Research Article

MEDIEVAL MUSIC OR HOW WE LET HERMENEUTICS DOWN

Milena Mileva BLAŽIĆ	University of Ljubljana, Slovenia
Jani KOVAČIČ	Bežigrad High School, Ljubljana, Slovenia

Abstract

In this article, I will shed light on some of the solutions and pitfalls that I/we have come across in the preparation and performance of medieval music. It is based on the concert programs *Carmina Profana[1]* (1997) and *Od trubadurjev[2]* (*By the Troubadours*, 2007). Many associations and texts can also be found in the books *Knjiga[3]* (*The Book*, 2009) and *Tolovajske balade[4]* (*Villain Ballads*, 1993).

Introduction

The Middle Ages formed a unified cultural space in Europe with Latin – the language of administration, trade, church, education, science and literature. Septem artes liberals – the seven liberal arts (or skills): the Quadrivium[5] and Trivium also contained rhetoric (oratory) and music. For the ancient Greeks, music (mousike[6]) was primarily a mental activity tied to intervals and first scales. For Plato, music is an introduction to more demanding mental activities, especially for young people.[7] The Trivium contained, in addition to grammar and logic, also rhetoric.[8] The poems required both music and rhetoric – theory and practice.

---

[1] CARMINA PROFANA [CP] is a program of twenty songs selected from Carmina Burana [CB], most of them written in the 12thand 13thcentury, and translated into Slovenian. They were translated by Primož Simoniti, Andrijan Lah and Jani Kovačič. This selection consists mostly of poems translated for the first time. The melodies are taken from the original neumes and, of course, adjusted and adapted. It is performed by the Goliards & Vagans Consortium. The premiere was held at Ljubljana Castle, on 31stMay 1997. The recordCARMINA PROFANA was also released (ZKP105180 & KUD007; Ljubljana, 1999).

[2] *OD TRUBADURJEV (*Srednjeveške pesmi o ljubezni) / *BY THE TROUBADOURS* (Medieval songs about love), the program of troubadour, trouvères and Minnesänger songs presented old songs from the 12th and 13thcentury in Slovenian. Old knightly loves, longings and lively pastorelas were translated by Boris A. Novak, Marija Javoršek, Anton Janko and Tone Pretnar, and Jani Kovačič. Melodies are summarized according to neumes and well-known interpretations and transformations. Of course, we adapted them and added some tunes. The premiere took place on St. Gregor's Day, 12thMarch 2007, also at the Ljubljana Castle. Radio RTV Sovenija broadcast a recording of the concert that year.

[3] Jani Kovačič, KNJIGA, Cankarjeva založba, Ljubljana, 2009.

[4] François Villon – Janez Menart – Jani Kovačič, *Tolovajske balade* (*Lesbaladesenjargon/Villain Ballads*)are songs by François Villon translated by Janez Menart. The premiere took place at KUD France Prešeren in 1993. A recording of the performance (1994) was released on the CD *Pijano bar* (Fabrika 13; Ljubljana, 2005).

[5] The term is introduced by Boethius after Plato: arithmetic, geometry, astronomy and music.

[6] To the Greeks, music (mousike) meant poetry, dance and music together. Above all, music theory was regarded asmental activity.

[7] Plato prescribes music to 14/16-year-olds in The Republic. In the 7th book of Laws he prescribes the basics of music for 7/10-year-olds and lyre playing for 14/16-year olds.

[8] Rhetorical skills in Rome according to Quintilian: 1) invention, 2) disposition (followed by exordium), 3) style – eloquence (elocution, followed by pronuntiatio), 4) memory (memoria), 5) action (actio). The Middle Ages: 1) dispositio,2) elocutio, 3) memoria, 4) pronuntiatio.

Dante even claimed that poetry is the rhetorical invention of music.[9] The first European universities and colleges attracted ambitious people from all over the world. Travesties, quantaria, commemoratives were undoubtedly a source of leisure entertainment, especially in taverns. Carmina Burana seems to be a rare witness to this. And the student life goes along with cheerfulness, love and joy of life and drinking, all of which can be found in the songs of Carmina Burana– from moralizing, love, drinking, gambling, revelry songs to parodies and travesties. What does Proč zdaj študij / Away with Study / Omittamus studia[10] tell us? Here is only the third stanza.

Imitemursuperos!	Imitemur superos!
digna est sententia,	Moderje ta stavek res,
et amoris teneros	bodeEros tiv pomoč,
iam venantur retia.	konalovnadljub'cegreš.
voto nostro serviamus!	Služimo le temu cilju,
mos est iste numinum.	Hvalo pojmo mu srčno!
ad plateas descendamus	Ples na trgu – v obilju
et choreas virginum!	zadekleta prostor bo.
Velox etas preterit	Čas namje predragocen
studio detenta,	zgubaje učenje
lascivire suggerit	rajek lepšim pakstvarem
tenera iuventa.	vodimoživljenje!

