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THE EVIDENCE OF THE «ADAM DE LA HALLE» MANUSCRIPT

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Source: *Revista de Musicología*, 1993, Vol. 16, No. 4, Del XV Congreso de la Sociedad Internacional de Musicología: Culturas Musicales Del Mediterráneo y sus Ramificaciones: Vol. 4 (1993), pp. 2367-2389

Published by: Sociedad Española de Musicología (SEDEM)

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LITERACY AND ORALITY IN THE SECULAR MUSIC OF THIRTEENTH CENTURY FRANCE: THE EVIDENCE OF THE «ADAM DE LA HALLE» MANUSCRIPT

Dorothy KEYSER

RHYTHM is one of the primary means by which we recognize cultures. I can distinguish the rhythmic profile of American English in the Babel of a crowded Paris Métro, even if I can't understand the words. Conversations between people of different cultures can be fascinating to watch, as they struggle to attain a common physical rhythm of gesture and language cadence that will allow them to communicate. The music of a people is at once reflection, preserver and shaper of those rhythms. For me at least, the most poignant result of our continuing inability to reconstruct the rhythm of the music of the troubadours and trouvères is our inability to enter into the rhythm of their lives.

In beginning my own odyssey into this much-travelled territory, I was baffled by the many eminent scholars who approach rhythm in medieval French secular repertoires by way of the language patterns and rhythmic theories of the clerical subculture whose primary language was Latin: to apply, for example, the rhythmic modes of classical Latin poetry or the theoretical precepts of Latin musical theorists to the musical settings of the vernacular poetry of the troubadours and trouvères. (I should point out that our distinguished chairman, Prof. Hendrik van der Werf, was one of the earliest and most persistent voices against that practice.) I began to doubt my own image of two cultures, amicably intermingling but different in fundamental ways, each with its own characteristic musical style. For me, an essential first step became to examine whether there were, in fact, two contrasting musical styles reflecting the two contrasting cultures: one secular, no longer strictly «oral» but placing a high value on the skills of oral discourse and memory, its life rhythms rooted in the

language cadences of vernacular French; the other devotional, heir to a millenium of Latin literate thought, valuing the literate skills of order and consistency, and rooted in the rhythms of its «native language,» Latin. This paper will document my progress so far in that research.

The music of the Adam de la Halle section¹ of the manuscript Paris, Bibliothèque nationale *fr.* 25566 has three unusual characteristics which combine to make it uniquely suited to this endeavor. The first (and least unusual) is the variety of genres it includes: 34 courtly chansons, 16 jeux-partis presenting pairs of Artesian poets debating the nature of love, 16 polyphonic rondel (the earliest extant collection of *formes fixes*), and 5 polytextual French motets on liturgical tenors—a cross-section of 13th-century French musical practice in both monophonic and polyphonic repertoires—as well as the earliest extant example of a play with music, and various poetic works.

What makes this varied collection unique is its authorship. All of these works are attributed to the same poet-composer: the 13th-century Artesian trouvère Adam de la Halle. Our knowledge of Adam's life is based to a great extent on inference and conjecture. We are fairly sure, however, that he was unusually well-educated for his time and for his class. In the miniature which adorns the opening folio of the Adam section of *fr.* 25566, we see a figure reading from a scroll to a seated audience. Lest the reader mistake the significance of the picture, the illuminator has carefully written out on the scroll the first two verses of the chanson which begins immediately below. The verso of the contemporary table of contents folio, which was originally the facing page to this folio, includes the rubric «Chi commencent les canchons Maistre adan de le hale.»² The title «maistre,» which occurs in references to both Adam and his father, indicates a particular level of scholarly achievement. Scholars speculate that Adam had completed the first stage of advanced studies in the Faculté des Arts in Paris, where he would have been exposed to Latin theoretical thought and the music of the Notre Dame school. The polytextual French motets preserved in this manuscript, which are in the same style as motets in the Montpellier and Bamberg codices (both of which contain Adam concordances) are taken to reflect this experience.

Despite his erudition, Adam was very successful as a poet and composer in the popular genres. The poetry of his chansons is preserved in thirteen of the two dozen trouvère manuscripts (accompanied by music in nine), attesting to its popularity. His most frequent partner in poetic

¹ The Adam de la Halle section consists of the first 68 folios of a 283 folio manuscript.

² «Here begin the chansons of Master Adam de la Halle.»

debate was Jehan Bretel, an important figure in the vigorous literary Puy of Arras. *Fr. 25566*, which includes a «collected edition» of Adam's works that is unique among extant chansonniers, itself speaks highly for his reputation among his contemporaries.

