

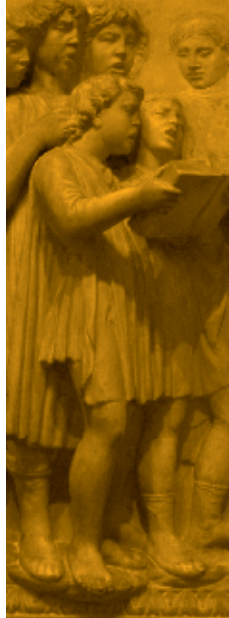
Teresa Proto, Paolo Canettieri
& Gianluca Valenti (eds)

Text and Tune

On the Association of Music
and Lyrics in Sung Verse

Varia
Musicologica

Peter Lang



This book offers an overview of issues related to the regulated, formal organization of sound and speech in verse intended for singing. Particularly, it is concerned with the structural properties and underlying mechanisms involved in the association of lyrics and music. While in spoken verse the underlying metrical scheme is grounded in the prosody of the language in which it is composed, in sung verse the structure is created by the mapping of specific prosodic units of the text (syllables, moras, tones, etc.) onto the rhythmic-melodic structure provided by the tune. Studying how this mapping procedure takes place across different musical genres and styles is valuable for what it can add to our knowledge of language and music in general, and also for what it can teach us about individual languages and poetic traditions. In terms of empirical coverage, this collection includes a wide variety of (Western) languages and metrical/musical forms, ranging from the Latin hexameter to the Norwegian *stev*, from the French *chant courtois* to the Sardinian *mutetu longu*. Readers interested in formal analyses of vocal music, or in metrics and linguistics, will find useful insights here.

V_{aria Musicologica}

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Text and Tune

Varia Musicologica

Herausgegeben von
Peter Maria Krakauer



PETER LANG

Bern • Berlin • Bruxelles • Frankfurt am Main • New York • Oxford • Wien

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Introduction

The expression ‘sung verse’ covers a wide variety of metrical-melodic forms, which are found across time and space in all human cultures. While one culture may lack instrumental music, vocal music seems to be universal. Around this basic idea, specialists from different research areas – from metrics to anthropology, from linguistics to musicology – were brought together at a conference held in Rome in 2012. Our goal at that time was to encourage an interdisciplinary discussion on issues regarding the regulated, formal organization of sound and speech in verse intended for singing.

A few years later, a number of those papers are collected here. The heterogeneous character of the book reflects the multifarious nature of the subject matter itself, which can be approached from different angles and perspectives. Scholars focused on the historical development of (Western) vocal music and those interested in formal analyses and metrical typology may find useful insights here, for the approaches best represented are the historical-descriptive and the formal-analytical. The first part of the collection includes mainly papers of the first kind, while the second covers more methodological and theoretical issues; however, intersections and overlaps between the two are evident throughout.

Each paper is representative of (a group of) specific issues that emerge when dealing with the formal properties of sung verse, considered simultaneously as a metrical, melodic and textual object. Even in the contributions with a strong historical or empirical slant, attention is always given to the theoretical implications. Conversely, even in the most formalistic approach considerations of historical and empirical importance may not be disregarded. This reflects the twofold nature of sung verse, which is, on the one hand, a cultural product, subject to change and linked to such notions as style, genre, imitation etc.; and, on the other hand, a product of human creativity, whose form is partly

determined by our innate, cognitive systems, which apply restrictions at certain levels of its organization and perception.

The twofold nature of sung verse can be traced not only along the axes of culture and cognition, but also, and more importantly, in its 'double articulation' of text and melody. While in spoken verse the underlying metrical scheme is grounded in the prosody of the language in which it is composed, in sung verse the structure is created by the mapping of specific prosodic units of the text (syllables, moras, tones, etc.) onto the rhythmic-melodic structure provided by the tune. Studying how this mapping procedure takes place across different musical genres and styles is valuable for what it can add to our knowledge of language and music in general, and also for what it can teach us about each language and poetic tradition in particular.

In terms of empirical coverage, the collection includes a wide variety of (Western) languages and metrical/musical forms, ranging from the Latin hexameter to the Norwegian *stev*, from the French *chant courtois* to the Sardinian *mutetu longu*. No distinction is made between 'high' and 'low' poetry, nor between folklore and literature, and the same importance is attached to children rhymes, rap and folk poetry as to opera and Troubadours' songs. Indeed, such a distinction would not make sense in a book concerned with the structural similarities found cross-culturally in sung verse and the universal mechanisms underlying the relationship between lyrics and melody. Traditionally, folk poetic forms have been studied almost exclusively from the point of view of 'culture', as part of a group's or nation's 'folk-lore'. However, recently there has been a shift in this area of research and scholars have started to look at the abstract properties of these 'cultural objects' and to point to the common features shared by similar though unrelated poetic forms. A good example is provided by Andy Arleo's line of research, which tackles the hypothesis of a Universal Children's Rhythm valid for all forms of childlore across the world. In the exploratory study of children's clapping songs presented here, the author claims that in different parts of the world clapping follows the same binary patterns. From our perspective, further studies of this kind would be most welcome, in that they would not only improve our knowledge of the forms of sung verse attested across the world, but would also provide a good testing ground for predictions as to which structures are common cross-culturally, and which are rare or impossible.

Within a single poetic tradition, investigating the formal relationship between words and music can help to unravel the dense network of cross-references and quotations among authors or between author and sources, which would otherwise go unnoticed. Good examples are the detailed analyses proposed by Antoni Rossell and Giorgio Monari for Arnaut Daniel's *sestina* and for the early troubadours respectively. By approaching the *sestina* as an auditorily experienced object, Rossell finds interesting connections between the poem and its sources, both at the melodic and textual level. Monari investigates the distribution of a specific melodic progression, which seems only to occur in restricted metrical contexts across the production of the early troubadours (Jaufre Rudel, Marcabru and Bernart de Ventadorn). According to Monari, the appearance of this melodic phrase in Jaufre Rudel's songs evokes the general idea of 'singing for love'. An argument in favour of this interpretation is provided by the fact that the lyrics set to the tune consistently make reference to the act of singing. Moreover, the occurrence of the same melodic phrase in other early troubadours' songs contributes to shed light on the poets' views of *fin'amors* and on the sophisticated interplay of allusions and cross-references that characterizes the production of the early troubadours.

