

## Gregorian chant and *musica ficta* : New observations from Spanish theory of the Early Renaissance\*

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On March 31, 1410, Fernand Estevan, «maestro de canto plano & de contrapunto» at the Cathedral of Seville, completed a musical treatise which may be considered one of the most fascinating theoretical sources of *musica ficta*<sup>1</sup>. In studying this work, the modern scholar

\*ABBREVIATIONS USED IN THIS ARTICLE: *AR* = *Antiphonale Romanum* (Rome 1912).- *AM* = *Antiphonale Monasticum* (Paris, Tournai and Rome 1934).- *BC* = Biblioteca de Catalunya.- *BN* = Biblioteca Nacional. *CAO* = *Corpus Antiphonalium Officii*, ed. R.J. HESBERT, 5 vols. (Rome 1963-75).- *CS* = E. de COUSSEMAKER, *Scriptorum de musica medii aevi nova series*, 4 vols. (Paris 1864-76).- *CSM* = *Corpus Scriptorum de Musica* (Rome 1950 ff.).- *GR* = *Graduale Romanum* (Rome 1908).- *GS* = M. GERBERT, *Scriptores ecclesiastici de musica sacra potissimum*, 3 vols. (St. Blasien 1784).- Landwehr-Melnicki = M. LANDWEHR-MELNICKI, *Das einstimmige Kyrie des lateinischen Mittelalters*, Forschungsbeiträge zur Musikwissenschaft, Vol. I (Regensburg 1968).- *LR* = *Liber Responsorialis* (Solesmes 1895).- *MMMAe* = *Monumenta Monodica Medii Aevi* (Kassel-Basel 1956 ff.).- *PM* = *Processionale Monasticum* (Solesmes 1893).- Schildbach = M. SCHILDBACH, "Das einstimmige Agnus Dei und seine handschriftliche Überlieferung vom 10. bis zum 16. Jahrhundert", Diss., University of Erlangen, 1967.- Schlager = K.H. SCHLAGER, *Thematischer Katalog der ältesten Alleluia-Melodien aus Handschriften des 10 und 11. Jahrhunderts ...* (München 1965).

<sup>1</sup>The extant manuscript copy of ESTEVAN's treatise dating from the fifteenth century is preserved at the Biblioteca Pública Provincial in Toledo where it bears the call number *R (Ms) 329*. Its partial publication of 1934 (see G. ARCINIEGA in *Tesoro Sacro-Musical XVIII*, pp. 53-55, 66-68, 73-75, and 81-83) was recently complemented by a facsimile edition with line-by-line transcription, commentary and study under the authorship of M. P. ESCUDERO GARCÍA (Madrid 1984). Concerning specific aspects of the *Reglas de canto plano* and their relevance within fifteenth-century music theory, the reader should consult R. STEVENSON, *Spanish Music in the Age of Columbus* (The Hague 1960, reprint edition, 1964), pp. 51-53, as well as F.J. LEÓN TELLO, *Estudios de Historia de la Teoría musical* (Madrid 1962), pp. 403-414. A nineteenth-century copy of Ms. Toledo *R (Ms) 329* can be found at the Biblioteca Nacional under the call number *M. 814*.

finds himself confronted with abundant information regarding the historical background, terminology, aesthetics, and practical application of accidental tones in Gregorian Chant. As a theorist, Estevan clearly follows the directions of a new and predominantly practice-oriented type of *Ars musica* on the Iberian Peninsula, represented for the first time during the late fourteenth century in a little vernacular treatise with the (implicit) title *Arte de canto llano / Art del cant pla*<sup>2</sup>. His intentions are quite obvious: by dedicating himself passionately to matters of *musica ficta*, he tries to prepare his reader for a musical practice which had been widely accepted within the liturgical services of his own day.

Besides Estevan's work a second theoretical source from fifteenth-century Spain merits special attention. I am speaking here of Ms. El Escorial ç.III.23<sup>3</sup>, a treatise well-known among Renaissance scholars, since Manfred Bukofzer in 1936 drew attention to its opening chapter which recognizes several fifteenth-century composers for their advancement of new stylistic principles<sup>4</sup>. Although the author of this treatise does not reveal his name, we are told by him that he finished his work on July 7, 1480, «while the sun twisted its reins and with Phoebus' torch scanned the lands» («dum sol torquebat habenas et febeia lustrabat lanpade terras») <sup>5</sup>. Unlike Estevan, Anonymous Seville does not only deal with the theory of Gregorian Chant, but offers additional

<sup>2</sup>A critical edition of this manual is available in my study "Zur Frühgeschichte der vulgärsprachlichen spanischen und katalanischen Musiktheorie", *Spanische Forschungen der Görresgesellschaft* 1/24 (Münster i.W. 1968), pp. 257-336. The reader may furthermore wish to look at a 1976 article by E. ZARAGOZA PASCUAL, which under the title "Un manual de canto llano del siglo XV hasta hoy inédito" (*sic!*) offers another edition of the Spanish text version in Ms. Silos 14. For the Catalan text version (Barcelona, Bibl. de Catalunya, M. 1327) see also F. PEDRELL's edition of 1912 (*Recull de textos catalans antics* XVII). - Regarding its contents and structure, the *Arte de melodia* offers a concise and didactic introduction into the theory of Gregorian Chant, from which innumerable later sources, even up to the seventeenth century, drew their inspiration.

<sup>3</sup>So far only excerpts from this work, edited by L. VILLALBA, have been published: cf. *La ciudad de Dios* LXX (1906), pp. 118-123, 531-549, and *Biblioteca Sacro Musical* V (1915), pp. 64-71, 74-77; VI (1916), pp. 128-130, 137-139; VII (1917), pp. 5-8, 15-17. As in the case of ESTEVAN's text, there exists a nineteenth-century copy made from Ms. El Escorial ç.III.23, now belonging to the Biblioteca Nacional (call number M. 1282). A complete edition of the treatise will be published by the present author.

<sup>4</sup>M. BUKOFZER, "Über Leben und Werke von Dunstable", *Acta Musicologica* VIII (1936), pp. 103-105. For more detailed information on the treatise see STEVENSON, *op. cit.*, pp. 53-55, and LEÓN TELLO, *op. cit.*, pp. 219-223, 414-420, 471-476.

<sup>5</sup>Fol. 50<sup>r</sup> (Explicit). Cf. VIRGIL, *Aeneidos* IV 6: "postera Phoebæa lustrabat lampade terras".

information on *contrapunto* and *canto de organo*. His teaching of *musica ficta* is very similar to Estevan's in its transmission of informational contents. At the same time, however, it provides us with more detailed observations about the internal structure of Gregorian melodies to justify the use of accidental tones. Whatever the individual merits of these two authors may be, their texts complement each other in a truly unique way, thus establishing the first concrete body of information on *musica ficta* as practiced in Spain. In this respect both documents clearly distinguish themselves from fourteenth-century works such as the first of three treatises attributed to the Parisian scholar Goscaldus (or Goscalcus)<sup>6</sup>, furthermore the anonymous *Arte de canto llano* and an anonymous Latin text under the title *Quedam cartula de cantu plano*<sup>7</sup>, in which the theory of accidental tones is more or less limited to supplying basic information on nomenclature, hexachordal origin, and similar subjects, with or without a few musical examples drawn from Mass and Liturgical Hours.