There is one final coincidence which makes this manuscript uniquely valuable as a source for information about musical styles in the 13th century: it is generally agreed that the same scribe produced all the musical notation. This is a thoroughly professional hand, neat and clear, with few personal idiosyncrasies other than its very neutrality to characterize it. However, a distinctive form of the descending plicated breve (fig. 1a) and a slight elongation of the initial stroke beyond the top of the note-head in descending square figures (fig. 1b) occur throughout the manuscript, in all the Adam genres as well as in brief musical sections included in other parts of the manuscript.



Figure 1. Neume shapes characteristic of the scribe in *fr. 25566*.

At first glance, the neumatic vocabulary used by the scribe of *fr. 25566* (fig. 2) appears quite diverse (and I will discuss significant differences among genres in a moment), but in fact the notation, like the scribal hand, is quite uniform. All the ligatures are created using only three figures—the square, the diamond, and the rectangular oblique—modified by perpendicular lines (tails and plicas) extending either above or below from either side. Non-ligated note groups that use only squares and diamonds are also common.³ Combinations of basic neume shapes into ligatures and non-ligated groups, and modifications using tails and plicas, are all governed by strict graphic rules. For example, two shapes may be joined (ligated) only in one of two ways: by attachment at mutual corners (fig. 3a) or by mutual attachment to a line running perpendicular to one edge of each (fig. 3b). These graphic rules are part of a general notational style which arises from the nature of the writing instrument—a broad-nib quill pen—and apply to all genres throughout

³ These are variations on the climacus of traditional square notation.

CHANSONS OF ADAN DE LE HALE: NEUME VOCABULARY (MS. W)								
Single neumes								
Plicated single neumes (up)								
Plicated single neumes (down)								
Binaria (up)								
Binaria (down)								
Ternaria (up)								
Ternaria (down)								
Turning ligatures								
4-note ligatures								
5-note ligatures								
Plicated ligatures								
Ligatures including a leap								
Ligatures with opposite propriety								

JEUX-PARTIS OF ADAN DE LE HALE: NEUME VOCABULARY (MS. W)								
Single neumes								
Plicated single neumes (up)								
Plicated single neumes (down)								
Binaria (up)								
Binaria (down)								
Ternaria (up)								
Ternaria (down)								
Turning ligatures								
4-note ligatures								
5-note ligatures								
Plicated ligatures								
Ligatures including a leap								
Ligatures with opposite propriety								

Figure 2. Charts of neumatic vocabularies.

CHANSONS OF ADAN DE LE HALE: NEUME VOCABULARY (MS. W)										
BREVES AND LONGS	RONDEAUX					MOTETS				
Single neumes	◼	◻				◼	◻			
Plicated single neumes (up)	⏏	⏏	⏏			⏏	⏏			
Plicated single neumes (down)	⏏	⏏	⏏			⏏	⏏			
Binaria (up)	⏏	⏏	⏏	⏏		⏏	⏏			
Binaria (down)	⏏	⏏	⏏			⏏	⏏			
Ternaria (up)	⏏									
Ternaria (down)	⏏	⏏	⏏	⏏		⏏	⏏			
Turning ligatures	⏏	⏏	⏏							
4-note ligatures	⏏	⏏	⏏	⏏		⏏	⏏	⏏		
5-note ligatures	⏏	⏏								
Plicated ligatures	⏏	⏏	⏏							
Ligatures including a leap	⏏	⏏								
INCORPORATING SEMI-BREVES										
Single neumes (in pairs)						◼				
Binaria (up)	⏏					⏏	⏏			
Binaria (down)	⏏					⏏	⏏			
Ternaria (up)	⏏					⏏	⏏			
Ternaria (down)	⏏	⏏				⏏	⏏	⏏		
Turning ligatures	⏏	⏏				⏏	⏏			
4- and 5-note ligatures	⏏					⏏				
Plicated ligatures						⏏	⏏			
Ligatures including a leap										

Figure 2. (Cont.)

the manuscript. This felicitous coincidence of a single music scribe using a consistent musical notation to record all the works, both monophonic and polyphonic, of a single composer makes *fr.* 25566 unique among extant 13th-century chansonniers, and permits a comparative examination of the various musical styles relatively uncomplicated by personal idiosyncrasies in either compositional style or scribal habit.

- a. Attachment at mutual corners: 
- b. Mutual attachment to a line: 

Figure 3. Graphic rules for ligation.

