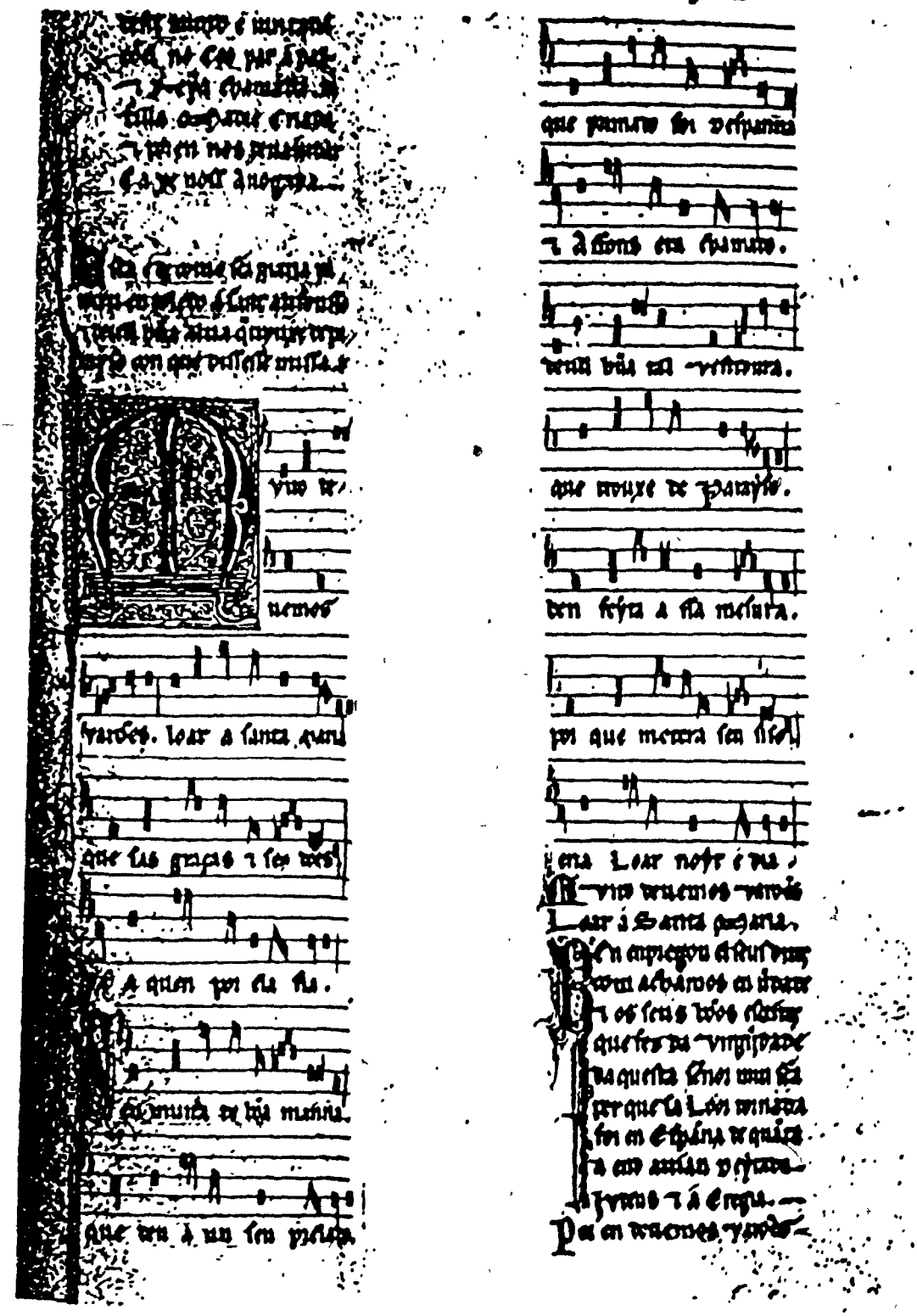
Example 2-5

A facsimile of Cantiga 1



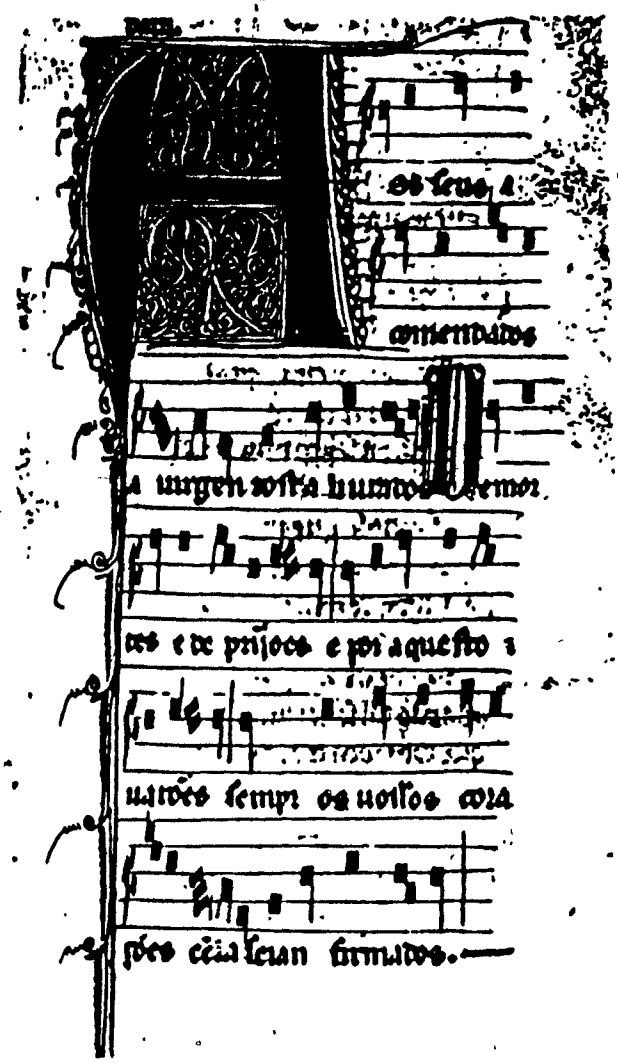