With their definition of *conjunta* as the actual change from a whole tone into a half tone and vice versa<sup>8</sup>, our Spanish sources return to an older concept which is based on a gamut that allows accidental tones

<sup>6</sup>Text edition by O.B. ELLSWORTH, *The Berkeley Manuscript: University of California Music Library, MS. 744 (olim Philipps 4450)* (Lincoln/Nebraska and London 1984), pp. 32-109. See especially pp. 50-67.- About GOSCALDUS, whose name is frequently mentioned in Spanish treatises of the fifteenth and sixteenth centuries (ANONYMOUS SEVILLE, DURÁN, ESCOBAR, SPANON, and MOLINA), see ELLSWORTH, *op. cit.*, pp. 13-15, and the following studies: A. SEAY, "The 'Liber Musices' of Florentius de Faxolis", *Musik und Geschichte* [Festschrift L. Schrade] (Köln 1963), p. 80; U. MICHELS, *Die Musiktraktate des Johannes de Muris*, Beihefte zum Archiv für Musikwissenschaft, Vol. VIII (Wiesbaden 1970), pp. 28-30, 31, 37-38, 41, 113; W. FROBENIUS, *Johannes Boens Musica und seine Konsonanzenlehre*, Freiburger Schriften zur Musikwissenschaft, Vol. II (Stuttgart 1971), pp. 29, 65, 68, 164, 165.

<sup>7</sup>Barcelona, Biblioteca de Catalunya, M. 883, fol. 70v-71r. See below, pp. 24-27 (Appendix), where the complete text of this source is presented.

<sup>8</sup>It may suffice to mention here the following statements from ESTEVAN's *Reglas*: "conjunta es fazer del tono semitono & del semitono tono, conuiene a saber, fazer del fa mi & del mi fazer fa" (fol. 10<sup>r</sup>); "conjunta es fazer segund la boz del omme del tono semitono, & del semitono tono" (fol. 11<sup>r</sup>, ed. ESCUDERO GARCÍA, p. 87 and 91). Concerning the second definition see also ANONYMOUS XI CS III who around 1450 presents a slightly extended version: "... coniuncta, secundum vocem hominis vel instrumenti, est facere de tono semitonium, et e converso de semitono tonum (cf. R.J. WINGELL, "Anonymous XI (CS III): An Edition, Translation, and Commentary". Ph.D. dissertation, University of Southern California, 1973, p. 28; CS III, p. 426b). The same text version was later also transmitted by MAGISTER SZYDŁOVITA (cf. W. GIEBUROWSKI, *Die Musica magistri Szydlovite*, Posen 1915, p. 34).

by introducing ten additional or irregular hexachords (on *F* retropolis, *A*, *B<sub>b</sub>*, *D*, *E<sub>b</sub>*, *a*, *b<sub>b</sub>*, *d*, *e<sub>b</sub>*, and *aa*)<sup>9</sup>. These accidental tones materialize in the solmisation syllable *mi* (as the chromatic alteration of *fa*) or *fa* (as the chromatic lowering of *mi*). Thus the possibility is given that the tone *mi* of an irregular *hexachordum durum* or *naturale* (= *C* or *F*) be exchanged with the tone *mi* of an irregular hexachord (= *C<sub>#</sub>* or *F<sub>#</sub>*). Just as in the *hexachordia naturalia* and *mollia*, the syllable *mi* (= *E* or *a*) can be replaced by *fa* (= *E<sub>b</sub>* or *a<sub>b</sub>*), if such step should prove necessary. There is moreover the accidental tone *B*-flat corresponding to the syllable *fa* of the first irregular hexachord on *F* below *Gamma-ut*. I should point out that irregular hexachords were considered an integral part of the solmizational system which allowed them to participate in a wide range of mutations: «E sabe que todas son llamadas deduciones, tan bien las ayuntadas commo las otras a que se ayuntan, porque tan bien traen consigo seys bozes naturales cada vna dellas commo las otras siete a que se ayuntan»<sup>10</sup>.

As far as is known, the expansion of the Medieval tonal system by ten irregular hexachords was for the first time described in 1375 in the previously mentioned Goscaldus treatise<sup>11</sup>. It is indeed possible that the Spanish concept of the *conjunta* has its direct roots in this highly influential source. How could it otherwise be explained that the late fourteenth-century *Arte de canto llano* and Goscaldus focus in principle on the same characteristics and, to an extent, employ in their descriptions almost identical patterns and phrases? A similar conclusion is at hand when one considers the fact that Goscaldus, the *Cartula* from Barcelona M. 883, and Fernand Estevan transmit or discuss the same basic set of musical examples.

Following our two fifteenth-century sources, the origin of *musica ficta* must be traced back to counterpoint (*contrapunto*), although

<sup>9</sup>According to GOSCALDUS, the number of accidental tones varied, "nam alii [musicij] 7, alii vero 8, alii vero plures dixerunt esse coniunctas" (ed. ELLSWORTH, p. 52). Interestingly enough, ANONYMOUS SEVILLE speaks of some theorists (or musicians) who tried to justify as many as fourteen different *conjuntas*, "prouandolo asi que pues conjunta es fazer de *mi fa* & de *fa mi* en el arte de canto llano, ay siete *mies* & siete *faes*. Sy sobre cada vna destas se podria fazer conjunta, seguiase que eran catorze conjuntas. Esto es falso. Verdad es que sobre cada *mi* de *befabemi* agudo & de *befabemi* sobreagudo por via que de catorze puntos sacando quatro quedan diez. Asi digo que son diez conjuntas y no mas ni menos" (fol. 30<sup>r</sup>).

<sup>10</sup>ESTEVAN, *Reglas*, fol. 37<sup>v</sup> (ed. ESCUDERO GARCIA, p. 197).

<sup>11</sup>See O.B. ELLSWORTH, "The Origin of the Coniuncta: A Reappraisal", *Journal of Music Theory* XVII (1973), p. 96.

*conjuntas* were widely used also in Gregorian Chant<sup>12</sup>. After all, it was fourteenth-century *contrapunctus* and polyphonic music in which an ever-increasing experimentation with accidental tones took place. That Gregorian Chant became a vital part of this process, seems only natural. Non-diatonic steps, on the other hand, can already be found in a large number of liturgical melodies preceding the official acceptance of the *genus diatonicum*. Still in the early eleventh century an anonymous theorist mentions the actual use of chromatic tones<sup>13</sup>. At the same time numerous melodies with non-diatonic steps were subjected to transposition, a largely notational procedure which did not entail any melodic or structural changes, but rather preserved their original features within the governing diatonic system. Interestingly enough, most discussions in our Spanish treatises concern themselves with the original, non-transposed form of Gregorian melodies. This would indicate to me that the Renaissance concept of chromatic tones or *conjuntas* in monophonic music marks the revival of a musical phenomenon which had been theoretically rejected over several centuries and which only in the later fourteenth-century found its academic justification.