But elsewhere, in Aquitaine, Provence and Languedoc, a new musical practice of *troubadours* arose, which spread to other, today French lands,by *trouvères*, and to German lands by*Minnesänger*.[11] Everyone sang in their own language, not Latin! The Occitan *fin'amor(s)*, later in French *amour courtois* (courtly love)[12] and *Hohe Minne* in Middle High German introduced love as the highest ideal. On the other hand, dance songs (*estampida, ballad*) and teasing songs and erotic pastorelas were performed. With the extraordinary emphasis and research of the sacred music of the Middle Ages, which is still dominant even today, the domination and power of the ruling religion is shown, which is why these secular records are precious monuments of the life of that time. For example, let's look at *Girault de Bornel's* well-known poem *Reis glorios, verais lums e clartatz/Slavni kralj jasnine in svetlobe / Glorious King of Clarity and Light,*as translated by Boris A. Novak:

---

[9] In De vulgari eloquentia (1303-5), Dante describes troubadours as fictio rethorica musicaque poita (rhetorical-musical-poetic fiction).

[10] The four-stanza student poem Omittamus studia (Proč zdaj študij / Away with Study [CB 75]), which Itranslated for Carmina Profana, was taken from Carmina Burana. Here is only the 3rdstanza: Imitemur superos! (Posnemaj izkušene! / Imitate the experienced!) is an old saying of the 13thcentury with countless connotations. The melody is taken from the song Nomen a sollempnibus [CB 52], a bouncy and infectious tune from Carmina Burana. In short – it is a contrafactum.

[11] A. Janko calls them lyric poets (Nemški viteški liriki s slovenške tal, 12), and C. von Kraus calls them Liederdichter. The termMinnesinger is also used.

[12] The most common translation is courtly love. Pintarič suggests noble or troubadour love (Trubadurji, 28).

Example1

About the Method and...

Science builds a whole from the parts/individual, while in art the whole is constantly present and the part/individual always shows the whole or even represents the whole. That is why *invention* and *imagination* in art always precede all methods. Hermeneutics in simple terms means interpretation and the art of understanding. In this way, the researcher creates a horizon from the text and context, where expectations are confronted with findings, in our case with text and neumes.

But without empathy, the whole remains alien to us, for example, in music, performance is essential. In particular, the Middle Ages were rehabilitated in this way, speaking to us as a cultural whole. The real explosion of groups and consorts performing medieval music at the end of the 20th century confirms this thesis.

Postmodern literature modernized medieval themes with Umberto Eco's *The Name of the Rose* (1980) and Milorad Pavić's *Dictionary of the Khazars* (1984), while Tolkien's *The Lord of the Rings* (1937-49) and J.K. Rowling's *Harry Potter* (1997-2016) popularized this veiled medieval world with mythopoesis. Interestingly, it is this very magical fantastic element that disappears with exploration. If antiquity is characterized by myth, the Middle Ages are characterized by legend which in its expansion takes on more and more mythological content. In the modernera, rulers and military leaders and partly artists have a similar function, but the end of the 20th and the beginning of 21st centuries are characterized by superheroes and virtual heroes, in

short, quasi-legends. The *New Middle Ages* rule: the shared economic model of turbo-capitalism, warring wealthy elites, a hierarchy of servitude and vassalage, war as technological entertainment, a crisis of leadership, the primitivization of religions and idolatry, the obsolescence of fundamental principles – both cultural and ethical, the canonization of flattery, and we could list many more. How to interpret medieval music now, so that it is not a mere transposition/presentation or just a reproduction of obsolete structures of domination?

The first innovation I introduced is singing in a modern language, i.e., singing in translations. Namely, studious consorts wanted to get closer to the original, so singing in old languages (Occitan, Old French and Old German) was mandatory for them. However, I was more interested in what these songs can tell us today.

In the music, I put a lot of emphasis on rhythm, which is a matter of very contradictory interpretations. The melodies are variations, which are a necessity in this music, and there are some contrafacta on fragments of medieval tunes. In the case of very quiet instruments (say the lute), the sound system ensured their presence and strength.So much for the introduction.

The song

The song consists of: 1. Text, 2. Music and 3. Performance – this is the whole. Notations in the past were not able (except for performances) to explain this whole, so they wrote down what they could and how they could. First, they wrote down the text, then a description of the performance and the circumstances, and only thencame the music. The history and development of sign systems enabled an ever more accurate notation. Notations of dances are chronologically the latest. In modern times, the audio-video recordings dominate which is not the performance itself, but captures the most of the whole. Every recording requires a technical invention (parchment, book, disc, video...) that makes the song's reconstruction possible. Each of these inventions requires the reader-spectator to have some technical skills (reading letters and notes, mastering the appropriate players...). The song comes to life as a whole only with the receiver, only with people, because songs are made byand intended for people. The continuation seeks to facilitate the reception dedicated to the song and its three elements: lyrics, music and performance.

About the texts[13]

Most studies are devoted to texts, since literary analysis has the longest history. This is especially true for the troubadours, where notations of melodies are rare, and they change from manuscript to manuscript. Melody notes are common in trouvères, while, for example, in the work of the late Minnesänger Oswald von Wolkenstein they are already the norm.

---

[13] One can learn about these conundrums and relationships from Primož Simoniti's Commentary in Srednjeveškicvetnik(Medieval Flower Garden) and from Boris A. Novak's Ljubezen iz daljave(Love from a Distance).