Example 2-6

A facsimile of Cantig. 2



Example 2-7

A facsimile of Cantiga 83

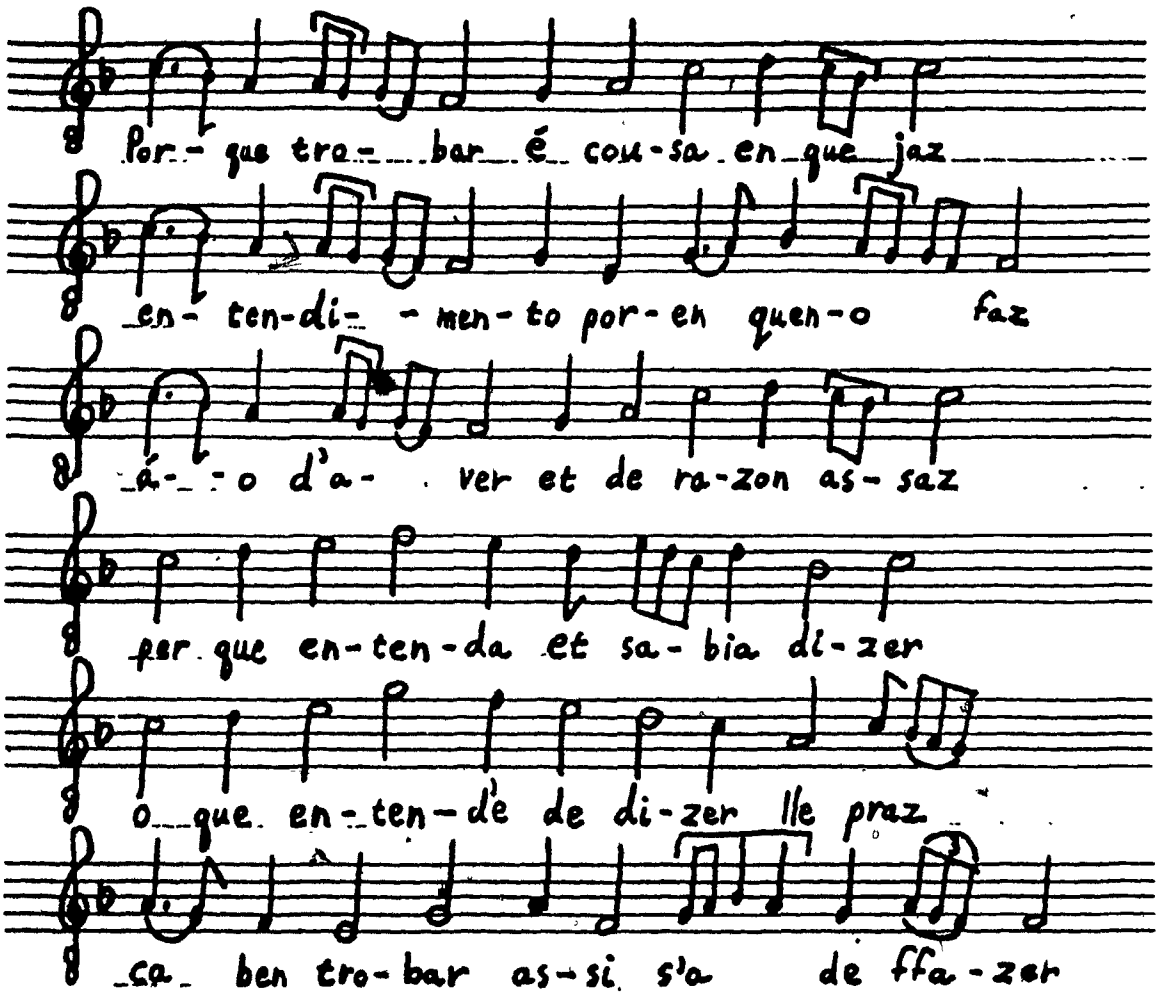


Example 2-8

A facsimile of Cantiga 100

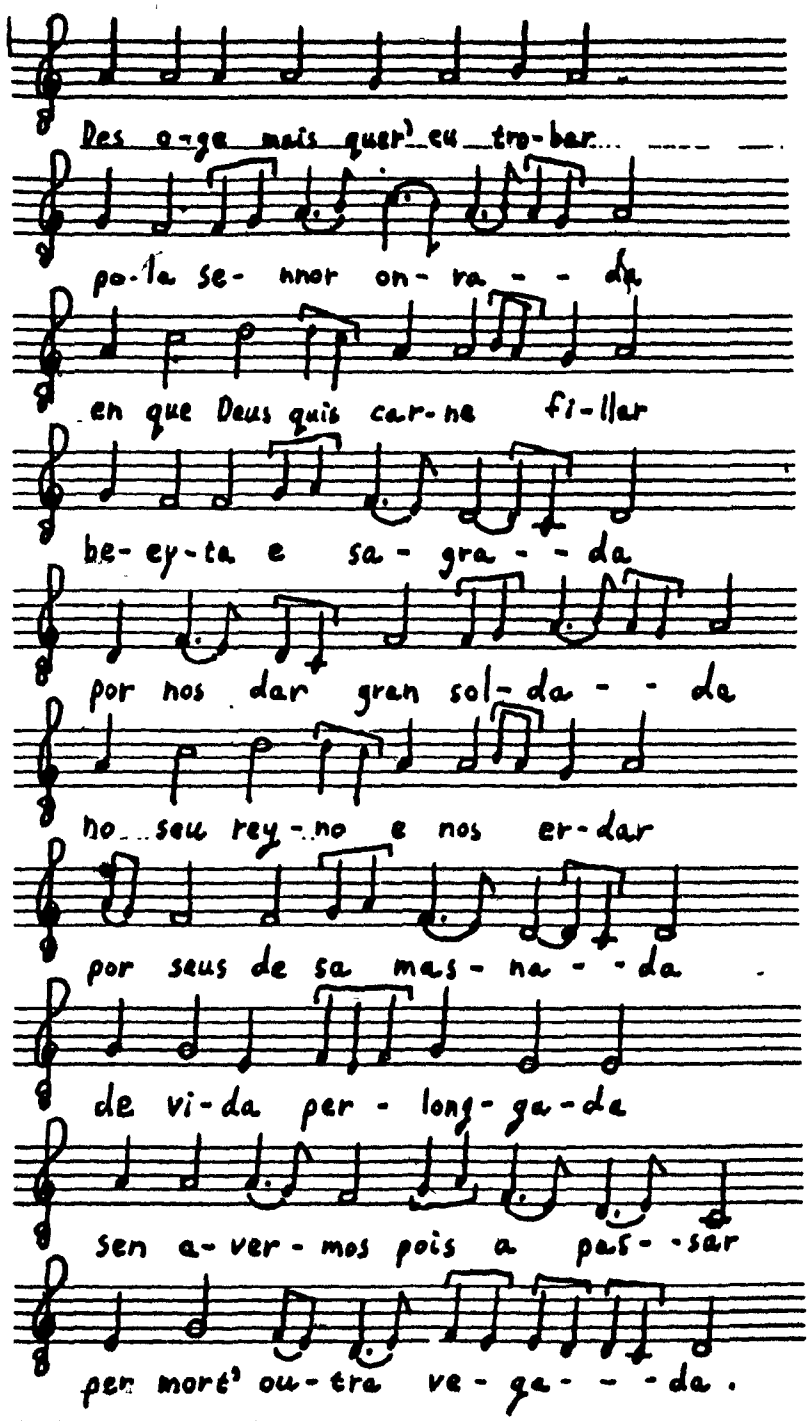