Oliver Vogel approaches another important tradition within the poetic production of medieval France, i.e. the *grand chant courtois*. His point of departure is the observation that while dance tunes from the 13th and early 14th century (for instance, the *rondeaux*) were easily reused in later centuries and became suitable material for other genres of *musica mensurata* (for example, motets), *trouvère* songs did not. This difference is convincingly explained in terms of a higher rhythmic freedom peculiar to the Old French metrical line, which could not be easily adjusted to restrictions imposed by mensural notation. In the analysis, specific manipulations of the textual and melodic material are shown to be in place in the first attempts at a mensural notation, in order to counterbalance the loss of freedom. Sometimes, specific musical features can be exploited to underline the meaning of the text. This is well illustrated in Nausica Morandi's study of the *Officium stellae*, a musico-liturgical drama performed during the Liturgy of Epiphany between the 10th and the 15th centuries. She shows how existing metrical texts (in Latin and mainly hexameters) can be set to (new or traditional)

liturgical melodies in such a way as to build up the dramatic character of a play. Special attention is devoted to the formal devices and strategies adopted in order to emphasize particular points in the drama, such as the use of neumatic vs. melismatic passages to identify specific situations or characters (much in the same spirit as the later Wagnerian *Leitmotiv*), or the regular occurrence of the same pitch interval or melodic formula in parallel positions in the text (e.g. on pairs of rhyming words). Melodic ascents and descents are used in a way that anticipates the “word-painting” technique found in later madrigals.

The boundary between metrical and unmetrical can be highly controversial when dealing with written poems that (in all probability) were originally sung, but have been handed down to us without music. Without the metrical template provided by the tune, these texts may still appear – to a certain extent – metrical; however, a closer analysis reveals irregular patterns whose existence is difficult to explain in terms of prosodic metrics. In his analysis of the medieval anisosyllabic *ghiribizzo* (irregular whim), and based on the example of some Italian and French medieval poems, Fabio Sangiovanni tries to establish a methodology capable of distinguishing those lines that are purposely created as anisosyllabic from those that are made irregular due to corruptions in the textual transmission. Understanding the relationship between ‘process’ and ‘datum’ in anisosyllabic lines would be of help not only for the purposes of textual criticism, but also for historical metrics and linguistics, as it may contribute to a more precise dating of specific graphemic and/or phonetic changes.

A large part of the poetic production of the Middle Ages is interspersed with records of texts which are without musical notation since all performers knew that they should be sung to a particular well-known tune. Lyrics without melodies are not isolated cases, as shown by Patrizia Noel Aziz and Levente Seláf in their paper examining a late 14th century *Ave Maria*. Here the lack of musical notation is coupled with the complexity of a multilingual tradition, as the poem is glossed in several languages (German, Latin, French, and English). A twofold problem presents itself to the metricist: on the one hand, searching for the musical template underlying the poem(s) may prove fruitless, as hardly any reference is made to the actual melody; on the other hand, studying this material as part of either versification system may be

misleading, for spoken metrical templates may capture some of the structural features of the text, but fail to predict and explain deviations.

Sometimes a musical form or song only survives in oral tradition, with no further written attestations beyond a certain point in time. This is the claim made by Storm-Mathisen concerning the Norwegian *Gamalstev*, whose origins can be traced back to approximately a thousand years ago. The *Gamalstev* is likely to be a continuation of the Old Norse poetry preserved in the *Edda* manuscripts. Its structure is strikingly similar to the *ljóðaháttir* metre, used e.g. in the *Hávamál* and the *Lókasenna*; moreover, their affinity in terms of accentual patterns is such that Old Norse verse can easily be sung to the tunes of *Gamalstev*. This is another good example of the contribution that folklore studies can offer to metrics. By bridging the gap between oral and written poetry, it can play a central role in revealing the regularities that hide in heterogenous and apparently distant forms.

The object of Paolo Bravi's research also belongs to oral poetry. The *mutetu longu* is an extemporaneous genre performed in the Campidanese dialect of Sardinia by semi-professional poets. Despite the existence of a *regula poetica* – a set of rules established in the 20th century for regulating the rhyme patterns – , the *mutetu* seems to lack any clear rules of line structure. However, through a quantitative and qualitative analysis of live recordings, which takes into account both acoustic measurements and considerations of syllable duration, prominence distribution and line length, Bravi shows that not all patterns are acceptable. Indeed, the analysis points to the existence of implicit unconscious models that experienced poets (and listeners) have internalized in the course of their life-long training. Such a finding is also valuable for the contribution it makes to metrical typology, and to debates of a more theoretical nature such as, for example, the distinction between verse instance and verse design. From the point of view of the methodology employed, this kind of research looks promising: the acoustic analysis developed here shows that tools can be borrowed from other areas of linguistics – in this case, the software PRAAT originally created for the study of acoustic phonetics – and adjusted to the needs and purposes of metrical analysis.

The use of acoustic measurements for the study of sung poetry is also encouraged in the paper by Varuñ DeCastro-Arrazola. Here the main focus is on the methods employed in the data preparation stage

preliminary to the study of textsetting constraints, i.e. restrictions that apply to the setting of a text to a tune. The author argues against relying exclusively on metrical grids *à la* Halle and Lerdahl (1993) as the basis both for empirical analysis and for building up hypotheses and models. Using the example of a traditional Basque song, where musical pitch apparently correlates with phonological pitch (at least in some positions), it is argued that traditional metrical grids would fail to capture this important property of Basque verse, simply because they lack any representation of pitch. For other types of verse the use of metrical grids makes perfect sense. This is the case for rap and hip-hop which are chanted on a regular rhythm rather than sung to a full melody. Daniela Rossi makes use of metrical grids in order to illustrate differences between the text-to-tune alignment of French rap and that of French traditional song. Her detailed analysis of stress-to-beat mismatches points to systematic violations of traditional textsetting, which can be ascribed both to syncopation and to a different application of the local maximum constraint, as stipulated by Dell and Halle (2009).

By contrasting Rossi's paper with Dell's account of traditional French songs, it appears clear that the templates underlying the two singing idioms are quite different. However, the idea, put forward in Dell's account, that song lyrics do not have an inherent metrical structure, seems to hold true for French rap, where the text looks very much like prose when written down. In particular, the two pieces of information that in Dell's theory should be incorporated into the representation of the melody, i.e. line-end location and melismas, have a different status in rap when compared with traditional song. Melismas do not seem to occur, and mismatches between metrical and textual lines are so commonplace that they should perhaps be considered as the distinctive mark of rap as a poetic genre, together with complex rhyming schemes.