Notation

A few manuscripts have been preserved that differ from each other.[14] In the texts, sometimes the lines are mixed up or the order of the stanzas is different, sometimes the endings do not match. There are several different lyrics to the same tune, as well as vice versa, the same song has several melodies. They probably wrote by memory or copied songs and adapted them. I came across very different comments and combinations, and especially the translators have to decide which version to translate.

Example 2: Comtessade Dia Chanterm'erdesequ'ienonvolria (1) and variation (3). [1) Occitan, 2) translated to Slovene by Boris A.Novak (from 1) and 3) Old French.]

Metre

Firstly, the metre. During this time (12th-13th century) the qualitative principle began to dominate over the quantitative, in short, short and long sounds are replaced by stressed and unstressed syllables. Metrical chanting is replaced by more animated speech, which makes more sense and is closer to singing. The foot is defined by the lyrics and thus the basic rhythm of the song is determined. In certain cases, the performance tips also contained a hint of two beats or three beats per measure, which raises quite a few questions.

Based on the quantitative principle, it is considered that the length of a long syllable is two (2) short ones (q = ee), i.e. the trochee and iamb would be composed of three (3) short syllables (q e, eq) and the dactyl and anapest of four (4) short syllables (q ee, ee q), spondee as well (q q), and the same is true for amphibrach (eqe). As it turns out, twobeatsper measure are more appropriate for trisyllabic feet and threebeats for two-syllable feet.

In the qualitative accent principle, it is possible to use two-beat (q q, q q) for trochees and iambs. This is now approached by the spondee (q q) with two stressed periods. For the others -

---

[14] Most of the French manuscripts are located in the National Library of Paris. At the end, a bibliography is attached, in which manuscripts with international designations are listed. See also note 30.

dactyl, anapest and amphibrach, we can easily use trimetre (q q q, q q q, q q q), where the stress replaces the long syllable.

In the qualitative stressing principle, it is possible to use two beats per measure (**q**q, q **q**) for trochees and iambs. This is now approached by the spondee (**qq**) with two stressed periods. For the others – dactyl, anapest and amphibrach, we can easily use a trimetre (**q**qq, qqq, qqq), where the stress replaces the long syllable. Two beats and three beats per measure change roles. Perhaps this is more transparent in the table (*tab1*).

		quantitative		qualitative	
	—=uu	q=ee		q=q	
trochee	—u	qe	3	qq	2
iamb	u—	eq	3	qq	2
dactyl	—uu	qee	2(4)	qqq	3
anapest	uu-	eeq	2(4)	qqq	3
spondee	——	qq	2(4)	qq	2(4)
amphibrach	u—u	eqe	2(4)	qqq	3

For the same song, it is therefore possible to choose twobeats or threebeatsper measure. The consorts and various studia for medieval music were not completely harmonised, and therefore we can hear melodies in different rhythms. Modes, which justify the quantitative principle and relate mainly to sacred music, also intervene here. Undoubtedly, many secular musicians at that time also knew the famous six modes,[15] which again increase the possibility of interpretations.

I should mention one more interesting thing. If the first syllable is long and the second short, it should be considered that the long is stressed and the short is not. However, in the notations we find the variant (**e**q), short stressed, long unstressed. Perhaps it is a rhythmic figure or an innovation, because the troubadours were also enigmatic in their lyrics, it is even possible that they hid riddles in their melodies.

---

[15] These 6 modes can be found in every lexicon, for example *Glasbeniatlas*(*Musical Atlas*), p. 202. Table 1 is the starting point.

Example 3: One of Walter von der Vogelweide's most famous songs, Palastinaliedes, was rhythmized differently at the turn of the19th century: Hugo Riemanns advocates 2/2 or 4/4 – the first line, and Pierre Aubrey ¾ or 6/8 – the second line, and a variation that takes into account the previous note – the third line.[16] At the end of the verse, the last unstressed syllable is not added to the metre, so the stressed syllable is the end of the phrase,[17] which in performance means one more unstressed tone/syllable. In singing, for example, an 8-syllable verse with a masculine rhyme (stress on the last syllable) is the same as a 9-syllable verse with a feminine rhyme (stress on the penultimate syllable).[18]

Verses, rhymes and stanzas (coble)

Rhyme and assonance are welcome in the fifth poem. That is precisely why the troubadours were such exceptional innovators.[19] I wouldn't go into the lyrical excellence, but it's interesting where and how the refrain/chorus/ritornello is placed. It can be the first or last verse, or it can be as a stand-alone stanza. Some poets of this period are even declared to be the inventors of rhymes. It was the easiest way to place complex syllabic structures and accents in the same place in the verse of the following stanzas if they sang the melody to each other. This is also how I interpret complicated repetitive rhythmic phrases. At the stanza level, they thus created repetitive patterns and oddness within verses and rhymes. Such repetition also convinces the listener that it is an accomplished rhythm and rhyme, and it is also easier to perform it all together. The end of a sung verse calls out for a rhyme, so rhyme was almost a necessity, especially with more lively songs. Even Saint Augustine states that "rhyming poetry is only a branch of music."[20]

The musical basis (melody) requires a constant number of syllables, a constant accent and a longer observance of the caesura. This confirms the previous finding – the decisive influence of the melody on the rhythm of the song.[21] In the reconstruction, however, we go backwards – we infer the melody from the text. Folquet de Marseille says: "Verse without music is like a mill without water."