Example 2-9

A transcription of the Prologue



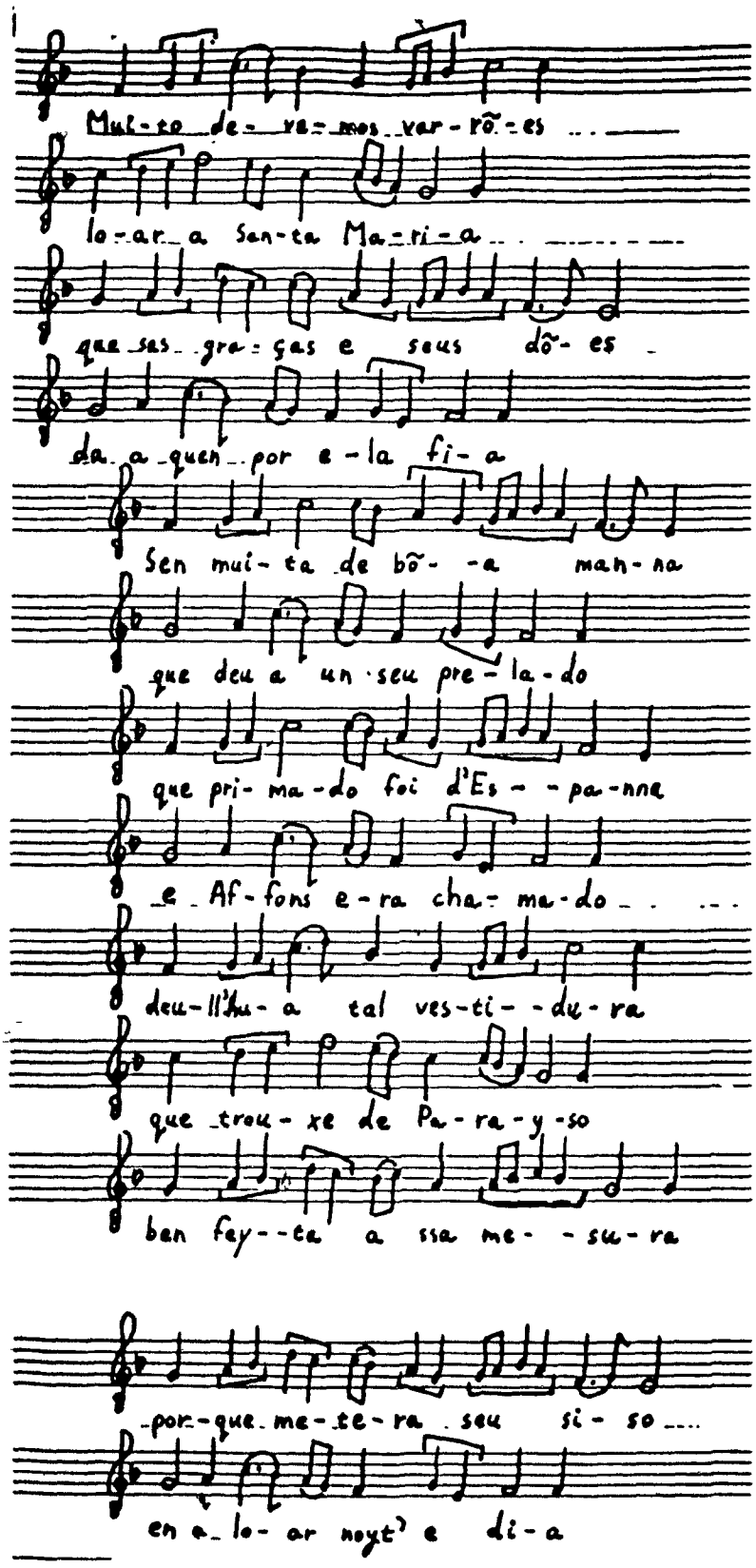
Example 2-10