But which are the reasons given by our sources for using *musica ficta*? Estevan mentions the idea of «buena assonançia & melodia» which made accidental tones a necessary part of musical performance<sup>14</sup>. The same thought is presented to us when he argues that such tones were introduced, «porque viniessse el canto llano a mejor concordancia, & con las bozes de las conjuntas viniessse la melodia & consonançia mas perfecta»<sup>15</sup>. We are instantly reminded here of Anonymous 2 CS I who in his late thirteenth-century *Tractatus de discantu* spoke in favor of *falsa mutatio* and *falsa musica* «propter bonam consonantiam inveniendam et malam vitandam», a statement later complemented by de remark that *musica ficta* was used, «ut omnis consonantia seu

<sup>12</sup>ESTEVAN, *Reglas*, fol. 12<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 95): "E commo quier que fueron fechas en el arte del contrapunto, son bien allegadas & pertenesçientes a las bozes del canto llano para lo componer..."; ANONYMOUS SEVILLE, fol. 30v: "...fueron falladas porque el contrapunto viniessse a mejor concordancia".

<sup>13</sup>GS I, p. 272a-b. See H. RIEMANN, *Geschichte der Musiktheorie im IX.-XIX. Jahrhundert*, 3rd ed. (Hildesheim 1961), pp. 61-64.

<sup>14</sup>*Reglas*, fol. 12<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 95): "Pero buenamente non se podria saluar el canto llano, si non se pusiesen otras diez deduçiones, que son las diez conjuntas; ... asi que son xvii deduçiones, ca sin estas cantos ay llanos que non podrian fazer buena assonançia & melodia & que se non podrian saluar. & por esta rrazon las pusieron contrarias a las bozes del canto llano."

<sup>15</sup>Fol. 10<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 87).

melodia in quolibet signo perficiatur»<sup>16</sup>. As these quotations show, Estevan obviously borrowed ideas rooted in the teaching of *contrapunctus* and applied these to Gregorian Chant. The same observation is true for Anonymous Seville, although his text still seems to dwell on the historical function and necessity of *musica ficta*:

E commo quier que sea al contrapunto, son bien necesarias & pertenescientes [las conjuntas] porque muchas vezes acaesce en el contrapunto hazer *fa* en *bemi*, asi por natura como por bemol. E sy por entonces el canto llano en *bemi* dixese *mi*, sonaria muy mal porque nunca puede ser hecha ninguna de las consonancias perfectas *fa* contra *mi*, ni *mi* contra *fa*, cantando por la primera conjunta. E asy avra la consonancia del contrapunto su perficion, ca en otra manera seria falso contrapunto, no solamente para en *bemi*, mas para en otros muchos lugares que ay en la mano, en tal manera que a las vezes fagamos de *mi fa* & a las vezes de *fa mi* <sup>17</sup>.

Another reflection of traditional ideas may perhaps be found in Estevan's observation that anybody who denies the existence of accidental tones should look at the organ where all of these tones are visible, even with their notational signs attached to them<sup>18</sup>. Indeed, the practice of providing each organ key (or key-like device) with nomenclature in form of letters can be found as early as the tenth century. If we follow the anonymous *Mensura fistularum*-treatise *Cuprum purissimum* or Theophilus presbyter, the purpose of this practice was to assist the organ player in identifying the individual tones of his instrument («ut citius modulator possit scire, quam linguam debeat tangere»)<sup>19</sup>. How an old organ keyboard with added nomenclature looked

<sup>16</sup>CS I, p. 310b. The treatise of ANONYMOUS 2 was re-edited by A. SEAY in Vol. I of the Colorado Music Press Text/Translations (1978). Text quote on p. 28.

<sup>17</sup>Fol. 29<sup>v</sup>.

<sup>18</sup>*Reglas*, fol. 12<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 95): «E muchos dizen que las conjuntas non son verdaderas, mas ve a los organos, que asi las fallaras señaladas estas conjuntas con los signos de yuso escriptos.»

<sup>19</sup>Text taken from *Cuprum purissimum*, where the complete statement reads as follows: «In laminis vero ligneis scriberentur alphabeti litterae dupliciter ita: A, B, C, D, E, F, G, A, B, C, D, E, F, G, H, ut citius modulator possit scire, quam linguam debet tangere» (cf. K.J. SACHS, *Mensura fistularum: Die Mensurierung der Orgelpfeifen im Mittelalter I*, Schriftenreihe der Walcker-Stiftung für Orgelwissenschaftliche Forschung, Vol. I, Stuttgart 1970, p. 58). THEOPHILUS PRESBYTER offers a very similar observation: «In caudis autem linguarum scribantur litterae secundum ascensum et descensum cantus, quibus possit cognosci quis ille vel ille tonus sit». See *Schedula diversarum artium*, lib. III 81, ed. A. ILG, *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance*, Vol. VII (Wien 1874, Reprint ed., Osnabrück 1970), p. 311.

like, can be gathered from such sources as the *Syntagma musicum* of Michael Praetorius<sup>20</sup>.

Returning to Estevan's statement about the existence of chromatic tones on the organ of his time, it should also be pointed out that several theorists from the preceding two centuries, among them Jacques de Liège, mention the organ in connection with *musica ficta*. Thus we read in Book VI of Jacques's *Speculum musicae* how the division of every whole tone into two *semitonia inaequalia* made possible the use of several more perfect consonances<sup>21</sup>. And the *Introductio musice secundum magistrum de Garlandia* speaks of *musica ficta* as a necessary requirement for musical instruments, in particular the organ<sup>22</sup>.

A second definition of *conjunta* from the theoretical writings of Estevan and Anonymous Seville deserves brief mention. In trying to explore the original meaning of the term itself, it defines *conjunta* as a joining-together (lat. *coniunctio*) of two voces (*inaequales*) from hexachords of different nature<sup>23</sup>. Related to this statement in Estevan's observation that the *conjunta* has its name «porque ayunta dos propiedades de diuersas naturas en vno, conuiene a saber, la suya & la del cantollano»<sup>24</sup>. Accordingly *disjunta* (*fa-fa, mi-mi*) is interpreted as «non ayuntamiento» or «desayuntamiento» (lat. *disiunctio*).

Among the many elaborations on accidental tones offered by Fernand Estevan there appears one statement which invites particular attention on part of the modern scholar. In it our maestro presents the idea that *conjuntas* were introduced «por fazer acresçentamiento en las bozes»<sup>25</sup> (freely translated: to make an expansion, enhancement, or intensification of the voice). Although this statement remains without

<sup>20</sup>Vol. II (*Theatrum Instrumentorum*, Wolfenbüttel 1620), table XXIV, XXV, XXVII and XXVIII.

<sup>21</sup>JACOBUS LEODIENSIS, *Speculum musicae*, lib. VI 66, ed. R. BRAGARD (*CSM* III 6, p. 187): "Ideo, in aliquibus instrumentis, ut in organis, quasi ubique tonus dividitur in duo semitonia inaequalia, ut plures ibi fieri possint concordiae."

<sup>22</sup>CS I, p. 166b: "Videndum est de falsa musica que instrumentis musicalibus multum est necessaria, specialiter in organis." See also CS III, p. 26a.

<sup>23</sup>ESTEVAN, *Reglas*, fol. 15<sup>v</sup> (ed. ESCUDERO GARCÍA, p. 109): "conjunta es ayuntamiento de dos bozes." ANONYMOUS SEVILLE, *Ars*, fol. 29v-30r: "...conjunta es coniunctio (*Ms.* conjuntarum) duarum uocum diuersarum proprietatum in vna voce uel in vno signo (*Ms.* vnum signum)."