The proposal made by Dell remains a challenging one, especially since it questions a unified account of spoken and sung poetry. Moreover, the relationship between the text of songs and literary verse within one individual language raises questions concerning their origin and evolution. Are the formal similarities observed between them due to chance, or to imitation, or even to direct/indirect filiation? The role played in contemporary vocal music by the literary poetic models is investigated in two contributions, those of Luca Zuliani and Clara Martínez Cantón

respectively. While the former points to the emergence of a new distinctive “language” in Italian contemporary songs, which greatly departs from the traditional schemes, the latter focuses on the contribution of traditional metrics to the art of Javier Krahe, a Spanish songwriter from the last decades of the 20th century. These studies show two alternative approaches that are typically found in modern developments of traditional singing idioms, in which either an effort is made to maintain the metrical and prosodic patterns established within a poetic tradition, by appealing, for instance, to renowned predecessors (as Krahe does with the poets of the *Siglo de Oro*); or the opposite occurs, and traditional style is rejected entirely, opening the way for experimentation. One of the reasons for this may be connected to the phonology of the language. For Italian, this is illustrated by the loss of the apocopated forms traditionally used in oxytonic rhymes to supplement the rare oxytones present in the language. Although these forms derive from a compromise between the rigid structure imposed by the traditional melodies and the phonology of everyday speech, in the second part of the 20th century they started to be felt archaic and artificial and eventually became associated with trivial pop songs.

In other singing idioms, phonetic concerns may acquire special relevance within the musical context this is the case for ‘operatic diction’. Through special techniques employed to attain high volume and to achieve the best resonance power, especially on the highest pitches, the articulation of sounds in singing can be modified to such an extent that they may result in something perceptually very different from their normal delivery. As a consequence, the text may suffer an intelligibility loss. Vowels – because they are the pitch carriers in singing – are especially affected in this process, as Wencke Ophaug points out in her paper. By means of an acoustic and articulatory analysis of sounds produced by professional opera singers, the author investigates the loss of intelligibility in classical singing by comparing several European languages. She shows that the vowel (and consonant) systems under scrutiny are not affected all in the same way. Starting from the assumption that, in classical singing, a certain degree of overlap in the pronunciation of vowels (and consonants) is observable, due to both the temporal constraints imposed by the melody (which affect quantity-related features) and the generally reduced vowel space created by the special resonance

techniques (which affect quality-related features), she concludes that sounds are more likely to be confused in perception if they have phonemic status in that particular language.

Structural differences among languages, at all levels of linguistic organization, dramatically come into play when dealing with song translation. The issues involved in setting a new text especially conceived in the target language to fit the metrics of the source tune and the semantics of the source lyrics, are discussed in two papers in this volume. While Annjo K. Greenall compares the degree of rhythmical equivalence – measured in terms of number and distribution of syllables and stress – between a number of English source songs and their Scandinavian song-translation, Johan Franzon appeals to a threefold concept of ‘singability’ in order to explain how a song-translation may depart from its source.

In conclusion, Michele Napolitano’s contribution, reminds us of the gaps that still need to be filled in our knowledge of music and poetry in Ancient Greece. Unfortunately, due to the almost complete loss of music records and to the scant remains of actual instruments, little can be definitively concluded about the role of music in the structuring of verbal material, both in lyric poetry and in the plays. We hope, however, that closer collaborations among specialists from different backgrounds will make it possible, in a near future, to gain more insight into Greek vocal music. For example, essential information about the *sounding* of Etruscan instruments could be retrieved thanks to the cooperation between etruscologist Simona Rafanelli and musician Stefano Cantini. This example shows that, in some cases, interdisciplinary collaborations are necessary and to some extent unavoidable to obtain significant achievements.

It is with open call to the interdisciplinary work that we like to end this brief introduction.

MICHELE NAPOLITANO

Poetry and music in archaic and classical Greece. Some thoughts*

Our life is immersed in sounds. Cars' horns, engines' roars, TV screams and murmurs, music echoing in public places, an infinity of voices, harmonies, rings or plain noises to whose existence we have grown insensitive, unless all that suddenly stops, for one reason or another. Our life goes on inside a veritable phonosphere. And in the ancient world? What was ancients' phonosphere like?

With these observations, in a recent, beautiful book, Maurizio Bettini sets out tackling the question of the ancient phonosphere.¹ Even if Bettini chooses to deal with music but cursorily, privileging generally neglected aspects of the ancient sonorous landscape (sounds and noises; animals' voices; birds' song, and so forth), music was without a doubt a fundamental ingredient of the archaic and classical Greek phonosphere.² In order to assess this fact, it suffices us to recall the largely central role that music played in the mythical narratives. We may recall, for example, the doings of the many legendary divine singers, whose

* This paper corresponds by and large to the text I presented to the conference, with the addition of few footnotes. I wish to express my warmest thank to the organizers of the conference and particularly to Paolo Canettieri for inviting me, as well as to the participants to the discussion.

1 Bettini (2008:3): “La nostra vita è immersa nei suoni. Clacson di automobili, rombo di motori, grida o mormorii televisivi, musica che echeggia nei locali pubblici, un’infinità di voci, accordi, squilli o semplici rumori della cui esistenza non ci accorgiamo neppure più, se non quando tutto questo, per un motivo o per l’altro, bruscamente cessa. La nostra vita si svolge all’interno di una vera e propria fonosfera. E nel mondo antico? In che cosa consisteva la fonosfera degli antichi?”

2 I will narrow my field down to ancient Greece, and, better said, to archaic and classical Greece in particular: Hellenistic Greece requires a different set of questions in relation to music and to its relationship with verse, since, starting with the fourth century BCE, conditions of communication – including literary communication – changed markedly, an issue I cannot deal with here.

tidings are recorded in our sources: Orpheus, to be sure, but the Theban Amphion as well, capable of moving stones by the sound of his lyre, or Thamyris, the Thracian singer that was blinded for challenging the Muses and deprived of his divine singing and of the art of lyre playing (Hom. *Il.* II 594–600), or else the tales of divine *heuresis* of musical instruments (an outstanding example being the invention of the lyre by Hermes).³ As a matter of fact, archaic and classical Greek culture reflects continuously on the psychagogic power of music and, furthermore, on the political aspects connected to the psychological implications of musical *ethos*, a line of thinking culminating with Plato, and a further hint of the fact that in ancient Greece music, far from being a simple entertainment, was always considered a terribly serious matter and a subject of public interest.