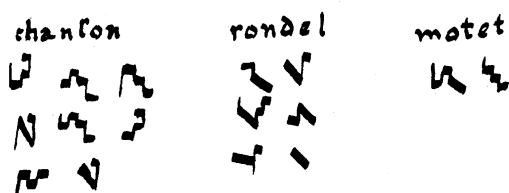
The contrast among genres in this manuscript begins with their presentation on the page. The monophonic chansons and jeux-partis are on five line staves, in the two-column page layout familiar from other chansonniers. The three-voice rondel appear in score format, on four-line staves, which gives them an archaic appearance reminiscent of the older repertoires in the Notre Dame manuscripts. The motets are presented, as in contemporary motet manuscripts, on five-line staves, in parts, with the tenor at the bottom. The page layout thus suggests three conceptually different groups: the rondel, the motet, and the monophonic repertoires (chanson and jeu-parti) which share a common format.

This grouping is supported by the ligature vocabularies of the four genres. There are no ligatures in the jeux-partis which do not also appear in the chansons. Chanson, rondel, and motet, however, each contain examples of ligatures unique to that genre. Because the chanson and the rondel have the most extensive ligature vocabularies, they may appear at first glance to be more closely related to each other than to the less elaborately neumed motets. A closer examination of the specific ligature vocabularies, however, demonstrates that the stronger relationship exists between the polyphonic repertoires. This relationship is best understood by means of the interpretation of the shapes of square notation put forward by Franco of Cologne in the mid-13 century.⁴ I find these to be the most significant comparisons:

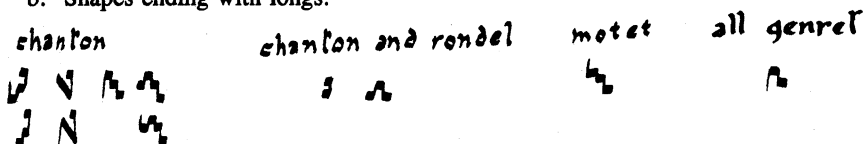
- There are eight ligature shapes which appear only in the monophonic repertoires, six which appear only in the rondel, and two which appear only in the motets. (fig. 4a)
- Of the eleven shapes which, according to Franconian definitions, end with a long, seven are unique to the chansons, and only two appear in the motets. The other two are shared between chanson and rondel. (fig. 4b)

⁴ I assume the reader is familiar with the fundamental definitions of Franco as explained in the *Ars cantus mensurabilis*.

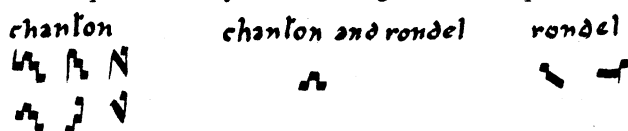
a. Shapes unique to each genre:



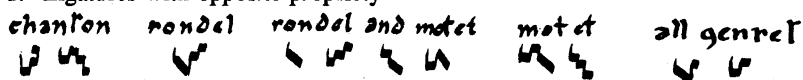
b. Shapes ending with longs:



c. Shapes whose rhythmic total is greater than a perfection



d. Ligatures with opposite propriety



e. Ligatures including a rectangular oblique

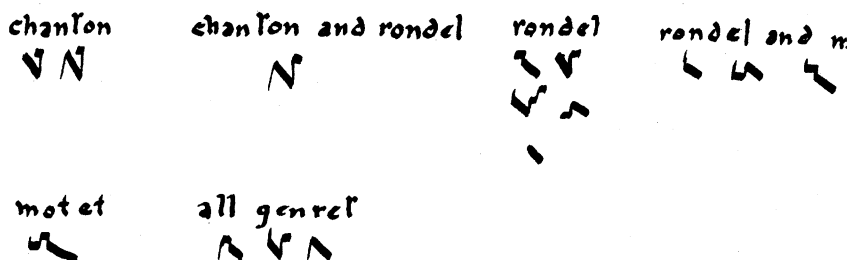


Figure 4. Comparisons between monophonic and polyphonic neume repertoires.

- Of the nine shapes whose rhythmic total is larger than a perfection (i.e., three tempi), six appear only in the chansons. The traditional torculus, which has the rhythmic content breve-breve-long, appears in both rondel and chanson. The other two each appear in only one rondel, used as cadential figures. There are no ligatures with this configuration used in any motet. (fig. 4c)
- Of the eleven ligatures with the tail ascending to the left which indicates opposite propriety (i.e., a ligature whose first two notes are semi-breves—usually abbreviated «c.o.p.» for *cum opposita proprietate*), seven appear only in the two polyphonic repertoires. Both of the two ligatures which are unique to the motet are c.o.p. The two c.o.p. ligatures which are unique to the chansons end with longs; one has a total greater than a perfection. (fig. 4d)
- Of the fifteen shapes including rectangular obliques (a shape uncommon in traditional square notation but treated with special significance by Franco), nine appear only in the polyphonic repertoires. These include five of the six ligatures unique to the rondel, and one of the two unique to the motet. The two appearing only in the chansons are variants of the porrectus from traditional square notation, and both end with longs. (fig. 4e)