<sup>24</sup>*Reglas*, fol. 10<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 87). The same statement is almost literally repeated by ANONYMOUS SEVILLE (fol. 30 r).

<sup>25</sup>Fol. 37<sup>v</sup> (ed. ESCUDERO GARCÍA, p. 197).

further explanation, it would seem logical to suggest that Estevan touches here on one of the expressive qualities of *musica ficta*. In fact, theorists both before and after Estevan discussed similar matters when speaking about accidental tones as being applied to Gregorian Chant and polyphony. Anonymous Seville, for example, considered «better sonority» (*melior sonoritas*) to be an essential characteristic of *musica ficta*<sup>26</sup>.

Regarding the practical utilization of accidental tones, we learn from our sources that in contrast to the *canto de organo* and *contrapunto* only certain *conjuntas* were applied in Gregorian Chant. While Estevan specifically mentions the six *conjuntas*  $B_{\flat}$ ,  $E_{\flat}$ ,  $F_{\sharp}$ ,  $a_{\flat}$ ,  $e_{\flat}$  and  $f_{\sharp}$ , Anonymous Seville adds to this set the accidental tone  $c$ .<sup>27</sup> We also learn that *conjuntas* were only permissible if a chant could not be «salvaged» in any other way. And whenever applied, the singer was required to immediately leave them behind and return to the diatonic scale<sup>28</sup>. After all, *musica ficta* was a matter of subtlety («cosa de sotileza fecha»)<sup>29</sup> and had to be applied with good judgement, taste and discretion.

As has been mentioned at the beginning of this article, the writings of Fernand Estevan and Anonymous Seville represent a new type of

<sup>26</sup>Cf. fol. 11<sup>v</sup>.

<sup>27</sup>From ESTEVAN's *Reglas* the following two passages may serve as a reference: "E las dichas diez conjuntas nunca son menester para canto llano si non las seys dellas, conuiene a saber, la primera & la iij<sup>a</sup> & la v<sup>a</sup> & la vij<sup>a</sup> & la viij<sup>a</sup> conjuntas..."; "Otro si digote mas que todas .x. las conjuntas susodichas son menester quanto al canto de organo & contrapunto para aquellos lugares ado fueren neçessarias..., mas digote que quanto al contrapunto de las conjuntas la mas neçessaria es la octaua conjunta" (fol. 12<sup>v</sup> and 38<sup>v</sup>, ed. ESCUDERO GARCÍA, pp. 97 and 201). ANONYMOUS SEVILLE, on the other hand, remarks: "...digo que segun la opinion de algunos que dizen que son siete [conjuntas], esto es verdad quanto al canto llano porque en el canto llano no se hallan mas de siete, conviene a saber, primera, tercera, quarta, quinta, sexta, setima, octaua" (fol. 30<sup>v</sup>). An additional, though somewhat vague, classification of the ten accidental tones is transmitted by ESTEVAN who in one of his chapters distinguishes between five *conjuntas especiales* ( $B_{\flat}$ ,  $E_{\flat}$ ,  $a_{\flat}$ ,  $e_{\flat}$ ,  $aa_{\flat}$ ) and five *generales* ( $C_{\sharp}$ ,  $F_{\sharp}$ ,  $c_{\sharp}$ ,  $f_{\sharp}$ ,  $cc_{\sharp}$ ). Whereas the first group occurs in "cantos apartados", the second is used in "todos los cantos, tan bien ecclesiasticos como seglares" (cf. *Reglas*, fol. 14<sup>r</sup>, ed. ESCUDERO GARCÍA, p. 103).

<sup>28</sup>See ESTEVAN, *Reglas*, fol. 12<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 95): "Otro si la conjunta deuemos escusar lo mas que pudieremos, saluo si non se pudiere saluar el canto en otra manera. E aunque cantemos por alguna conjunta, deuemos salir della lo mas ayna que pudieremos."

<sup>29</sup>ESTEVAN, *Reglas*, fol. 17<sup>r</sup> (ed. ESCUDERO GARCÍA, p. 115): "Ca conjunta es llamada ficta musica, cosa de sotileza fecha."



treatise characterized by an emphasis on fifteenth-century Spanish Chant practices. It is therefore not surprising that both texts strive to provide the reader/performer with a thorough understanding of the conditions under which accidental tones become indispensable during the performance of monophonic music. In fact, Estevan's and Anonymous Seville's discourses on the use of *musica ficta* fill no less than eight chapters, each of them exposing this subject in a different manner and with new observations. When analyzing the technical information, one finds that there are two major reasons for employing accidental tones in Gregorian Chant: a) to avoid the direct or indirect interval of the augmented fourth (tritone) and diminished fifth, b) to create the subsemitone, and in one special case the supersemitone. In addition, accidental tones were used «por virtud de la melodía», that is, for strictly aesthetical purposes («causa pulchritudinis»). Estevan emphasizes the first reason by describing each of the six *conjuntas*, which he associates with Chant, as necessary to establish a perfect fourth or fifth<sup>30</sup>. While  $B_b$  and  $f$  (= *conjunta* 1 and 8) are sung «por rrazon de vna quinta»,  $F_{\#}$ ,  $a_b$  and  $e_b$  (= *conjunta* 4, 5 and 7) follow the need of creating a perfect fourth. Only the third *conjunta* ( $E_b$ ) fulfills a dual function since it may serve to establish either a perfect fourth (=  $E_b - B_b$ ) or a perfect fifth (=  $E_b - b$ )<sup>31</sup>.

The following examples serve to illustrate Estevan's theory<sup>32</sup>:

### Conjunta 1 (= $B_b$ )

Example: Comm. *Per signum crucis* (4th mode): 'crucis'.

Source: Madrid BN, M. 1361 (Gradual, 14th cent., Castile), fol. 145'. - Cf. *GR*, p. 428 (melody transposed to the upper fifth).

Estevan: «Pues fazese la primera conjunta por rrazon de vna quin-

<sup>30</sup>Cf. *Reglas*, fol. 12<sup>v</sup>-14<sup>v</sup> (ed. ESCUDERO GARCÍA, p. 97 f.), from which, with one exception, also the following quotations have been taken.

<sup>31</sup>According to ESTEVAN the use of  $E_b$  «por rrazon de alguna quinta» is however limited to very few melodies, and it never occurs in chants of the third and fourth mode. The latter is equally true for the seventh *conjunta* ( $e_b$ ) which is used «especialmente en algunos quintos tonos», whereas  $F_{\#}$  and  $f_{\#}$  can never be found in chants of the fifth and sixth mode.

<sup>32</sup>All of the ensuing examples (= excerpts) are mentioned by ESTEVAN or ANONYMOUS SEVILLE to illustrate their respective points. They are transcribed here uniformly on a four-line staff.

ta, esto es, quando algund canto sube de *bmi* a *ffaut*<sup>33</sup> sin tocar en *elami*...»

A musical staff with a treble clef and a flat sign (b) above it. The melody consists of square notes on a four-line staff. The lyrics are written below the staff: "Per sig- num cru- cis de in- i- mi- cis no- stris".

### Conjunta 8 (= f.)

Example: Resp. Grad. *Adiutor in opportunitatibus* (3rd mode): 'non!'