An observation of general relevance is in order – however *in limine* – that will stand as a *fil rouge* for what follows. In ancient Greece, whatever is true for the archaic and classical literary production is true for music as well: as in archaic and classical Greece no literary text is conceived outside a specific occasion, that is, having in mind a specific context from the beginning, as well as a specific audience, in just a similar manner there is no musical production of the same time span that was not conceived and produced in relation to given occasions, contexts, and audiences. In order to try and specify precise occasions and contexts, and to list a catalogue, however selective, of the many and diverse possible types of musical production, we may take into account the virtually infinite ‘purely’ musical epiphanies (that is, not connected to the rendering of texts), as well as those that were conceived to accompany spoken words without being functional to the accompaniment of poetic texts. The wide range of instances went from musical feats having a downright professional character to impromptu and improvised productions, as in the case of the elementary, if not rudimentary, music accompanying the many civic and rustic activities: the music of *auletrides* in city symposia, the music produced for instrumental music contests, or else the music accompanying the many and diverse typologies of dances attested in literary sources and portrayed in pottery. We may moreover think of the music keeping the rhythm of the works in the fields or the rowing of the triremes on the sea, and so on and so forth.

3 On this issue see most recently Giordano (2011).

As to the relationship between poetic word and music, in archaic and classical Greece there is no canonical literary genre that does not entail the presence of music. The epic singsong might have sounded as a slow and solemn recitative, accompanied by string instruments (*phorminx* and *kithara*). As to the genres conceived for city institutions like symposia (the Sapphic *thiasos* being but a variation thereof, though still partly mysterious) and the great festivals: the παρακαταλογή of elegy and iambic poetry entailed the accompaniment of the *aulos*, while full-fledged singing of lyric poetry, both monodic and choral, was accompanied by the sound of wind instruments, or string instruments (*phorminx*, *kithara*, *barbiton*, and *lyra*), according to the melodic lines that probably enough were more articulated and complex than both the essential lines of the epos and those slightly more elaborated of elegy and iambic poetry. Dancing merits a mention thereto, as it made the performance at the same time richer and more complex in the case of choral lyric poetry (meaning archaic and late-archaic choral lyric poetry, from Alcman to Pindar and Bacchylides, as well as, obviously, the lyric poetry of the choral sections of fifth century Attic drama, in its three genres). What is true for the canonical genres is no less true moreover of the genres that were not canonized: we may think for instance of the anonymous symposial songs that did not enter the canon (we are indebted to a famous passage of book 15 of the *Deipnosophistai* of Athenaeus for a scanty collection);⁴ the pre-simonidean epinician song; the poems that Page collected in *Poetae Melici Graeci* under the label *carmina popularia*, poems including quite diverse instances of songs (that is, songs conceived for the celebration of rituals and religious festivals; play songs; work songs; war songs, and so on).⁵

As to the meaning and function of the connection between music and word in archaic and classical Greece, I think it is important to highlight, however in passing, that the productivity of that connection, undeniable and even patent, should not be intended in terms that would idealize it:

4 The collection is edited by Fabbro (1995). See also recently Pernigotti and Maltoni (2002).

5 For the question of popular poetry in ancient Greece see Palmisciano (2003).

An important function of music was potentiating the verbal message. European culture invented Opera around year 1600 to pay an intended homage to the ancient world and celebrated what we may call a marriage of love between music and word, planned and intended as a homage to the ancient tradition. But the union of word and music already in the archaic age was a marriage of convenience: the poetic word was published in an open space requiring a device that would slow down the words, making them more incisive and solemn, and this device was the musical intonation. The progressive taking shape of literary forms was determined by the material conditions of communication – and hence publication: the word *needed* music.⁶

I fully agree with this phrasing, adding but a nuance as to elegy, iambic poetry and melic monodic poetry, that were conceived for a public occasion, to be sure (the *symposion*), but in relation to closed and circumscribed spaces and to an inevitably restricted audience. In the case of elegy, iambic poetry and monodic lyric poetry therefore I would not speak of a marriage of convenience between music and word: if it was not the marriage of love that Rossi identified in relation to the Opera, and whose scope may be further extended (for instance to the German romantic *Lied*), there surely was a strong attraction.

As to the non-canonical genres I mentioned above, we have recently resumed under the guidance of Roberto Nicolai the decades long seminar activity inherited by our common teacher, Luigi Enrico Rossi, with the title *Out of canon. Greek submerged literature*, that endeavours to study texts “ill-treated *from the very beginning of their transmission*” as well as those texts “that did not have *any transmission at all*”, that is, those texts that “did not benefit from any sort of control or protection,

6 “Una funzione importante della musica era quella di potenziamento del messaggio verbale. Quando la cultura europea inventò l’opera lirica intorno all’anno 1600, lo fece per uno studiato omaggio al mondo antico e celebrò quello che si può chiamare, fra parola e musica, un matrimonio d’amore, programmato e progettato con l’intenzione di un omaggio all’antico. Ma l’unione, già arcaica, di parola e musica fu un matrimonio di convenienza: gli spazi aperti in cui si pubblicava la parola richiedevano un espediente che la rallentasse, che la rendesse più incisiva e solenne, e questo espediente fu l’intonazione musicale. Si trattò di un progressivo configurarsi delle forme letterarie determinato dalle condizioni materiali della comunicazione e quindi della pubblicazione: la parola *ebbe bisogno* della musica”. The passage I quote is taken from the beautiful work Luigi Enrico Rossi (Rossi 1997) dedicated to the spectacular dimension in ancient Greece for ‘I Greci’ Einaudi (the quotation is at p. 755).

both since the various communities were not interested in keeping them and because they rather had an interest in hiding them or even suppress them” (as in the case of mysteries’ literature).⁷ As I said earlier, in archaic and classical Greece a binary correspondence linked poetic production and musical production: no single line was composed without music – keeping in mind the variables connected to the gradation of the singing and the intensity of musical accompaniment, which varied from one literary genre to the other. It would be sensible therefore to apply to music the same approach we have used in our seminar in relation to literary production (surviving and ‘saved’ literature; lost literature; ‘submerged’ literature). Unlike literature, however, music was doomed to a complete shipwreck: for reasons too complex to be mentioned, we know no more of the music accompanying the performance of Alcman’s great *partheneia*, or Pindar’s epinician odes, or Sappho’s and Alcaeus’ poems than we know about the music accompanying activities that we are accustomed to place – with some reason, I believe – on a very different level from ‘high-brow’ literary production (I am hinting at non-canonical genres mentioned above), which means just about nothing at all.