These comparisons allow the formulation of several generalizations about the monophonic and polyphonic ligature vocabularies. Perhaps the most obvious has to do with their relative use of the «traditional» shapes of square notation. The chanson and jeu-parti adhere more closely to the traditional neume vocabulary. The neumes in the rondel and motet include more shapes (for example, the porrectus with the final note head rotated to the right) which adapt traditional square notation to the patterns of Franconian rhythm. Since, in all the music in *fr.* 25566, there is a one-to-one correspondence between poetic syllables and graphically isolated musical units (neumes, ligatures or non-ligated groups), the patterns of ligature usage described also above mean that the monophonic repertoires are characterized by individual syllables set to melodic figures either ending with a long, or taking up more than a single perfection. The polyphonic repertoires are characterized by ligatures with opposite propriety, and ligatures which use rectangular obliques in order to end with a breve—both shape modifications given a special significance by Franco. One hundred forty-four of the 314 ligatures in the rondel, and 157 of the 278 ligatures in the motets, are c.o.p. The motet, alone among the genres, also makes considerable use of individual semi-breves to set syllables of text. The extensive use of c.o.p. ligatures and isolated semi-breves in the rondel and motet document another significant characteristic

that links the polyphonic genres: a rhythmic hierarchy. A ternary rhythmic pulse is discernable both on the level of the long (divided into three breves) and the breve (divided into three minor semi-breves). The appearance of the maxima in rondel 9 and in the tenors of motets 4 and 5 provides a third rhythmic level. There is no evidence of similar hierarchical rhythmic organization in either chanson or jeu-parti. Of the 796 ligatures appearing in the chansons, only 5 are c.o.p., suggesting occasional ornamentation rather than a consistent rhythmic organization. There are no c.o.p. ligatures in the jeux-partis.

The musical notation in *fr.* 25566 illustrates that there is really no such thing as «Franconian notation»—only music written according to the rhythmic principles set forth by Franco of Cologne, and notated using his codification and expansion of the square notation already in use in plainsong. All the notation in *fr.* 25566 is rooted in square notation and therefore susceptible to interpretation based on Franconian principles, but only the polyphonic music shows the rhythmic profile which is the definitive characteristic of «Franconian» music. (see fig. 5) The perfection is omnipresent: through *fractio modi* and *extensio modi*, through rests and changes of mode, the perfection pulses as regularly as a heartbeat. It is the

Chanson 1, verses 1 and 2:

Da - mou - rous cuer voel can - ter / pour a - voir a - i - e

Jeu-parti 1, verses 1 and 2:

A - dan sil es - toit en - si / qui ioi - e fust o - troi - i - e

Rondel 2, refrain:

Li dous regars de me da - me / me fait es - pe - re mer - chi

Motet 1, voice 2, verses 1 and 2:

Adan se sont lo - é da - mours / mais ie men doi plus que nus blasmer

Figure 5. Examples of typical neume groupings in the five genres of *fr.* 25566.

lack of this underlying rhythmic regularity, even more than neumatic vocabulary, which distinguishes the music of the chansons and jeux-partis in *fr.* 25566 from the music of the polyphonic genres.

As the preceding discussion of c.o.p. ligatures demonstrates, these charts of neume vocabularies are misleading in that they ignore the relative frequency with which each neume and ligature occurs. In comparing, first, the relative frequency of neume occurrence in the two monophonic repertoires (fig. 7), we see immediately that the jeux-partis contain a considerably higher proportion of single note neumes, and considerably fewer single-note plicas. This preference for straight-forward text-settings in the jeux-partis is also reflected in the low frequency of ligatures of more than three notes and the absence of ligatures of opposite propriety. In the jeux-partis, multi-note neumes (ligatures) occur in the pattern which would seem to be the most «natural»: frequency of occurrence is inversely proportional to degree of complexity. In other words, *binariae* outnumber *ternariae* by about three to one, and *ternariae* going in a single direction (ascending or descending) outnumber those which outline turning figures by about eight to one. In both *binariae* and *ternariae*, however, there is a decided preference for descending figures. The chansons exaggerate this preference for descending figures. Descending plicas, *binariae* and *ternariae* each outnumber their ascending counterparts by at least three to one (six to one in the case of the descending *ternaria*), and descending *ternariae* outnumber ascending *binariae* by more than two to one. What this means in practical terms is that the chanson melodies show a decided preference for ascents which move rapidly through the poetic material, and relatively leisurely descents. Intervals greater than a major second *between* syllables in the chansons occur significantly more often in ascending than in descending lines, and thirds preceded by plicated notes or ligatures—commonly supposed to fill in the third—are more common in descending lines, further contributing to the contrast between ascending and descending lines. The jeux-partis exhibit no corresponding melodic profile.