The greatest diversity can be seen in the troubadours, where at least 2,600 songs have been preserved.[22] More than half of them have their own and unique verse and metric form. Trouvères are more predictable in form: eight- and ten-syllable verses in four-line rhymed stanzas predominate. In the Minnesang (Minnelied – love song) they followed Roman syllabic patterns,

---

[16] See: John Hines, Eight Centuries ... pp.164, 185, https://de.wikipedia.org/wiki/Modalrhythmik#cite_note-5.
[17] This was called accenagut and accengreu, which denotes a feminine and a masculine rhyme; today, these names only indicate acute and grave accent.
[18] An example in The Troubadours (Gaunt & Kay), Margaret Switten Music and versification, p.144.
[19] See Boris A. Novak, Miha Pinterič.
[20] Saint Augustine: De Musica, Book I (adapted from Elizabeth Aubrey).
[21] This is also noted by Novak in the article Razmerje med...
[22] Novak lists 3,000 preserved and 2,200 different poetic forms (Ljubezen iz daljave, 186).

although accented versification is closer to the Germanic peoples.[23] It is interesting that musical accompaniment was mandatory for the Minnnesang, so the verses also adapt to this.

Verses and stanzas that are too long for singing are rather unpractical. The meager melodies allowed for recitatives or litanies, but the singer must still catch his breath. Conclusions (tornade) are with ritardando or with a familiar cadence. It was probably similar back then.

The variety and diversity of verses (and stanzas) indicate just such a variety of melodies. Unfortunately, we cannot confirm this,[24] as the notations provide insufficient instructions for a more precise implementation. Despite everything, the lyrics and their rhythm are the foundation of the interpretation, they mainly direct the melodies.

Carmina Burana is a different problem again. The extraordinary diversity and anonymity of the authors, as well as the indeterminable genesis of the poem, make any generalization impossible, except that it criticizes and paraphrases the prevailing forms, because many of them are only inferred from their travesty.

Precisely *Carmina Burana*represents the greatest criticism and parody[25] of the official and recognized musical and poetic theory of the Middle Ages. The text forms largely paraphrase the prevailing 'official' sacral practice, so the tunes also adapt to this. Due to the Latin language, there are also quite a few contrafacta, probably even from ancient chants, which is of course also a matter of more or less successful reconstructions.

In Villon's *The Testaments*, octametrewith the *abab* rhyme is dominant. The eight-line division into stanzas is recorded only from the second edition.[26] Ballads consist of three eight-line stanzas with a four-line epistle and a dominant alexandrine. In this respect, Villon is rigid, but uses other poetic devices.

Genres and Styles

Probably the trouvères had much simpler music than the troubadours. Although one would conclude that the *trobar leu* played more lively and joyful music than the dark hermetic *trobar clus*. *Trobar ric* could probably afford a richer accompaniment. In *Razos de trobar*, Raimon Vidal mentions romance, pastorela, cansa, sirventes. He reminds of unity of theme and choice of genre/song form and warns against poor wording and mixing of languages. The Catalan Jofre de

---

[23] The accompanying study of M. Javoršek's translation Vitezzlevom (The Knight with the Lion), Boris A. Novak briefly describes these differences, pp. 21-23.

[24] Informative about this is Grove music (X), http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/20114pg5?q=troubadour%2C+modus&search=quick&pos= 2&_start=1#firs thit.

[25] Parodies, travesties are obvious in satirical songs, but in the others, they become an honest expression of what the ruling structure conceals, but which should apply, just by officially ignoring it.

[26] The first edition of his works was printed by Pierre Levet in Paris already in 1489. It contained the Little Testament (Lais), the Great Testament (Testament), and some other poems (Poesies diverses). In the 16thcentury (1533) Clement Marot republished his poems. Many of the titles, divisions and subtitles of the ballads are the result of his redaction, because Villon only titled a poem with a ballad or not at all.

Foixa repeats these demands in *Regles*. In the *Doctrina de compondre dictat*, the probable author of which is Foixa, the songs and appropriateness are listed – probably the way of performance and thus also the music.[27] In the German lands they were divided into *Minne* (love songs for gentlemen) and *Spruch* (narrative and more social songs for the rest). Vogelweide combines them, as he is a master of both styles. High and low style are simultaneous, sophistication and puns on the one hand, and joy and simplicity on the other.

I came across these expressions while preparing programs and I used them to make this table (*tab2*):

Troubadours	Trouvères	Minnesang	Carmina Burana	Villon	
lais	lai	lied		lais	song
canso	chansond'amour	Minnelied	love songs		love song
alba		Tagelied			dawn song
descort	descort				disagreement, farewell, politeness
sirventes					service song
planh	plaintefunebre				funeral song,mourning song
	chansondetoile				mourning song,weeping song (weaving, embroidery)
tenso, partimen, joc partit	tenson	Wechsel Dialoglied, Gesprächslied	,		dialogue,exchange of several performers or a man and a woman, etc.
	chansondefemme	Frauenlied			woman's yearning
	chansonde recontre				meeting
	chansonde croisade	Kreuzlied			songs about Crusadersand the Crusades
	chansondepieuse	Religioselieder	liturgical dramas		devotional song
	chansonde historique				
pastourelle	pastourelle	Pastourelle			pastorela,shepherd songs
	reverdie				spring songs
		Ensenhamen			instruction, teaching
devinalh					riddle
	chansonsatirique	Parodien			satirical song
	sottechanson				parody (nonsense?)