For the little we know about ancient Greek music, we are indebted to a complex of heterogeneous sources:⁸ iconographic sources, *in primis* pottery; some remains of actual instruments; the scant surviving remains of musical notation;⁹ a series of generally late musical treatises, and finally, and maybe above all, the numberless and often quite evocative references to music in literary texts. To quote but a few examples I may mention the introduction to Pindar’s first *Pythian*, celebrating the power of the golden *phorminx* of Apollo and the Muses, or the terms whereby music is conjured up time and again in Sappho’s fragments among the joys of the *thiasos*, or else the splendid fr. 39 *PMG* = fr. 91

7 The quoted passages are from Rossi (2000:170): “Con letteratura ‘sommersa’ io intendo [...] testi maltrattati *fin dal primissimo inizio della trasmissione*, o anche testi che non hanno avuto *alcuna trasmissione affatto*. Questi testi non hanno goduto di alcun controllo e di alcuna protezione sia perché le varie comunità non avevano alcun interesse a conservarli sia perché avevano, piuttosto, interesse a nasconderli o addirittura a sopprimerli”.

8 The best general survey remains West (1992).

9 Collected in Pöhlmann / West (2001).

Calame by Alcman, where the poet preaches about the originality of *heuresis*, attributing it to himself, and calling into question the song of *kakkabides* (partridges) in relation to its composition;¹⁰ and the examples might be continued further. Although providing abundant information on diverse elements, none of these sources, however, illuminate us on a capital aspect, that is the concrete terms of the complex connection linking verse, song, musical accompaniment and, in the case of choral lyric, orchestric evolutions.

Of the interconnecting components that concurred to the shaping of poetry, only the verbal structure is extant, which constituted, in a manner of saying, the frame and support of that connection. The situation may be assessed by imagining what would happen if (God forbid!) the musical component, the scores, of modern Opera production were totally be wreck in the passing of time, and the librettos would be the only survivors: in such a situation if one looked both at the librettos of *Don Giovanni*, *Traviata*, and *Meistersinger*, would certainly recognize substantial differences as to the outlay and the organization of the text, but if one tried and pin down the terms wherein these differences took expression at the specifically musical level, one would need the same effort of imagination to which those who deal with the connection between the poetic text and the musical accompaniment in ancient Greece are condemned.

As I said earlier, it seems appropriate to carefully refrain from the temptation of approaching the relationship between music and word in idealizing terms. The same is true in relation to music as such: if we still had the original Greek music – accustomed as we are today to such complex and sophisticated musical productions – we would be probably bewildered at the fact that such a simple and elementary articulated music might have provoked such violent emotional reactions, and perhaps we would be rather disappointed. This holds true for the archaic age, but it may be applicable to the great late-archaic lyric poetry and the fifth-century theatre as well, at least until the so-called ‘new music’ produced some innovations with the beginning of a veritable professionalism. It may well be so; still, the almost complete loss of music records has incalculably damaged our knowledge. If the music accompanying our poetic texts had survived together with the verbal scores,

10 For Alcman’s fragment see Brillante (1991) and Bettini (2008:118–122).

we might have been in the position of assessing the division in *cola* of the lyrical texts: contrary to what happens in recitative sequences, where the division of internal sequences is governed by rhythmically significant word's ending, by caesuras, and by those norms the French call 'métrique verbale', in *lyricis* it was music which determined the division in *cola* of metrically and rhythmically independent sequences – the verses.¹¹ If we had music we could better evaluate, to give another example, the question of the relationship existing between (tonic) word accent and melodic line,¹² a relationship we may imagine as being now harmonic, now purposely conflicting, both in the case of monostrophic and of triadic compositions, without however getting as far as envisaging how things really worked. What might be moreover said of the 'responsorial freedom', that editors, lacking the music, have always tended to obliterate by intervening on the texts and thus normalizing, whereas it was probably the role of music to balance and make equal what in verbal sequences looked, and still looks, unbalanced? How shall we furthermore imagine the so-called 'modulating sequences', the *gleitende Übergänge* (Bruno Snell), that is, the fact so frequent in lyrical metrics that metrical-rhythmical instances of a certain type were modulated into instances of another kind through sequences of ambivalent rhythmical nature, that acted particularly well as hinge, just because of their ambivalence?¹³ We must be content with whatever we are able to gather from what survived, the verbal scores, melancholically aware however that if we had the music, we would be able to ascertain much better how such phenomena might have worked.

11 The question of the relationship, in *lyricis*, between division in *cola* and musical articulation has been addressed most clearly by Rossi (1966:195 ss.). A valid confirmation of the irrelevance of caesuras in lyrical metre comes from the results of the analyses carried out by Lomiento (2001). As to the age-old question of what role played the original scores in relation to division in *cola* of archaic and classical lyric poetry by the Alexandrian philologists (a role I am not convinced of, to be honest), I can but refer to the recent and generally balanced assessment by Prauscello (2006).

12 On this issue see Comotti (1989).

13 For the question of rhythmic modulation see Cole (1988), in relation to which I take the liberty to refer to Napolitano (1996).

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ANTONI ROSSELL

Medieval liturgical drama, *Carmina Burana* and the Arnaut Daniel's sestina: Music and literature¹

To Augusto de Campos
"que sap trobar"

Just by mentioning the sestina, a whole universe emerges: a universe full of authors, epochs, lyrical works, philological studies and, especially, research on metrical forms that extends itself from the Occitan troubadour Middle Ages up to our days. There have been several popular metrical forms in the Western culture, but the sestina is the lyrical form that reigns supreme in the most aristocratic – as well as willingly self-conscious – poetic universe. It has become a challenge to the poets, and an enigma to the philologists. As scholars, we are constantly divided between the notions of originality and imitation, and Arnaut Daniel is at the core of this dialectic. The relevance of his figure is made obvious in the description that is made of him in Dante's *Commedia* (C. XXVI in the *Purgatorio*, v. 117: "il miglior fabbro del parlar materno"), where he appears as the only character who does not speak Italian but medieval Occitan.² The image of this troubadour confined in a tower by his lord, awaiting inspiration, as shown in *Razo de Lançan son passat li giure* (BdT 29,2)³, seems to be in contrast with the tradition

1 My conversations and discussions with professor Adma Fanhul Muhana from São Paulo University (Brazil) –especially in relation to the theoretical approach and the medieval poetic tradition –, and with professor Fabrizio Beggato from the Università Tor Vergata in Rome (Italy) – on textual criticism and the edition of the sestina's literary text –, were crucial to the development of this investigation. My most sincere thanks go to professor Eva Canaleta Safont from the Universidad de Palma de Mallorca for her research on anthropological theory. This work is part of the research project *Historia de la Métrica Medieval Castellana* (FFI2009–09300), financed by the Ministerio de Universidades de España and supervised by Fernando Gómez Redondo.