These charts emphasize the addition of the rhythmic level in the rondel and motet. As described above, the c.o.p. ligatures, which in the chansons are approximately half of 1% of the total ligatures, make up almost half the ligatures in the polyphonic genres. When the frequency of single note neumes on both rhythmic levels is combined, the percentage of single note neumes in the motet (75%) is almost as high as that in the jeu-parti (78%). The rondel (in which semi-breves are not used in isolation) has a percentage of single note neumes comparable to that in the chansons (66% in the rondel as against 55% in the chansons), suggesting a similar complexity in text-setting. The descending *ternaria* is even more in evidence in the motet and rondel than in the chanson (36% and 31% of the

ligatures, respectively, in contrast to 29% in the chansons), but it is not supported by an environment with a preference for descending figures. In both polyphonic genres, descending plicas are only slightly preferred over ascending, and ascending *binariae* show a decided advantage over descending. It is also interesting to note that most of the descending *ternariae* in the rondel and motets include semi-breves—that is, they appear on the rhythmic surface of the music. On the deeper level of the long, the preference shifts to the ascending *binaria*. I would suggest that the descending *ternaria*, which in the chansons is formulaic and reflects in miniature the overall tendency of the melodic line toward descending motion, becomes in the rondel and motet a surface motivic phenomenon—and artifact surviving from the style of the chansons, but no longer an element in a formulaic vocabulary.

The structural relationship between the various musical genres and the poetic texts which they set further confirm the model of two conceptually different musical styles. On the level of the syllable, all four genres are similarly organized: in both monophonic and polyphonic genres, there is an exact correspondence between the number of syllables in a verse of poetry and the number of neumes in its musical setting. On higher levels of poetic organization, however, the situation is more complex. In all four genres, the importance of the verse of poetry and its musical setting as a structural unit is supported both by reference to the pitch-space and by temporal means. In those chansons and jeux-partis which appear to follow the rules of the church modes, the final pitch of each verse is one of the important notes of the mode and links the musical progression to the modal pattern in much the same way as the rhymes at verse ends link the language to the rhyme pattern. In the motet, the rhyming syllable is always placed on the first tempus of a perfection, where it receives both vertical consonance and metrical emphasis.

In the non-Franconian repertoires, the poetic verse receives, not metrical emphasis, but temporal isolation. As in all the chansonniers which distinguish between longs and breves, the scribe of *fr.* 25566 places either longs or ligatures at the overwhelming majority of line ends. Vertical lines (considered by many the origin of Franconian rests) divide the musical setting of one line from the next. One neume shape found only in the chansons and jeux-partis, the descending *ternaria* consisting of three square note-heads (which according to Franconian principles is the only descending *ternaria* of our scribe's repertoire to end with a long) appears in the chansons and jeux-partis twenty times. Eighteen are either on the final syllable of a verse, or on the penultimate syllable in verses with feminine rhymes (see for example musical example 1). This notational evidence documents the isolation of the poetic verse in time.

There is a perceptible loosening of the relationship between musical and poetic structure in the motet. Although the structural syllable (i.e., the rhyme) falls consistently on a metrical articulation point (the beginning of a perfection), the poetic verse in the motet is not temporally isolated; in fact in many cases the first syllables of the following verse fall on the second and third tempi of the same perfection (see for example the motet verse in fig. 5). Whether this results from compositional choices, or from the practice of adding vernacular text to a pre-existing clausula, the result is the same: the verse of poetry and its setting have lost much of their significance as a structural unit.

On the level of divisions of the verse, the use of Franconian and non-Franconian rhythmic organization most dramatically separates the two musical styles. In the polyphonic repertoires, the lines of music as they are notated fall into easily recognizable modal patterns, hustling their poetic companions along willy-nilly. The notation of the chansons and jeux-partis, on the other hand, has long defied any attempt to coax or bully it into repeating patterns. There is, however, one notational (and probably musical) pattern which is worth further study. One of the characteristics of vernacular French poetry of this era is the poetic caesura following the fourth syllable in verses of 8 or 10 syllables. In these chansons, the musical figure setting the fourth syllable in verses of this length is most often a ligature or a long, even when there is no caesura in the poetry. The musical setting of Chanson 2 (fig. 6), is an especially extreme example. Chanson 5 (musical example 1), exhibits the same pattern. Another neume shape unique to the chansons and jeux-partis, the ascending *ternaria* which, like the descending *ternaria* already mentioned, ends in a long (fig. 4a), is found either three syllables before the end of a verse—perhaps marking the beginning of a ritard to the line end—or on the fourth syllable. It is possible that these patterns emphasizing the caesura document an abstract rhythmic template based on the inherent rhythmic character of the vernacular poetic verse in much the same way as the rhythmic modes of Latin poetry were abstracted for the music used to set them.