Source: Madrid BN, Vitr. 21-8 (Gradual, 14th cent., Central Italy), fol. 28<sup>r</sup> f.- Cf. *GR*, p. 58 f.

Estevan: «La viiiª conjunta se faze quando cantamos por bquadra- do en bfami & sube el canto fasta la dicha viiiª conjunta o descien- de, non tocando en csolfaut...»

A musical staff with a treble clef and a sharp sign (#) above it. The melody consists of square notes on a four-line staff. The lyrics are written below the staff: "̄. Quo-ni- am non".

A musical staff with a treble clef. The melody consists of square notes on a four-line staff. The lyrics are written below the staff: "in fi- nem".

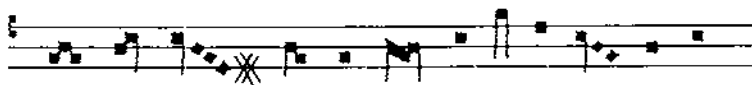
<sup>33</sup>*Ms.* cfaut.

**Conjunta 4 (= F.)**

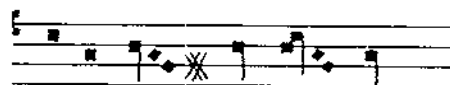
Example: *Agnus Dei* (4th mode).

Source: *Passionarium cum officio maioris hebdomade* (Toledo 1576), fol. (rv)<sup>r</sup> f.- Cf. Schildbach: Melody 136 (6th mode, transposed from F to G); *GR*, p. 16\*: *Agnus IV* (6th mode).

Estevan: «La iiiii<sup>a</sup> conjunta se faze por rrazon de alguna iiiii<sup>a</sup>, esto es, si cantamos en *bfabmi* por bquadrado & el canto descende a *ffaut*... O si sube de *ffaut* a *bfabmi*...»



Ag- nus De- i, qui tol-lis pecca-ta mundi,



mi-se-re- re no- bis.

**Conjunta 5 (= a<sub>b</sub>)**

Example: *Kyrie 'Jesu redemptor omnium'* (6th mode): Acclamation 5 (*Christe eleison*)<sup>34</sup>.

Source: Luys de Villafranca, *Breue Instrucion de Canto llano* (Seville 1565), fol. bvr<sup>35</sup>.

<sup>34</sup>ESTEVAN refers to this example on fol. 11<sup>v</sup> of his *Reglas*: "La v<sup>a</sup> conjunta se signa en *alamire* agudo por *bmol*, & dezimos 'ay *fa*', & toma su *ut* en *elami* graue, segund se prueua ... en el *xpiste* de medio de los *kyrios* de *jhesu redemptor omnium*" (ed. ESCUDERO GARCÍA, p. 93).

<sup>35</sup>Complete melody in Ms. I.II.17, fol. 376<sup>r</sup>, of the Monastic Library at El Escorial (*Missale plenarium*, 14th cent., France). VILAFRANCA's treatise is actually the only source in which I was able to identify the *Christe* acclamation as described by ESTEVAN (i.e., containing a *acutum*).

Note: In order to apply  $a_b$ , a melodic phrase must contain the third *conjunta*.



### Conjunta 7 (= $e_b$ )

Example: *Alleluia. Beatus vir sanctus Martinus* (5th mode): 'dominationes'.

Source: Madrid BN, Vit. 21-8: fol. cciiiir.- Cf. MMAE VII, p. 46 f.; Schlager: Melody 396 (G-mode); GR, p. 554 (melody transposed to the lower fourth).

Estevan: «La viia conjunta se faze quando en *bfabmi* cantamos por *bmol* & sube el canto continuamente fasta la dicha viia conjunta...»

Note: According to this rule, the 7th *conjunta* is possible only in chants with the key-signature of b-flat.



### Conjunta 3 (= $E_b$ , «por rrazon de vna quarta»)

Example: Resp. Grad. *Hec dies quam fecit dominus* (2nd mode): 'Hec'.

Source: Toledo, Bibl. Capit., Ms. 52.14 (Antiphony-Troper, 15th-16th cent.), fol. 28v-29v.- Cf. GR, p. 203 (melody transposed to the upper fifth).

Estevan: «La iiii < conjunta > se faze por rrazon de vna quarta, así como si auemos de fazer la primera conjunta, & ante que el canto desçienda a la primera conjunta toca en *elami...*»

Note: In order to use the accidental tone  $E_b$ , a melodic phrase must employ the first *conjunta*.

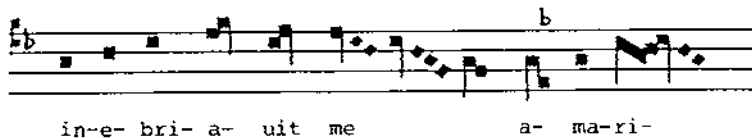


### Conjunta 3 (= $E_b$ , «por rrazon de vna quinta»)

Example: Resp. *Conclisit vias meas* (6th mode): 'amaritudine'; 'mortis'; 'posuerunt'.

Source: Barcelona BC, M. 39 (Cantorale, 15th cent., Catalonia), fol. xxxir-xxxijr.

Estevan: «E algunas vezes esta terçera conjunta se faze por rrazon de alguna quinta, quando algund canto sube o desçiende desde *bfabmi* fasta *elami* sin tocar en *alamire...*»



A careful study of available source material shows that the increasing use of accidental tones in Gregorian Chant as practiced at the Cathedral of Seville and other Spanish churches during the fifteenth century, found its most advanced theoretical discussion in Anonymous Seville's treatise from 1480. Although there is a strong sense of tradition in this work which clearly identifies itself with the earlier teaching of Fernand Estevan, the modern reader will discover several additional, if not new, aspects encompassing a thorough exposure of the subject in question.

Perhaps Anonymous Seville's detailed observations about the individual phrase design in melodies of different modal background should be mentioned first in the context of our study. These observations convey a precise knowledge of the melodic-intervallic patterns which create the need for accidental tones. The reader will learn that a chant, which leads from *C* to *E* before it descends to *B<sub>b</sub>*, uses the third *conjunta*, and that the same *conjunta* must be employed whenever a melody with the key-signature of *b*-molle descends from *G* or *F* to *E* or *D* before it ascends to *b<sub>b</sub>*. Similar rules<sup>36</sup> are offered with regard to the accidental tones *B<sub>b</sub>* (*conjunta* 1) and *f<sub>♯</sub>* (*conjunta* 7), as shown in the following illustration:

The illustration consists of three musical staves, each representing a different *conjunta* rule. Each staff is written on a five-line staff with a treble clef and a common time signature (C). The notes are represented by black dots on the staff lines.

- Staff 1:** Labeled '1.' at the beginning. It shows a descending line from G (line 2) to E (line 1) with a flat (b) above the E. This is followed by an ascending line from E (line 1) to B-flat (line 3) with a flat (b) above the B. The staff is divided into three measures by vertical bar lines.
- Staff 2:** Labeled '3.' at the beginning. It shows a descending line from G (line 2) to E (line 1) with a flat (b) above the E. This is followed by an ascending line from E (line 1) to F (line 2) with a flat (b) above the F. The staff is divided into three measures by vertical bar lines.
- Staff 3:** Labeled '7.' at the beginning. It shows a descending line from G (line 2) to E (line 1) with a flat (b) above the E. This is followed by an ascending line from E (line 1) to F (line 2) with a flat (b) above the F. The staff is divided into three measures by vertical bar lines.