2 Bowra (1952); Perugi (1978); Hoepffner (1922); Hayes (1998).

3 *E fon aventura qu'el fon en la cort del rey Richart d'Englaterra, et estant en la cort, us autres joglars escomes lo com el trobava en pus caras rimas que el. Arnaut[z] tenc so ad esquern e feron messios, cascu[s] de son palafre, que no fera, en poder del rey. E.l rey[s] enclaus cascu en una cambra. E.N Arnaut[z], de fasti*

of intertextual and intermelodic imitation on the part of the Occitan troubadours, which has already been proved in quite a number of philological studies and works on textual criticism.

The sestina implies a risk of ascribing its making to a stroke of genius on the part of Arnaut Daniel. However, this troubadour from Périgord was following closely several well-established medieval poetic precepts, such as those theorised by Geoffroi de Vinsauf around 1200 in his poetics treatise, *Poetria nova* :

*Si quis habet fundare domum, non currit ad actum
Impetuosa manus: intrinseca linea cordis
Praemetitur opus, seriemque sub ordine certo* 45

*Interior praescribit homo, totamque figurat
Ante manus cordis quam corporis; et status ejus
Est prius archetypus quam sensilis. Ipsa poesis
Spectet in hoc speculo quae lex sit danda poetis.
Non manus ad calamum praeceps, non lingua sit ardens* 50

*Ad verbum: neutram manibus committe regendam
Fortunae; sed mens discreta praeambua facti,
Ut melius fortunet opus, suspendat earum
Officium, tractetque diu de themate secum.*

*Circinus interior mentis praecircinet omne
Materiae spatium. Certus praelimitet ordo
Unde praearripiat cursum stylus, at ubi Gades
Figat. Opus totum prudens in pectoris arcem* 55

que n'ac, non ac poder que lasses un mot ab autre. Lo joglar[s] fes son cantar leu e tost; e[t] els non avian mas detz jorns d'espazi, e devia.s jutgar per lo rey a cap de cinc jorns. Lo joglar[s] demandet a.N Arnaut si avia fag, e.N Arnaut[z] respos que oc, passat a tres jorns; e no.n avia pessat. E.l joglar[s] cantava tota nueg sa canso, per so que be la saubes. E.N Arnaut[z] pessel co.l traysses isquern; tan que venc una nueg, e.l joglar[s] la cantava, e.N Arnaut[z] la va tota arretener, e.l so. E can foro denan lo rey, va tota arretener, e.l so. E can foro denan lo rey, N'Arnaut[z] dis que volia retraire sa chanso, e comenset mot be la chanso que.l joglar[s] avia facha. E.l joglar[s], can l'auzic, gardet lo en la cara, e dis qu'el l'avia facha. E.l reys dis co.s podia far; e.l joglar[s] preguet al rey qu'el ne saubes lo ver; e.l rey[s] demandec a.N Arnaut com era estat. E.N. Arnaut[z] comtet li tot com era estat, e.l rey[s] ac ne gran gaug e tenc so tot a gran esquern; e foro aquitiat li gatge, et a cascu fes donar bels dos. (Razo of Lancan son passat li giure, BdT 29,2 ; cf. Boutiere / Schutz / Cluzel (1973:62–63).

Contrahe, sitque prius in pectore quam sit in ore.
Mentis in arcano cum rem digessirit ordo, 60
Materiam verbis veniat vestire poesis.
Quando tamen servire venit, se praeparet aptam
Obsequio dominae...⁴

The creative act of troubadour poetry (text, meter and music) covers a cultural scene of literary and musical tradition of great significance, which integrates the influence of classical literature, Latin medieval poetry and, evidently, liturgical lyrics. Other spheres could be added to these three mainsprings of medieval lyrical inspiration, such as popular tradition or influences from other coexisting cultures in European medieval society, although in both cases the act of establishing these connections is usually pretty difficult; it is so, at least, in the work of Arnaut Daniel, and specifically in the case of the *sestina*.

My aim in the present article is to identify the lyrical precedent upon which, through an imitation process, the troubadour built his famous *sestina*, *Lo ferm voler qu'el cor m'intra* (BDT 29,14). This objective will be achieved by taking the postulates established by Gruber as a starting point;⁵ even though this German philologist worked on the basis of the *mot* (the lexicon), the *so* (the metrical structure and melody), and the *razo* (the plot and theme of the poem), I will personally focus on the second stage, the *so*, especially at the intermelodic level, although I will not hesitate to bring my conclusions to the intertextual level.

All my methodological approach obviously stems from an auditory – that is, oral – conception of the *sestina*. Although this may not have been a frequent approach in the preceding research, there are still a number of studies on the musical dimension of this composition.⁶ If we experience a lyrical work through an auditive medium, our perception differs from the reading of a manuscript. This is very far from being a superfluous detail; we must remember that the troubadour's intention was for the work to be spread orally rather than read: therefore, it is

4 cf. de Vinsauf, (2000:2–4).

5 Gruber (1983).

6 Kropfnger (1990); Switten (1991); Le Vot / Lusson / Roubaud (1979); and the same text in Le Vot / Lusson / Roubaud (1980). The studies by Le Vot and Lusson, together with Roubaud's, are focused more on the prosodic rhythm rather than on the melody.

vital to consider the role of audition within the experience and cultural heritage of the medieval public. This cultural background is precisely what provides the lyrical work (the *sestina* in this case) with the connotations that the written reception/transmission lacks; this contribution, in turn, may determine both our approach to the lyrical work and our conception of it, not forgetting the studies and conclusions that have already been drawn from it. The only manuscript which has preserved the double dimension of the *sestina* (text and music), the manuscript G in the Biblioteca Ambrosiana in Milan,⁷ provides neither the true picture of the creation process of this composition, nor its courtly atmosphere. Was this the image that Arnaut Daniel wanted to present of his work? In the anecdote from the *razo* that has been mentioned above (and which is quoted in note 3), the troubadour is the protagonist of a lyrical-auditory experience, and his non-composition is in fact an audible product that provides information about its time of composition and its reception by an audience of *entendedors* or even specialists or troubadours.