A transcription of Cantiga 1



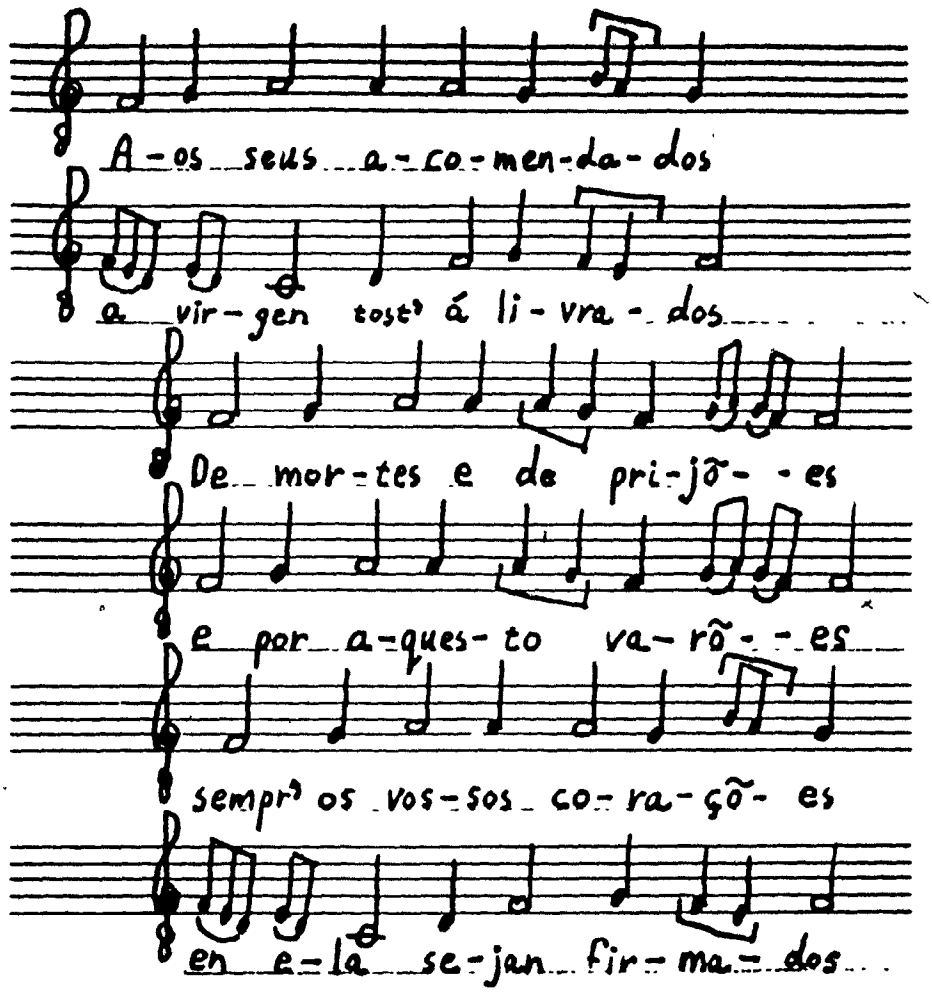
Example 2-11

Cantiga 2



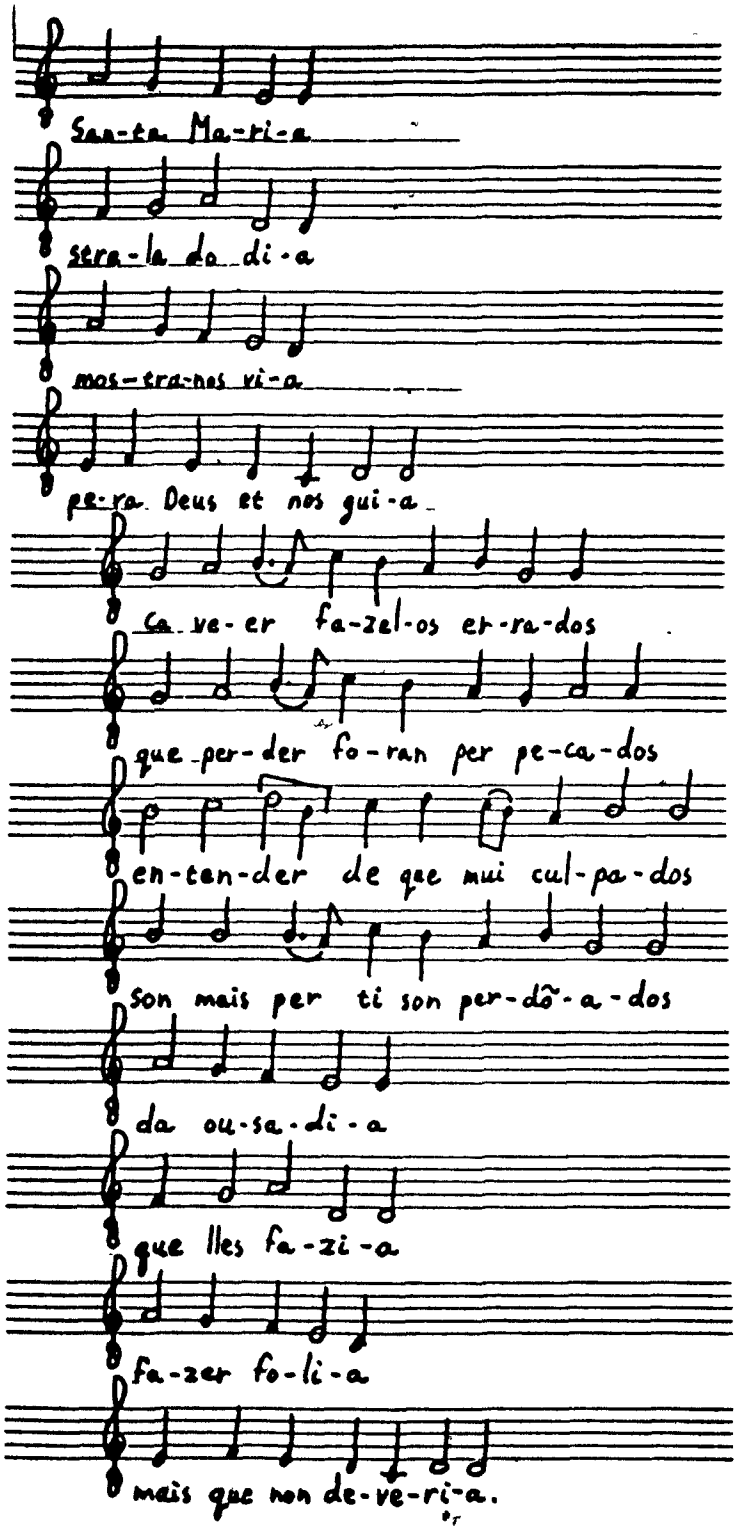