In the chanson, the structural relationship between music and poetry can be extended to the level of the strophe. Adam uses two strophe patterns which are distinguished by the structure of the *frons*: the traditional *cobla* with the *frons* rhyming abab,⁵ and a less common *cobla* with the *frons* exhibiting enveloped rhyme (abba). In the first group, the

⁵ Also called the «ballad quatrain»—27 of Adam's 33 notated chansons in this manuscript fall into this category. See Chanson 5 (musical example 1) for an example.

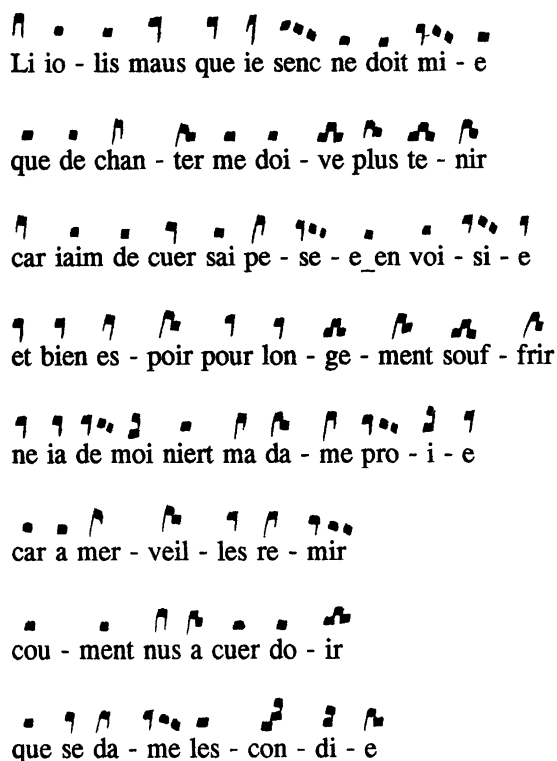


Figure 6. Example of stress on fourth beat: Chanson 2 text.

music takes the equally traditional and parallel form of *ababx*.⁶ In the second group the music does not take the traditional form, or in fact any consistent form, although in most cases there is some repetition of material within the *frons*. This quite rigid correspondence between traditional poetic form and traditional musical form is confirmed in Adam's *jeux-partis*. The rhyme schemes in the *frons* of the *jeux-partis* are more varied, with only 6 of the 16 using the ballad quatrain. Among these six, however, are the only four which have the parallel musical form of *ababx*.

Another structural element of the *chanson* which is not text-linked sheds more light on the descending *ternaria* described earlier as a «melodic formula.» In the *chansons* with the traditional *ababx cobla* and its

⁶ *I.e.:* *frons* of four lines with lines 3 and 4 repeating the musical material of 1 and 2, followed by a *cauda* of varying length and metrical organization which may or may not share musical material with the *frons*.

parallel musical ababx structure, the descending *ternaria* and other multiple-note neume shapes serve a structural purpose. The particular neume-shapes involved, which differ from chanson to chanson, are introduced in the *frons* at a particular pitch level (this means of course that they are heard twice in the *frons*), and then appear later in the *cauda*, at the same pitch level, but at different points in the poetic verse and within a different melodic context (see especially Chanson 5 and Chanson 3 [musical example 2]). This creates a formulaic web which anchors the melody in the pitch-space. The same pattern of repeating formulae occurs only rarely in the *jeux-partis*. Milman Parry and Albert Bates Lord, founders of the oral-formulaic theory, define the formulae which they isolated in the oral poetry of Homer and Yugoslavian oral poets as metrical units serving a structural purpose within the poetic verse. The relationship between the structural formulae of oral poetry and the structural use of melodic formulae in Adam's chansons is certainly suggestive.