---

[27] More in Elizabeth Aubrey: Genre (Chapter IV on genre)

estampida	estampie	Tanzlied			dance song,lively song
dansa					
balatta				ballade	
	rondeau			rondeau	
				virelai	song with formes fixes
	rotrouenge				song with a constant refrain

You have probably noticed that formal/design and substantive definitions are mixed up. We would need a three-dimensional table and much more study for a more precise delineation. However, this is enough for our reconstruction.

I would also mention dirty and obscene songs, which are constant companions of high poetry. Aesthetics and cleansing are constantly present. Theorists and commentators avoid the carnivalesque. Alen Širca points to this in his article.[28] As the goliard songs show, it constantly experiences censorship, as if the past is a kind of humanity's childhood and, accordingly, uncorrupted and therefore uncritically aestheticized.

Translations

From what has been written, we can conclude that singing translations is a special challenge. Oneneeds to capture the spirit of the text and the melody and come up with the tune. Most of the gentler songs are sung rubato, so the verse is also a musical phrase.

Raimon Vidal in *Razos de trobar* recommends French (francesca) for *romance* and *pastorela* and Limousin for *cansa* and *sirventes*. It's interesting how a single topic, genre or style gets attached to the language very early on. We could say that Heidegger's "house of being", i.e. language, expresses the way of being in a special, peculiar and precise way. Thus, each language interprets the world uniquely[29] and Vidal stated this truth.

Raimbaut de Vaqueiras' *Kalendamaya*is a lively song which will be mentioned later (*example 13*). According to the researchers, the text was created after a well-known and popular dance tune. For singing, the metre, number of syllables and rhymes must be in accordance with the melody and, as it happens, with the text. Boris A. Novak made a literary translation which skilfully captures the gist of the verses, but it is unsuitable for singing, because the number of syllables changes from stanza to stanza. The original has 5,5,9,5,5,9,9,9,3,3,7,3,3,7 syllables per verse. Each verse in the stanza (there are 6 of them) ends with the same feminine rhyme: (1) –aia,

---

[28] Example: Alen Širca IbnQuzmaninGuilhemIX.Akvitanski…

[29] The disappearance of languages and excessive universality impoverishes the world, because many everyday problems are inexpressible/unutterable in the chosen language. Language is an organism and what is written only defines the state of relation to the world.

Not knowing the code of the language forces us to repeat the mistakes of previous generations. This is my opinion on the importance of language diversity. But at the same time, we have to translate these worlds into our own language, because this is how we expand.

(2) –ia, (3) –uda, (4) -ira, (5) –ensa, (6) –ida. Translation[30] for singing takes into account both the number of syllables and rhymes; only at the very end of the song do I indulge in a spoken announcement. In the original we also find internal rhymes: in the 3rd, 6th, 7th and 8th verses there is a rhyme after the caesura and in the 11th and 14th verses an internal rhyme on the second syllable. And so all six (6) stanzas. Mastery –no doubt about it! The translation does not possess these bravados. Just the last stanza, to give you a taste:

Vacqueras	syllables	Slovene translation	verse
Donnagrazida,	5	Vimilostnica,	1
Qecslauz'ecrida	5	čarílskrbnica,	2
Vostraval**or**q'esabellida,	9	Vi, dovršênegablestica.	3
Eqi.usoblida,	5	Zadabodica	4
Pauclivalvida,	5	naj, lepotica,	5
Perq'ie.usaz**or**,donn'eissernida;	9	bolvsem, kinehvalé Vamlica.	6
Qarpergenc**or**vosaichauzida	9	DoVasnevodimestezica,	7
Epermeilh**or**,deprezcomplida,	9	nebeškastezamékresnica;	8
Blandida,	3	Kraljica,	9
Servida	3	svetnica,	10
Gens**es**q'ErecsEnida.	7	Vsemupanjemrednica.	11
Bastida,	3	Končnica,	12
Finida,	3	puščica	13
N'Engl**es**,ail'estampida.	7	svojkrajimatu–	14
		visokorodnigospodEngels–	
		Poskočnica!	

In terms of literature, most modern editions are equipped with versions of texts translated into modern language.[31] The translations are only 'coloured' with some expressions typical of that era. This also applies to Slovenian. The metres, rhymes, division into stanzas are taken into account... The consideration of the tunes is new, thus establishing a new horizon of understanding and performance. It is therefore clear that it is an interpretation and a construction which, unfortunately, and despite hermeneutic empathy, cannot solve the problem, because the horizon in its fullness is simply inaccessible to us. It takes into account all of our knowledge and limitations that we have come to understand by studying these artifacts. We can only say with certainty: this or that poet inspired us and we now understand and interpret it as you can hear at our performance.[32]

About the Music

---

[30] In Jani Kovačič Knjiga, pp.303-6.

[31] In the Lettres gothices series and the Reclam editions, each poem is provided with a modern French translation.