Example 2-12

A transcription of Cantiga 83

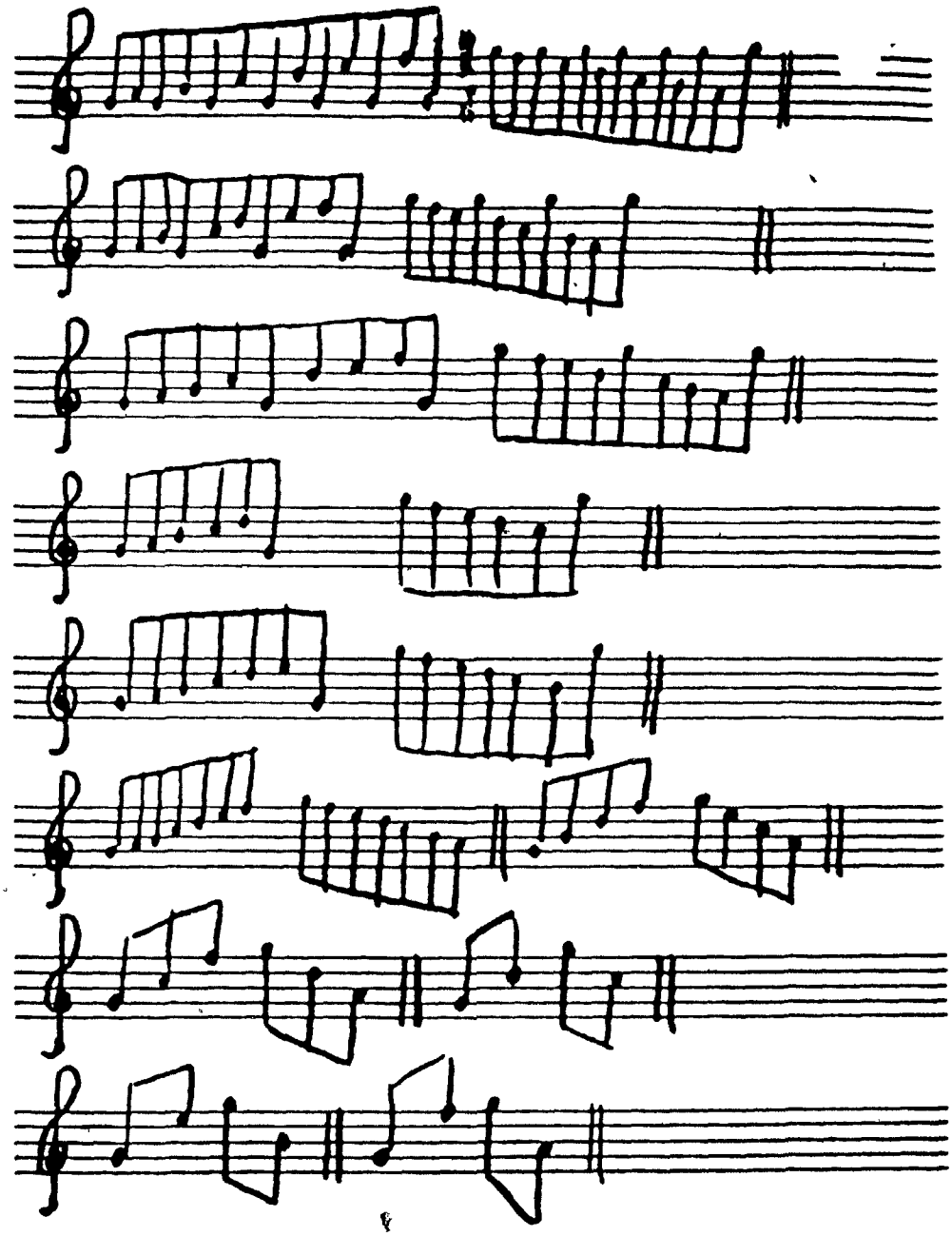


Example 2-13