Repetition of melodic material is important in the motet *Entre adan / Chies bienseans / Aptatur* (see musical example 3), but the differences in technique are very revealing. In the motet, it is not a neume (that is, a melodic unit) which is repeated, but a sequence of pitches (F-E-D-C) which is divided in various ways to set groups of syllables. Unlike the melodic formula, which refers to a formulaic vocabulary outside the individual chanson, this pitch sequence has a referent within the motet itself: it is the initial descending fourth of the tenor, filled in. In other words, the chanson formulae refer to the underlying *gestalt* of the oral tradition; the motet refers to itself. Both this self-referential use of motivic material and the creation of rhythmic hierarchies strongly suggest a compositional process which depends on the ability to abstract isolated elements of the musical texture (pitch sequences, rhythmic patterns) and develop them apart from their context. While the capacity to place the musical or poetic art work on the page and examine it in detail and as a whole outside of time may not be absolutely essential to the cultivation of this ability, it is obviously extremely advantageous to it.

The music of the Adam section in *fr.* 25566, and by extension the music of the era which it represents, can be divided into two styles rooted in two intermingled but distinct cultures. The monophonic chanson and *jeu-parti* are distinguished by the non-regular rhythmic character of their notation, their confinement within a single metrical level, and by the temporal isolation of the poetic verse as a structural unit. The chanson is further set apart by a particular melodic profile, and a structural use of melodic formulae. The polyphonic genres are distinguished by the Franconian regularity of their rhythm, by their expansion to two and three metrical levels, by the structural use of vertical consonance and dissonance, and by self-referential use of motivic material.

The chanson and motet are the most rigidly formalized. The chanson is based on a formal template comprising acceptable ranges of verse number, syllable count, rhyme schemes, pitch space, and perhaps other parameters. Within the confines of that template, it defines itself as it unfolds in time, through the revelation of the poetic form, and through melodic formulae and pitch emphases that define the musical space. These characteristics suggest an oral repertoire. The pre-definition of the motet on the other hand lies not in a formal template, but in the melodic and rhythmic shape of its tenor. The motet is both self-reflective and hierarchical. Both of these are characteristically literate traits.

In conclusion, I would like to leave you with an image. In the miniature which introduces the *jeu-parti* section of *fr.* 25566, we are shown two figures who appear—appropriately enough—to be in the midst of an argument. The miniature is framed with an arch which begins in the margin between the two columns of text as a leafy branch. As it rises to the left of the picture, it transforms from a tree branch into the clawed feet, then the long legs, the winged body, and finally the long, snake-like neck of a fabulous bird, which serves as the upper arch of the frame. The long neck curls around the right side of the miniature, and ends in a wide-eyed head with the ears and general conformation of the head of a doe. This gentle bovine creature has poked its blunt nose into the picture which it frames and is regarding the debating poets with mild curiosity.

I do not suggest that, to the illuminator, this inquisitive oddity represented anything more than an intriguing visual joke. But to the modern eye, this image of the frame reacting to the picture offers an uncannily precise metaphor for the impact of literacy. Written notation, both linguistic and musical, allows the poet and musician to be self-reflective—to be at once performer and audience—in a manner impossible in a purely oral tradition. In the contrast between Adam's linear, formulaic chansons, and his hierarchical, motivic motets, we see a musical analogue for the contrast between the arguing oral poets, and the curious observer from a different level of reality.

Chansons: Statistics	Totals	% of total (2248)	% of ligatures (796)
Single	1,238.00	55.07	
Down-plica	214.00	9.52	
Up-plica	88.00	3.91	
Up-binarium	93.00	4.14	11.68
Down-binaria	284.00	12.63	35.68
Lig-plica	24.00	1.07	3.02
Down ternaria	231.00	10.28	29.02
Up ternarium	34.00	1.51	4.27
Porrectus	35.00	1.56	4.40
Torculus	15.00	0.67	1.88
4-notes	9.00	0.40	1.13
5-notes	2.00	0.09	0.25
Leaps	10.00	0.44	1.26
C.o.p.	5.00	0.22	0.63
TOTALS	2,248.00	100.00	
Jeux-partis summaty	Totals	% of total (1109)	% of ligatures S (209.00)
Single	867.00	78	
Down-plica	22.00	2	
Up-plica	11.00	1	
Down-binaria	92.00		44
Up-binarium	54.00		26
Down ternaria	50.00		24
Up ternarium	4.00		2
Porrectus	2.00		1
Torculus	6.00		3
4-notes	0.00		0
5-notes	1.00		0
Lig-plica	1.00		0
Leaps	8.00		4
C.o.p.	0.00		0
TOTALS	1,109.00		

Figure 7. Charts of neume frequency.