[32] I use the plural because it was an ensemble work. I brought the translations and a sketch of the melody, after which we composed the composition according to the rhythm of the text.

The music of these songs is close to folk and then popular dance tunes. Undoubtedly, there were also quite a few inventions. Of course, no one knows exactly how these songs were performed, so all tunes are approximations. In some of them, neumes were written down – marks, precursors of today's notes, from which many things can be understood, but everything remains at the level of construction, to which presentknowledge adds what is missing. All the instruments played the melody, embellished it and improvised a lot. Rhythm is not usually marked, but several rhythmic modes were known within which performers chose. Thus, the foot and metre are the main guide of the rhythm. Nevertheless, many of the modes already mentioned were supposed to be prescribed and their performance was not a purely free choice. I have already mentioned this essentially in the passage on the metre.

Among the troubadours, around 220 songs were written in neumes.[33] In the case of trouvères, there were a few more, but in Minnesang, the melodies were written a century later than the songs were created and, with rare exceptions (and Wolkenstein), they are only reconstructions. *Carmina Burana*, according to most commentators, relied musically on tunes known at the time, i.e. the contrafacta. As for Villon, I'm sure he sang his songs, because otherwise no one would have listened to the recitations in the inn, but again, that's only a guess.

We should know that troubadour; trouvèreand Minnesang songs were performed at courts for a select and rather small audience. The situation they were singing about was already familiar to the listeners. Therefore, they (especially the troubadours) could afford the hermeticity of their songs (*trobar clus*). Both – court performers (troubadours, trouvères, Minnesänger) and folk singers (*Carmina Burana*, Villon), drew their especially musical ideas from the everyday church and folk environment. Sacred (church) musical practice canonized forms that precisely *fin'amour* and folk music violated and destroyed.

Musique naturelle[34] is not regulated and cannot be learned and is a matter of the talent of the musician. The difference between *cantor* and *musicus* is the difference between *ars* (various schools and classes) and *usus* (practice). Court musicians were practitioners (*usus*), although they probably had some theoretical knowledge
Singing in the Middle Ages was probably not as artistic as it is today, it was closer to folk singing – but beautiful voices always fascinated people. Quite a few compositions[35] sing about this which are also rare remnants of instructions and descriptions of performance. The human voice is the most fascinating instrument for man. What is written is monody –i.e., just the main melody. Wolkenstein notated his compositions also polyphonically – he added a second and even a third voice. However, this was an exception.

---

[33] Estimates differ, as some count each record, while others count all transcriptions of the song as one unit, but I found over three hundred.
[34] Eustache Deschamps in L'art de dictier (1392) distinguishes musique naturelle ('leiz, sirventois de Nostre Dame, chançons royaulx, pastourelles, ballades, virelais, rondeaux') from musique artificielle (polyphony). The separation between secular and ecclesiastical strongly marked the performers, as mixing was undesirable.
[35] For example, the tenso of Girautz de Borneill and Raimbaut d'Aurengo: Aram platz, Giraut de Borneill...:

Polyphony is the next musical period, introduced through the *ars antiqua*. This develops the musical structure, but negates the meaning of the lyrics. *Ars nuova* and its representative *Guillam de Machaut* (1300/5-1377) already indicate a new type of musician, skilled in both secular and sacred composition and songwriting. The period that follows develops mainly the musical language, while the text is of secondary importance. The neglect of the text is evident in operas, where the idea is clear, but in arias and recitatives it is so overloaded that the text is drawn out and irrelevant. In short, in 14th century, the era of traveling court singers ends.

The exaltation of the troubadours is confirmed by Dante in his work.[36] Their influence on trouvères and Minnesänger is evident. But the successors of the pastorelas and more vivid poetry continue with François Villon, the successor of the goliard tradition in the 15th century. At that time, the Renaissance had already swept away the medieval tradition. In the 16th century, we can see this way of writing verse in Rabelais, later also in the Commedia dell'arte. But that's a topic for a new article.

Notation

This was much debated and pitch notation without bars was summarized. Further interventions in the rhythm depend on the performer or commentator. Which syllables should be sung syllabically and which melismatically? Transcripts differ from each other.[37] Is it a copyist's error or a variation? This of course gives rise to different interpretations. Four lines were first added to the Byzantine notation, then five, where the pitch was written with neumes. Over time, neumes also acquired length, which happened in later notations at the end of the 13th century. As already mentioned, most of the records/manuscripts date from much later centuries. It is interesting that the records were written in the peripheral regions, for example *Carmina Burana* is said to have been written in Styria and Carinthia, and that thesis has many defenders. It is similar with the troubadours.[38] Or have these records been preserved? What if these lands were central at the time? Anyway, most agree that the influences of the troubadours came to the German lands through Italy, precisely through Styria and Carinthia. The sample records below are photographed from *Minnesinger. Deutsche Liederdichter* collected by von der Hagen from 1838, where we can follow the development of musical notation.

---

[36] More in John Hines Eight Centuries of Trobadours and Trouves.

[37] List of manuscripts from accompanying literature for troubadours with variations: Elizabeth Aubrey: The music of troubadours, chapter Transmission, especially pages 37-39 and 49-50. List of manuscripts for trouvéres: Chansons des trouveres, pp.47-49. For Vogelweid, see Reclam 820,pp. 11-21, for Wolkenstein see Schönmetzler, pp.462-465.