The aim of my research is to access the same information that a medieval audience of *entendedors* used to receive by listening to the *sestina*; in order to do so, it is essential to resort to the philological and literary information that the text offers, as well as to the experience of listening to the melody. Arnaut is one of the most imitated troubadours in Western literature –both medieval and contemporary – and the text of this composition, its metrical form and literary tradition have generated many studies.⁸ At the purely musical level, there are several editions of the melody. The one by Ugo Sesini in his edition of the manuscript G in

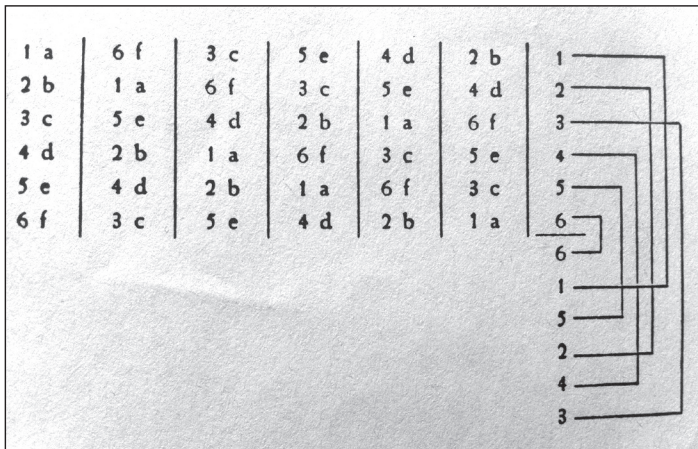
7 Ms. G Milano, Biblioteca Ambrosiana, Sig. R71 superiore [North of Italy. First half of the 14th Century; Square notation on 5 or 6 lines; Facsimile and transcription of the fol. 73b by Sesini (1942)].

8 Apart from the Occitan troubadours who wrote *sestinas*, we can also mention Guido delle Colonne, Guinzelli, Cavalcanti, Cino da Pistoia, Dante Alighieri, Petrarca, Carducci, D'Annunzio and Montale in Italian literature; Catalan literature has the 15th Century poets Andreu Febrer, Jordi de Sant Jordi, Ausias March, Pere Torroella,; or there are even modern and contemporary poets such as Ezra Pound, Paul Blackburn, T.S. Eliot, James J. Wilhelm, Carlos Germán Belli, Joan Brossa, Enric Casasses, or the inspired poem *D'hivern antic no veig raig ni jacint* by the poetess Susanna Rafart, just to quote the most relevant ones. See the following works for the tradition of the *sestina* in Italy and Spain: Scoles / Pulsoni / Canettieri (1995) and Frasca (1992); Canettieri *et al.* (1996).

the Biblioteca Ambrosiana of Milan⁹ should be highlighted here since it is the only manuscript which has kept Arnaut's sestina along with its music notation, but there is a lack of musicological studies analysing the melody: we can only mention the research carried out by Kropfinger and Switten.¹⁰ Frank 864,3, in his metrical repertory describes the sestina's metrical and rhythmic structure in the following way:

7' 10' 10' 10' 10' 10
 a b c d e f

and Eusebi defines the rhythmic structure as “*sei coblas con retrogradatio cruciata*”¹¹. The most frequent works on the sestina deal with meter, and the most interesting ones contain graphic descriptions its metrical combination. Among them I want to highlight the research carried out by Karl Vossler:¹²

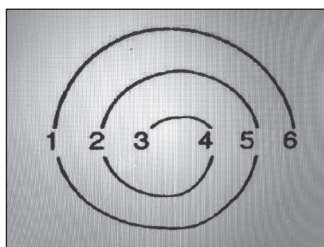


and, most especially, Jacques Roubaud's work, which enhances the metrical originality which is typical of the troubadour from Peirigord:

9 Sesini 1942.
 10 Kropfinger (1990:25–53) and Switten (1991:549–65).
 11 Eusebi (1995:154).
 12 Vossler (1960:132).

Eprouver la rime, explorer son caractère d'élément répété d'écho, est pour les troubadours s'éloigner le plus possible de l'insistence monorime des origines. A la différence des trouvères, tentés de jouer avec un nombre minimal de rimes et un nombre minimal d'écart, les troubadours en viennent très vite à retarder l'écho, la résolution de l'accord sonore, à étendre beaucoup l'intervalle qui sépare deux vers rimant ensemble.¹³

In addition, Roubaud's study represents the rhythm sequence of the sestina in a snail-like shape.¹⁴



We find ourselves, therefore, observing a graphical representation of the rhyme and meter patterns, which leads us straight towards the field of philology. As I stated right from the start, my approach tries to tackle the auditory perception and, in order to do so, I shall analyse the rhythm essence and the melody maintained in the sestina. We can discern a iambic rhythm sequence in the text, which the audience of medieval *entendadors* certainly perceived in its prosodic aspect.

“Lo ferm voler qu'el cor m'intra

v - v - v - - v

no 'm pot ges becs escoissendre ni ongla

v - v - v v - v v - v

de lauzengier qui pert per mal dir s'arma;

- v v - v - v v - - v

13 Roubaud (1986:305).

14 Roubaud (1986:294).

e pus no l'aus batr'ab ram ni ab verja,
 v - v - - v - v - - v
sivals a frau, lai on non aurai oncle,
 v - v - - v - v - - v
jauzirai joi, en vergier o dins cambra.
 - v - - v v - v - - v

Quan mi sove de la cambra
 - v v - - v - v (tb: v - v - - v - v)
on a mon dan sai que nulhs om non intra
 v - v - - v v - v - v (tb: v - v - - v v - v - v)
-ans me son tug plus que fraire ni oncle-
 v - v - - v - v v - v
non ai membre no'm fremisca, neis l'ongla,
 v - - v - v - v v - v
aissi cum fai l'enfas devant la verja:
 v - v - v - v - v - v
tal paor ai no'l sia prop de l'arma.
 - v - - v - v - v - v

Del cor li fos, non de l'arma,
 v - v - v - - v
e cossentis m'a celat dins sa cambra,
 - v v - v v - - v - v
que plus mi nafra'l cor que colp de verja
 v - v - v - v - v - v
qu'ar lo sieus sers lai ont ilh es non intra:
 - v v - - v v - v - v
de lieis serai aisi cum carn e ongla
 v - v - v - v - v - v
e non creirai castic d'amic ni d'oncle.
 - v - v - v - v - v - v

Anc la seror de mon oncle
 - v v - v v - v
non amei plus ni tan, per aquest'arma,
 - v - - v - v v - - v
qu'aitan vezis cum es lo detz de l'ongla

v - v - v - v - v - v
s'a lieis plagues, volgr'esser de sa cambra:
 v - v - v - v - v - v
de me pot far l'amors qu'ins el cor m'intra
 v - v - v - - v - - v
miels a son vol c'om fortz de frevol verja"
 - v v - v - v - v - v ...