Rondels - Neumes	Grand Totals	% of Total (935)	% of ligatures (314)
<i>Divisions of the long:</i> single neumes	621.00	66.42	
Up-plica	26.00	2.78	
Down-plica	30.00	3.21	
Up-binaria	43.00	4.60	13.69
Down-binaria	30.00	3.21	9.55
Up-ternaria	2.00	0.21	0.64
Down-ternaria	24.00	2.57	7.64
Turning ligatures	8.00	0.86	2.55
Plicated ligatures	5.00	0.53	1.59
Leaps	8.00	0.86	2.55
4/5-note ligatures	8.00	0.86	2.55
<i>Divisions of the breve:</i> Single semi-breves	0.00	0.00	0.00
Up-binaria	30.00	3.21	9.55
Down-binaria	16.00	1.71	5.10
Up-ternaria	5.00	0.53	1.59
Down-ternaria	72.00	7.70	22.93
Turning ligatures	19.00	2.03	6.05
Plicated ligatures	0.00	0.00	0.00
Leaps	1.00	0.11	0.32
4/5-note ligatures	1.00	0.11	0.32
TOTALS	935.00	100.00	

Figure 7. (Cont.).

Motets - Neumes	Grand Totals	% of Total	% of Ligatures
<i>Divisions of the long:</i> single neumes	697.00	63.48	
Up-plica	38.00	3.46	
Down-plica	40.00	3.64	
Up-binaria	20.00	1.82	7.19
Down-binaria	7.00	0.64	2.52
Up-ternaria	0.00	0.00	0.00
Down-ternaria	15.00	1.37	5.40
Turning ligatures	0.00	0.00	0.00
Plicated ligatures	0.00	0.00	0.00
Leaps	0.00	0.00	0.00
4/5-note ligatures	4.00	0.36	1.44
<i>Divisions of the breve:</i> Single semi-breves	123.00	11.20	
Up-binaria	25.00	2.28	8.99
Down-binaria	26.00	2.37	9.35
Up-ternaria	3.00	0.27	1.08
Down-ternaria	85.00	7.74	30.58
Turning ligatures	14.00	1.28	5.04
Plicated ligatures	3.00	0.27	1.08
Leaps	0.00	0.00	0.00
4/5-note ligatures	1.00	0.09	0.36
TOTALS	1,098.00	100.00	

Figure 7. (Cont.).

He-las il nest mais nus qui aint
 ain-sint con de-ve-roit a-mer.
 chas-euns a-mant o-ren-droit faint.
 et veut go-ir . sans en-du-er.
 et pour chou se doit bien gar-der
 che-le con Pri-e.
 car tant est le fem-me proi-si-e
 con ne li set que re-prou-ver

The musical score consists of eight staves of music in G-clef and 2/4 time. The lyrics are written below the notes. Handwritten annotations include circles around specific notes and lines connecting them across staves, highlighting a melodic line that spans the entire piece. The lyrics are in French and appear to be a medieval or early modern song.

Musical example 1. Chanson 5.

Je nai au tre re te nen che
 en a mour que de mon chant
 et du ne dou che es pe ran che
 qui me vient a des de vant
 en re cor dant
 le biau te qui ma sous pris
 et le res gart a trai ant
 en un doux vi ai re as sis
 cler et ri ant
 dont chas cuns en es gar dant
 doit es tre pris

Musical example 2. Chanson 3: *Je nai autre retenanche*.

Triplum
En - tre_a - dan et ha - ni - kiel

Duplum
Chies bien se - ans on - des et fre - mi -

Tenor
Ap - ta tur

han - cart et gau - le - lot a grant es - be - noi qui

ans plain frons re - lui - sans et pa -

ot leur re - vel quant il ho - que - tent plus tost cla -

rans res - gart a - trai - ans

pe - tent que fre - tel li de - moi - sel mais quell ai - ent - a -

vairs hu - me - li - ans ca - til - lans et fri -

Musical example 3. Motet *Entre adan / Chies bien seans / Aptaur.*

vant bai - sie saint tor - tu - el et si chan - tent tout sans
 ans nes par me - au - re_au vi -
 li - vre vies et nou - vel Gau - te - lot fait li - vre
 ai - re_a - fe - rans bou - che - te ri - ans ver - meil -
 si pro - pre - ment et si bel qui san - le_a son mui - sel qu'il doi - ve
 le - te_a dens blans gor - ge bien nais -
 trai - re_a se fin et quant il font le mo - lin
 sans col re - ploi - ans

Musical example 3. (Cont.).

20 en - san - le tout que - tre et au plas - tre ba - tre en ho - que - tant

25 pis chui - set poig - gnans bou - ti - me sous - le - vants

30 sont si de - chui sant si gai - si goi - ant et si ri -

35 ma - nie - re a - ve - nans et plus li re - ma - nans

40 ant chui iij en - fant que nu - le gent tant

45 ont fait tant den - tans que pris est a - dans

Musical example 3. (Cont.).