[38] The Crusade against the Cathars, also called the Albigensian Crusades (1209-29), took place in the 13thcentury and destroyed the Occitan culture and the original records, which explains the dispersion of the manuscripts. More on the manuscripts William Burgwinkle in The Troubadours pp.246-62. In John Haines Eight Centuries of the Troubadours and Trouveres pp.338-41.
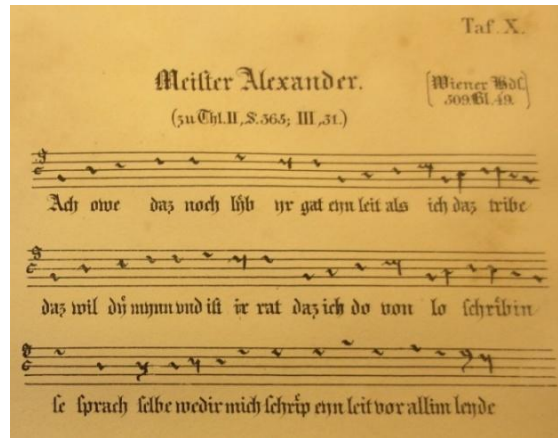
Example 4: Various notations: Friedrich Heinrich von der Hagen, *Minnesinger. Deutsche Liederdichter*, published in four parts in three books in Leipzig in 1838. Old manuscripts were transcribed and the different notations and developments are clearly visible (1st and 2nd neumes in staff notation, 3rd square notation, 4th rhombic notation and 5th round notes with length written out).

Which notation is closest to the original? Is this the oldest notation? There are quite a few problems. Another text is written under the same melody, which is in line with the borrowing of tunes for certain genres, but the question of the original, the father of all these tunes, is unsolvable. It is interesting that Bernart de Ventadorn's poem *Quan vei la lauzeta mover* varies remarkably little in the notation of the melody in different manuscripts.

Example 5: Bernartde Ventadorn *Quanveilalauzetamover*[39]

On the other hand, Folquet de Marselha's song *Molt y fes gran peccat* varies enormously from notation to notation:

Example 6: From the manuscripts *Troubadour chanchonniers* G and R and, from 16th century, a notation from the Bibliotheca Ambrosiana, Milan.[40]

---

[39] Translation by Boris A. Novak: Ko Škrjanecpoln radosti,*Ljubezen izdaljave*, p.41. Sheet music taken from http://www.toddtarantino.com/hum/ventadorn.html, followed by the most frequently cited transcription.
[40] Adapted from: John Hines Eight Centuries ... p.64.

As we have already mentioned, only 246 troubadour songs are equipped with the notation of the time, while there are many more notations for trouvères, but many of them were handed down from the troubadours, however, it is believed that almost three-quarters are equipped with a melody notation, which is estimated to be around 2100 songs.[41] We have already said about the Minnesang that the notations were made 100 to 150 years later and it is difficult to decipher the original, because apart from Neidhart von Reuental and Wolkenstein, whose notations were preserved, all the rest are transcriptions, mostly made by the Meistersingers (14th to 17th century).

The musicians themselves probably had ways of memorizing and performing the compositions. However, we have already mentioned that this music was performed for closed select or smaller circles and the songs could betray awkward secrets to an inappropriate audience. Particularly *tenso* could be extremely intimate, as a love longing should be. On the other hand, if we compare this to the family traditions of musicians in India, the pool of songs was their family treasure, their livelihood depended on it, so these songs were also kept a secret. This could also be one of the reasons why there are not more records.

Rhythm

In the passage on the metre, I have already indicated the basic problems. So, two-beat (or a variation on four) or three-beat rhythm? Most commentators[42] advocate the modal rhythm known from sacred music (see *Table 1*), i.e. the exchange of long (*longs*)and short (*breves*)notes. In order not to be too monotonous, they used *fractio modi*.[43] A note or set of notes has been shortened or divided into several rhythmic units. That's how they dynamized the rhythm.

Example 7

---

[41] See John Haine, Eight centuries of Troubadours and Trouvères, where he describes their reception and approaches to these songs.

[42] For example Pierre Aubrey, Jean Beck and Friedrich Ludwig at the end of the 19thcentury advocate the modal rhythm as written by the Notre Dame school.

[43] Fractio modi was first described by Anonymous IV, a likely student of polyphony at Notre Dame in Paris (1270-80). His notes are one of the fundamental sources for the interpretation of medieval music.

Examples 7 and 8: Oswald von Wolkenstein *Do vrai amour*[44], and this is the transcript. The lengths of the notes are already given and where a singer could catch his breath. However, the performance of written notes makes the song cumbersome, which is not the case according to the text. Already in the first verse, an upbeat is offered, after which there are some solutions: ¾ or 6/8time signature. I chose a 6/8 time signature myself and I enhanced this song with a chorus. Wolkenstein boasts in front of the girl, saying what a hunk he is because he knows all these languages, to which the choir responds in the refrain and meaningfully builds up the song.

Example 8

When performing all the songs in general, we took the syllabo-tonic (stressed and unstressed syllables alternate in a certain order) route – in short, we took the whole as a starting point. The notation without bars suggests rubato, as these songs were probably performed.