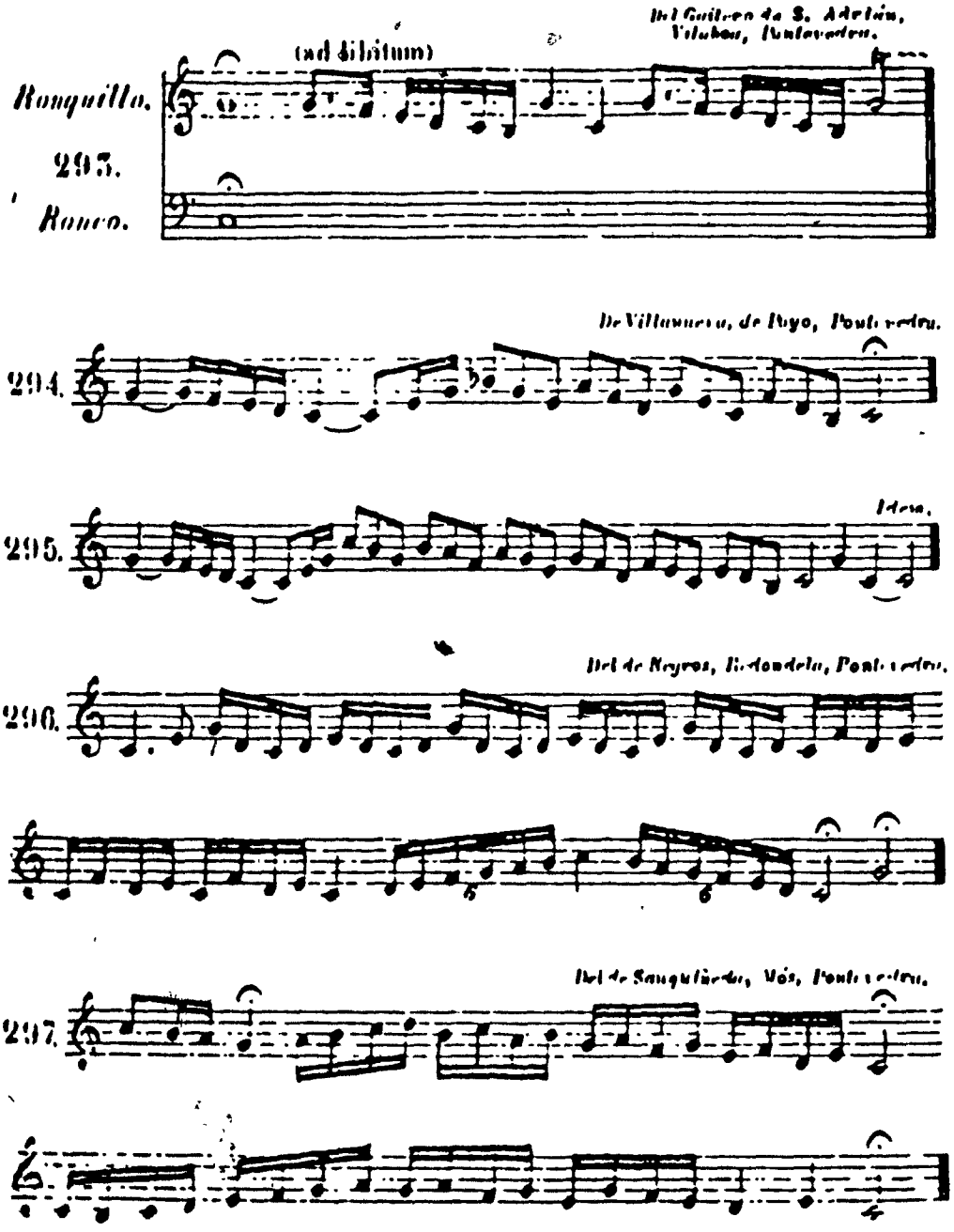
Cantiga 100



Example 3-1 Prelude patterns for lute from a treatise by Al Farabi



Example 3-2 Bagpipe preludes collected by Casto Sampedro y Folgar



Example 3-2 continued