<sup>36</sup>It should be mentioned that the rules for the first, third and eighth *conjunta* basically derive from ESTEVAN's *Reglas*, fol. 12<sup>va</sup> (ed. ESCUDERO GARCÍA, p. 95 f.).

In contrast to these rules, which in traditional fashion center around the establishment of the perfect fourth and fifth, Anonymous Seville exposes the subsemitone as the principal reason for using *conjunta* 4, 6 and 8. Concerning the accidental tone *F.*, its employment as a subsemitone is implied by either one of the following two conditions: a) that a given melody rises from *Dsolre*, *Elami* or *Ffaut* to *Gsolreut*, where it forms two or three *puntos juntos a manera de fas* (= bi- or tripunctum), b) that a melody descends from *Gsolreut* (which forms a tri-punctum) to *Elami* or *Dsolre*<sup>37</sup>. The two melodic formulas printed here are given by Anonymous Seville as an illustration of his first rule (a):

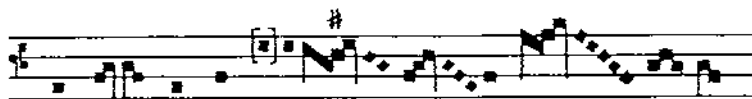


Both formulas are clearly recognizable in the next two examples, while the third example conforms with the second rule from above:

#### Conjunta 4 (= subsemitone *F.*)

Example 1: *Alleluia. Salve virgo* (D-melody): 'Alleluia'.

Source: Barcelona BC, M. 785 (Gradual, 15th cent.), fol. lviii<sup>r</sup> f.



Al-le- lu-ya.

<sup>37</sup>Cf. fol. 32<sup>v</sup>: (a) "Todo canto que subiere de *desolre* o de *elami* a *gesolreut* & en aquel *gesolreut* touiere tres puntos iuntos a manera de *fas*, tal canto se cantara por la quarta conjunta"; (b) "Todo canto que descindiere de *gesolreut* a *elami* o a *desolre* & en aquel *gesolreut* oviere tres puntos juntos a manera de *fas*, tal canto se cantara por la quarta conjunta."

Example 2: Off. *Dextera domini* (2nd mode): 'uirtutem'.

Source: Barcelona BC, M. 648 (Gradual, 14th cent.), fol. xv<sup>v</sup>.- Cf. *GR*, p. 57 (melody transposed to the upper fifth).



Example 3: Off. *Angelus domini* (8th mode): 'dixit'.

Source: Madrid BN, M. 1361, fol. 90<sup>r</sup> f.- Cf. *GR*, p. 207.



The use of *c*, and *f*, in order to create a subsemitone can be demonstrated in the following examples:

### Conjunta 6 (= subsemitone *c*.)

Example: Resp. Grad. *Liberasti nos, domine* (7th mode): 'confudisti'.

Source: Madrid BN, Vit. 21-8, fol. 171<sup>r</sup>.- Cf. *GR*, p. 333 f.

Anonymous Seville: «Todo canto que subiere de *gesolreut* por *befabemi* a *delasolre* y en aquel *delasolre* toviere dos o tres puntos juntos a manera de *faes*, sobiendo & descindiendo con aquella consonancia diapente, tal < canto > se cantara por la sexta conjunta»<sup>38</sup>.

<sup>38</sup>This and the following quotations have been taken from fol. 33<sup>r</sup> f. of ANONYMOUS SEVILLE's text.





di- sti.

### Conjunta 8 (= subsemitone *f*.)

Example 1: Ant. *In civitate domini* (7th mode): 'clara', etc.

Source: Toledo, Bibl. Capit., Ms. 33.5 (Breviary from the Toledo area, late 12th cent.; notated in Aquitanian neumes with dry-point line), fol. 41<sup>r</sup> f.- Cf. *PM*, p. 203.

Anonymous Seville: «Todo canto que subiere de *delasolre* o de *elami* agudo a *gesolreut* < & > en aquel *gesolreut* touiere tres puntos juntos a manera de *faes* [cf. Ex. 1] o punto doblado<sup>39</sup> que es llamado alpha duplex intensum et remissum<sup>40</sup> tonicum [cf. Ex. 2], tal canto se cantara por la octava conjunta.»

<sup>39</sup>For an illustration of the *punto doblado* see fol. 24<sup>r</sup>, furthermore DURAN's *Comento sobre Lux bella* (Salamanca 1498), fol. c<sup>r</sup>.

<sup>40</sup>Concerning the terms *intensum* and *remissum*, the reader may be referred to such a late source as the *Ritual Carmelitano*, Part I (Madrid 1789), p. 59 f., where the following passage is found about the formation of cadential formulae (or *clausulas*): "...de los modos se hacen dichas *Clausulas*: el uno, *subiendo un Punto*, y *baxando otro*, como *re, mi, re*; y otro, *baxando un Punto*, y *volviendole á subir*, como *re, ut, re*, se llaman *Intensas*, y *remisas*. *Intensas* son, quando *baxan un Punto*, y los vuelven á subir [Example: *D-C<sub>#</sub>-D*; *G-F<sub>#</sub>-G*], y también quando *suben un Punto*, y lo vuelven á baxar, con tal que el *Punto* que sube sea fuerte no blando [*D-E-D*]. *Remisas* son, quando *suben un Punto* y le vuelven á baxar, y siempre el *Punto* que sube ha de ser blando, esto es, distancia de *Semitono* [*a-b<sub>b</sub>-a*; *E-F-E<sup>#</sup>*]."

In ci- ui- ta- te do- mi- ni cla- ra

so- nant iu- gi- ter or- ga- na sanc- to- rum

Example 2: Comm. *Martinus Abrahe* (4th mode with finalis b): 'Martinus'.

Source: Barcelona BC, M. 648, fol. clxvjv.

le- tus ex- ci- pi- tur: Marti- nus, hic pau-

per et mo- di- cus

Anonymous Seville refers to the punto doblado also in connection with *conjunta* 5. When analyzing the respective example, it becomes obvious that the accidental tone  $a_b$  is here employed as a supersemitone.<sup>41</sup>

<sup>41</sup>Evidently the subsemitone and supersemitone function of accidental tones is implied in the following statement of FERNAND ESTEVAN: "Item algunas vezes fazemos *fa* en algund *mi*, si el tal *mi* non tiene punto ençima. E algunas vezes el *fa* fazemos *mi*, si el tal *fa* tiene punto encima, esto es subiendo" (*Reglas*, fol. 13<sup>v</sup>; ed. ESCUDERO GARCÍA, p. 101).

**Conjunta 5 (= supersemitone  $a_b$ )**

Example: Resp. *Conclusit vias meas* (6th mode): 'contra me'.

Source: Barcelona BC, M. 39, fol. xxxi'-xxxij'. - Cf. *Paléographie Musicale* XII, pl. 115 (melody transposed to the upper fifth).

Anonymous Seville: «Todo canto que subiere de *gesolreut* <sup>a</sup>*alamire* & en aquel *alamire* toviere vn punto doblado que se llama alpha duplex intensum et remissum tonicum, tal canto se cantara por la quinta conjunta...»



Our final example has been chosen to illustrate the applications of accidental tones for the purpose of beautifying a chant melody.