The rhythm is predominantly iambic, combined with other rhythm sequences, which are justified both by the text punctuation and by the intonation and cadence. I will not comment on those features, since my aims are fundamentally melodic rather than prosodic and rhythmic. The rhythm-scheme is as follows:

I
 v - v - v - / - v
 v - v - v v - v v / - v
 - v v - v - v v - / - v
 v - v - - v - v - / - v
 v - v - - v - v - / - v
 - v - - v v - v - / - v

II
 v - v - - v / - v
 v - v - - v v - v / - v
 v - v - - v - v v / - v
 v - - v - v - v v / - v
 v - v - v - v - v / - v
 - v - - v - v - v / - v

III
 - v v - v v - v
 - v - - v - v v - - v
 v - v - v - v - v - v
 v - v - v - v - v - v
 v - v - v - - v - - v
 - v v - v - v - v - v ...

This rhythm segmentation is not foreign to troubadour lyrics. One of the most obvious samples of rhythmic and prosodic construction appears in Jaufre Rudel's *canço de lonh*:¹⁵

v - v - v - v -
 “*Lanqand li jorn son lonc en mai*
 v - v- v - v -
m'es bels douz chans d'auzels de loing,
 v - v - v - v -
e qand me sui partitz de lai
 v - v- v - v -
remembra.m d'un'amor de loing
 - v v - v - v -
Vauc, de talan enbroncs e clis,

- v - v -v v -
si que chans ni flors d'albepis
 v-(v) - v v -v -
no.m platz plus que l'inverns gelatz.”

The melody of the sestina has been described as a form of *oda continua*, that is to say, its tune is not repeated in any of its lines, and therefore the melody in each line is different to the rest. The scheme is as follows:

| line | melody | rhyme | syllables |
|------|--------|-------|-----------------|
| •v.1 | α | a | 7 [◦] |
| •v.2 | β | b | 10 [◦] |
| •v.3 | γ | c | 10 [◦] |
| •v.4 | δ | d | 10 [◦] |
| •v.5 | ε | e | 10 [◦] |
| •v.6 | ζ | f | 10 [◦] |

15 Jaufre Rudel, *Lanqand li jorn son lonc en mai* (BdT 262,2), vv. 1–7.

Lo ferm vo- ler qu'el cor m'in- tra
no-m pot ges becs es- cois- sen- dre ni on- gla
de lau- zen- gier qui pert per mal dir s'ar- ma
e car non l'aus- batr' ab ram ni ab ver- ga
si- vals a frau lai on non au- rai on- cle
jau- zi- rai joi en ver- gier o dins cam- bra .

The melody (in spite of the form of *oda continua*) includes a complex inner structure, with a sequence of melodic cells which repeat themselves and are articulated in order to form a sound network favourable to the memorisation of music and text.¹⁶ First, we can confirm the presence of a melodic movement with ascending-third sequences from the very beginning of the melody:¹⁷

Lo ferm vo- ler qu'el cor m'in- tra
no-m pot ges becs es- cois- sen- dre ni on- gla
de lau- zen- gier qui pert per mal dir s'ar- ma
e car non l'aus- batr' ab ram ni ab ver- ga
si- vals a frau lai on non au- rai on- cle
jau- zi- rai joi en ver- gier o dins cam- bra .

- 16 In several musical and textual analyses on the work of various troubadours (Gaucelm Faidit, Berenguer de Palou, Bernart de Ventadorn, ...) I have developed studies on troubadour orality, memory and lyrics through such concepts as isotopy and *coupling*, according to which the troubadours use cell repetition strategies in text and music (both lexical and melodic) for a better memorisation of the text and for an optimal reception and assimilation on the part of the audience; Rossell (2008), Rossell (2011) and Rossell (2006).
- 17 In 1993 Paolo Canettieri published an essential work on Arnaut's metrics and mathematic proportion (Canettieri 1993). From this publication we can infer the troubadour's clear aim to arrange rhymes under a numeric order and to organise the *sestina* on the basis of number three. I would add this argument to my approach

The interval of recurrent third appears on the notes C-E, but also A-C, G-B... This ascending-third interval is combined with a previous descending-third interval (descending thirds with ascending thirds: E-C-E) which constitutes a melodic cell, sometimes literal and sometimes internally ornamented:

Lo ferm vo- ler qu'el cor m'in- tra
no-m pot ges becs es- cois- sen- dre ni on- gla
de lau- zen- gier qui pert per mal dir s'ar- ma
c car non l'aus- batr' ab ram ni ab ver- ga
si- vals a frau lai on non au- rai on- cle
jau- zi- rai joi en ver- gier o dins cam- bra .

about this melodic *incipit* with ascending thirds. See also Torres (1998), where the researcher starts from several preceding studies, among which those by Jacques Roubaud and Canetti, in order to insist on the tripartite organisation of the *sestina*.

This incipient melodic parallel is confirmed by other developments that start monophonically and generate parallel melodies, as is the case in lines 4 and 5:

Lo ferm vo- ler qu'el. cor m'in- tra
no-m pot ges becs es- cois- sen- dre ni on- gla
de lau- zen- gier qui pert per mal dir s'ar- ma
e car non l'aus- batr' ab ram ni ab ver- ga-
si- vals a trau lai on non au- rai on- cle
jau- zi- rai joi en ver- gier o dins cam- bra .

Taking this into account, which is far more than a simple coincidence, we can establish some melodic correspondence between the melodies in lines 3 and 4, 5 and 6:

The image shows a musical score with six staves. The first two staves (lines 1 and 2) are not connected to the others. The third and fourth staves are enclosed in a rectangular box, with lines connecting the notes between them. The fifth and sixth staves are also connected by lines. The lyrics are written below each staff.

Line 1: Lo ferm vo- ler qu'el cor m' in- tra

Line 2: no-m pot ges becs es- cois- sen- dre ni on- gla

Line 3: de lau- zen- gier qui pert per mal dir s'ar- ma

Line 4: e car non l'aus- batr' ab ram ni ab ver- ga

Line 5: si- vals a frau lai on non au- rai on cle

Line 6: jau- zi- rai joi en ver- gier o dins cam- bra