**Conjunta 7 (=  $e_b$ , «por virtud de la melodia»)**

Example: *Kyrie 'Christe Deus decus'* (G-melody): Acclamation 7 and 9 (Kyrie eleison).

Source: El Escorial, Bibl. del Monasterio, Ms. I.II.17, fol. 376'. Cf. Landwehr-Melnicky: Melody 47.

Anonymous Seville: «... fallareys la conjunta en el setimo *kyrie* & en el postrimero, avnque en estos no tienen con la regla, mas cantanse por conjunta por virtud de la melodia del canto.»



## APPENDIX

*Barcelona, Biblioteca de Catalunya: M. 883, fol. 70<sup>v</sup>-71<sup>r</sup>*

<sup>1</sup>[J]ncipit quedam cartula de cantu plano.

<sup>2</sup>Et dixit <Guido>: Qui nescit palmam, in uanum tendit ad musicam.

<sup>3</sup>Primo docendum est quod octo sunt littere graues, scilicet *G, a, b*, etc.; septem sunt acute, .v. superacute.

<sup>4</sup>Secundo sciatis quod xx<sup>ii</sup> sunt signa, id est .x. in linea et .x. in spatio.

<sup>5</sup>Gamaut est in linea, are in spatio, etc.

<sup>6</sup>Tertio sciatis quod septem sunt deductiones que deducunt sex uoces naturales *ut, re, mi, fa, sol, la*, quarum tres prime sunt ascendendo, alie tres descendendo, ut docendum est in palma. <sup>7</sup>*Gamaut* est prima, *Cfaut* secunda, *Ffaut* tertia, *Gsolreut* quarta, *Csolfaut* quinta, *Ffaut* sexta, *G* <solreut> septima, de quibus prima et quarta et septima gubernatur per quadratum, secunda et quinta per naturam, tertia et sexta per *b* molle.

<sup>8</sup>Item debetis scire quod octo sunt coniuncte, scilicet *iiij<sup>or</sup>* inferiores et *iiij<sup>or</sup>* superiores, quarum prima accipitur inter *a* et *b* graues, secunda inter *d* et *e* graues, tertia inter *f* et *g* graues, quarta inter *g* graue et *a* acutam, quinta inter *c* et *d* acutam, sexta inter *d* et *e* acuta, septima inter *f* et *g* acuta, octaua inter *g* acuta et *a* superacutum.

<sup>9</sup>Et debetis scire quod iste cognoscuntur per duas proprietates, id est tertia et quinta et septima signantur in prima littera ascendendo per quadratum, et habebit ibi *mi*. <sup>10</sup>Omnes alie cognoscuntur, id est signantur in ultima littera ascendendo per *b* molle, et habebit <ibi> *fa*.

<sup>11</sup>Terminationes dico finales iuxta illud quod dixit metrificator:

<sup>1</sup>Qui] qui Ms. // uanum] manum Ms.

<sup>2</sup>Secundo] secundo Ms.

<sup>6</sup>quarum] Quarum Ms. // in] in in Ms.

<sup>8</sup>quarum] Quarum Ms. // quarta] Quarta Ms.

<sup>10</sup>Omnes] omnes Ms. // After sentence 10 the text of M. 883 continues as follows: ut apparet in pluribus locis in cantu plano. scilicet in sancta et immaculata loco qui dicitur non poterant. (Since these words belong to the paragraph on coniunctae, they have been placed in their proper context in this edition. See sentence 12). Si uultis custodire duobus de causis id est inter .. (empty space) et consuetudinem sancte ecclesie. (Text deleted here because incomplete).

<sup>11</sup>Terminationes] terminationes Ms.

<sup>8</sup>Other sources using a set of eight *coniunctae* include the anonymous treatise from Codex Vat. lat. 5129 (ed. A. SEAY, CSM IX, p. 46 f.) and ANONYMOUS XI (ed. R.J. WINGELL, p. 28-37; CS III, p. 426a-429b).

<sup>12</sup>Fines cunctorum cantor dignosce tonorum,  
 Nam finem primi *d* continet atque secundi.  
 Tertius *e* regitur et quarti finis habetur.  
 Quintus in *f* finem, sextus quoque poscit eandem.  
 Septimus, octavus finali *g* poscuntur.

<sup>13</sup><Item prima coniuncta accipitur inter *a* et *b* graues>, ut apparet in pluribus locis in canto plano, scilicet in *Sancta et immaculata* <in> loco qui dicitur 'non poterant'. <sup>14</sup>Et apparet plus in *Emendemus in melius* in loco qui dicitur 'et miserere', uel in re <sponso> *Si bona suscepimus* in loco qui dicitur 'ita factum est', et in omnibus similibus, et in antiphona *A timore inimici* in loco qui dicitur 'eripe me'.

<sup>15</sup>Item secunda accipitur inter *d* et *e* graui, ut apparet in responso *Gaude Maria* in loco qui dicitur 'interemisti'.

<sup>16</sup>Item tertia accipitur inter *f* et *g* graues, ut apparet in comunione *Beatus seruus* in loco qui dicitur 'inuenerit uigilantem'.

<sup>12</sup>*Verse 1:* Fines] fines *Ms.* // cantor dignosce] cantor dico dignosce *Ms.* // *Verse 4:* sextus quoque poscit eandem] Sextus quoque possit eundem *Ms.* // *Verse 5:* Septimus] septimus *Ms.* // *The verses are followed by a short text fragment which reads:* consuetudinem id est usum (cf. *footn. 10*).

<sup>14</sup>Et] ut *Ms.* // et] Et *Ms.* // ita factum est] *add.* sicut scriptum est *Ms.* // A timore] a timore *Ms.*

<sup>15</sup>Maria] maria *Ms.*

<sup>16</sup>inuenerit] Inuenerit *Ms.*

<sup>12</sup>These verses are also quoted in the anonymous *Art del cant pla* (ed. K.W. GÜMPEL, p. 308) and the fifteenth-century *Liber musicalium* (CS III, p. 36a).

<sup>13</sup>Resp. *Sancta et immaculata* (= CAO IV, No. 7569), 2nd mode: LR, p. 62 f. and 247 f.; AM, p. 1184 f.; PM, p. 38 f. See also the illustrations given by GOSCALDUS (Treatise 1, ed. O.B. ELLSWORTH, p. 54), ANON. XI, p. 30 (CS III, p. 427a), and MAGISTER SZYDLOVITA (ed. W. GIEBUROWSKI, p. 34).

<sup>14</sup>Resp. *Emendemus in melius* (= CAO IV, No. 6653), 2nd mode: GR, p. 70; PM, p. 47 f. Cf. ANON. XI, p. 29 (CS III, p. 426b f.), and SZYDLOVITA, p. 35 (both sources without illustrations).- Resp. *Si bona suscepimus* (= CAO, No. IV 7647), 2nd mode: LR, p. 422.- Ant. *A timore inimici* (= CAO III, No. 1196), 2nd mode: AR, p. 166, and AM, p. 52 (melody here descending only to C grave).

<sup>15</sup>Resp. *Gaude Maria virgo* (= CAO IV, No. 6759), 6th mode: AM, p. 1195-1197; PM, p. 146 f. (melody transposed to the upper fifth). The original version of *Gaude Maria virgo* can be found in Toledo, Bibl. Capit., Ms. 33.5, fol. 24<sup>v</sup>.- Cf. GOSCALDUS, p. 58.

<sup>16</sup>Comm. *Beatus seruus*, 3rd mode: GR, p. [39] f. (melody transposed to the upper fourth). For the original version with finalis *E* see Madrid BN, M. 1361, fol. 171<sup>v</sup>.- Cf. GOSCALDUS, p. 58, ANON. XI, p. 32 (CS III, p. 427b), and SZYDLOVITA, p. 36.

[fol. 71<sup>r</sup>] <sup>17</sup>Item quarta coniuncta accipitur inter *g* graue et *a* acutam, ut apparet in responso *Conclusit uias meas* in loco qui dicitur 'contra me', post 'uide domine' etc.

<sup>18</sup>Item quinta coniuncta accipitur inter *c* et *d* acutum, ut apparet si uultis cantare comunionem *Beatus seruus* per dyapente in loco qui dicitur 'inuenerit uigilantem'.

<sup>19</sup>Item sexta coniuncta accipitur <inter *d* et *e* acuta, ut apparet in officio> *Adorate deum* <in loco qui dicitur 'deum'>, uel <in> antiphona *Imutemur habitu* in loco qui dicitur 'ieiunemus', etc.

<sup>20</sup>Item septima coniuncta accipitur inter *f* et *g* acuta, ut apparet in responso graduale, id est *Dirigatur oratio mea* in loco qui dicitur 'in conspectu', uel in *Hodie Maria uirgo*.

<sup>21</sup>Item octaua coniuncta accipitur inter *g* acuta et *a* superacuta, ut apparet si uultis cantare *Conclusit uias meas* per dyapason in loco qui dicitur 'contra me'.

<sup>22</sup>Et debetis scire quod plura alia exempla similia sunt in cantu plano, sed predicta sufficiant.

<sup>23</sup>Et iterato debetis scire quod nemo potest cantare perfecte organum sine predictis coniunctis.

<sup>18</sup>inuenerit] Inuenerit Ms.

<sup>19</sup>Imutemur] Inutemur Ms. // ieiunemus] Jejunemus Ms.

<sup>20</sup>Dirigatur] dirigatur Ms. // Hodie Maria] hodie maria Ms.

<sup>22</sup>Et] et Ms.

<sup>17</sup>Resp. *Conclusit uias meas* (= CAO IV, No. 6306), 6th mode: *Palmus* IX, pl. 176 f., and XII, pl. 115 (melody transposed to the upper fifth). Regular version with finalis *F* in Barcelona BC, M. 39, fol. xxxi<sup>r</sup>-xxxij<sup>r</sup>. Cf. GOSCALDUS, p. 60.

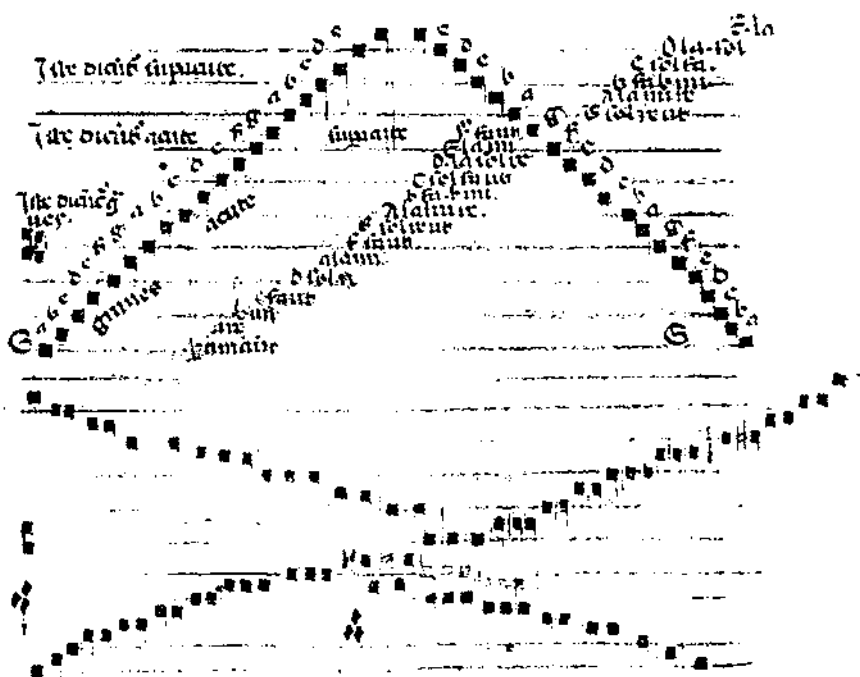
<sup>18</sup>Comm. *Beatus seruus* ("per dyapente"): see footn. 16 of this edition; ANON. XI, p. 35 (CS III, p. 428b).

<sup>19</sup>Intr. *Adorate deum omnes angeli*, 7th mode: GR 55. Cf. GOSCALDUS, p. 62, and ANON. XI, p. 36 (CS III, p. 429a).- Ant. *Immutemur habitu* (= CAO III, No. 3193), 1st mode: GR 69 (with finalis *D* instead of *G*). Cf. ANON. XI, p. 36 (CS III, p. 429a), and SZYDLOVITA, p. 38.

<sup>20</sup>Grad. *Dirigatur oratio mea*, 7th mode: GR, p. 90 f Ant. *Hodie Maria celos ascendit* (= CAO III, No. 3015), 8th mode: AR, p. 693; AM, p. 1018. The *coniuncta f<sup>II</sup>* (on 'Maria' and 'celos') comes about when the melody is sung at the upper fifth: see ANON. XI, p. 36 (CS III, p. 429a), and SZYDLOVITA, p. 38. FERNAND ESTEVAN relates the transposed form of *Hodie Maria* to a Parisian practice ("segund costunbre de Paris"). *Reglas*, fol. 11<sup>r</sup>; ed. ESCUDERO GARCÍA, p. 93).

<sup>21</sup>Resp. *Conclusit uias meas* ("per dyapason"): see footn. 17.

<sup>24</sup>Et debetis scire, ut dixit Guido, quod secundum istas saluatur omnis cantus qui irregularis appellatur. <sup>25</sup>Vocatur irregularis, quando non terminatur in supradictis litteris. <sup>26</sup>Et omnia ista potestis uidere in sequentibus exemplis, ut patet post.



[fol. 71<sup>v</sup>] <sup>27</sup>Incipiunt littere graues, acute et superacute, regule, notule, claus id est *f* graue et acutum, proprietates scilicet *b* molle et quadratum. <sup>28</sup>Et per istas dimittitur maius spatium et minus spatium et ascensus proprius tocius palme, ut patet.

<sup>24</sup>Et] et *Ms.*

<sup>25</sup>Vocatur] uocatur *Ms.*

<sup>26</sup>Et] et *Ms.*

<sup>27</sup>notule] notale *Ms.*

<sup>28</sup>Et] et *Ms.*

<sup>24</sup>A similar statement, without ascription to GUIDO, can be found in the first treatise of GOSCALDUS: "Et propterea inuenta fuerunt ipse coniuncte ut cantus antedictus irregularis per eas ad regularitatem quodammodo duci posset" (ed. ELLSWORTH, p. 50).