Dance songs were mostly instrumental and fast. The writing of the text came first, then the music, while descriptions of the dances appeared very late. From the descriptions of the dances, we cannot draw conclusions about the dynamics and tempo. Modern notations use a two- or four-beat division per measure and three- or six- and even nine-beat (3x3) divisions. The emphasis is on the first beat. However, in folk music there are a lot of odd rhythms with unusual stresses: five- or seven- or nine- (3x2 + 1x3) or ten-beat rhythms. And there were more. In this segment, most debaters are extremely rigid.

I made the opening *O Fortuna* in 7/8 time signature (*example 9*) to the *Carmina profana* program. We sang a translation by Primož Simoniti. I have used an oriental mode (reminiscent of Sephardic melodies) for*Fortuna*, which I mostly inferred from other medieval adaptations. This

---

[44] Dovraiamouristhe 69th songin DieLieder(München,1979),p.179.

would be called harmonic minor scale today. In the Arab world, they still play 'around the melody,' without distinct chords. Apart from experts, very few people noticed this hermeneutical intervention with a strong author's commentary in the medieval fabric.

Example 9

I would also like to mention Bertrand de Born's song *Be'm platz lo gais temps de pascor* (*Všeč mi je velikonočni čas/ Well pleaseth me the sweet time of Easter*) (*example 10*) translated by Boris A. Novak, which I composed as a march in 5/4 time signature (1x3 + 1x2). An odd rhythm creates an interesting archaic effect.

Example 10

Tempo

In the case of love songs and 'weeping' songs we mentioned rubato which best suits these themes. Dance songs, however, are more varied and undoubtedly required a repetitive, recognizable rhythm. Here we can help ourselves a little with folk dances and their tempos. How fast could they play? Undoubtedly, the top performers achieved exceptional mastery despite their robust instruments, and their extremely fast playing[45] brought them admirers and income. But fast dances also tire the performer quickly, which is why more moderate tempos probably prevailed.

Tune, melody

Syllabic and melismatic singing intertwine. For a long time, melismas were considered arbitrary decorationsthat do not have too much influence on the melody itself and on the course of the song. Especially until the 20[th]century, most commentators thought so. Only in the 20[th]century, melismas became an indispensable part of the melody, and now musicologists have a lot of work to answer the question of how to analyse these melismas: as prepositions or trills or as mordent? Or like triplets or quadruplets or even quintuplets, etc.? Here is one possible solution for *La Belle Doette* (trouvères'*chanson de toile*), which we used in our performance.
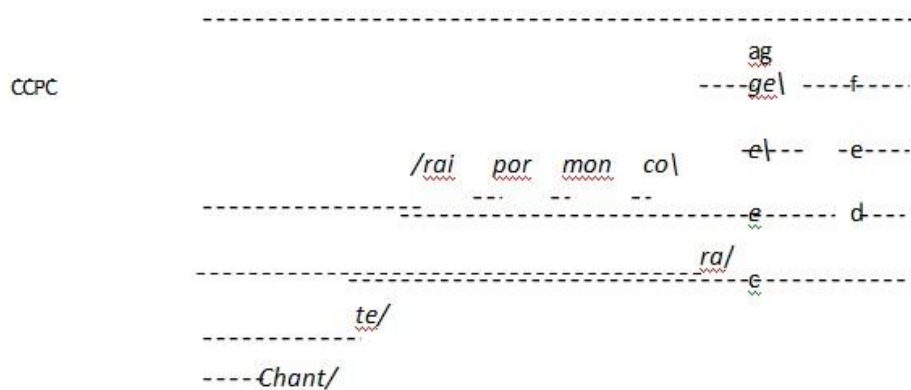

Example 11

---

[45] Such a fast dance is, for example, the German Hoppertanz and the Italian saltarello (hopping dance), which were not recorded until the 14th century, but we conclude that this bouncy dance in a fast triple metrewas danced much earlier.

The structural approach first described by Dante[46] requires an agreement between melody and rhyme. So, a verse with the same rhyme would have the same phrases. In principle, this is true, but for many songs, the melody is written only for the first verse. Thus, we arrive at a rhetorical approach that uses contrafacta, and thus the first line written with neumes would only set the tone and remind the performer to which melody the song in question should be sung.

Modality, scales

Hucbald(us) of Saint-Amand in *De Harmonica Institutione* (~880) tunes the six-string kithera (guitar) or lyre so that the semitone (P) is midway between the whole tones (C): C-C-P-C-C. Such an instrument could only be strummed on empty strings. The diagram below is a fictional construction, but this is how the notation for *Chanterai pour mon courage* (*Zapelasibomza pogum/ I will sing to keep my courage up*) would look like:

Example 12

It is likely that such a notation never occurred, but this is one of the few preserved proposals for the notation of the melody. Over a hundred years later, Guido of Arezzo[47] invented ahexachord system and upgraded Hucbald by a tone. Such inventions are welcome, but they take considerable time for practitioners to adapt to them. An example of such a range is the published poem *Comtesse de Dia* (*example 2*). In the lively song*A l'entrada del tens clar* (*At the Beginning of the Fair Season*)by an anonymous author, the range is already a whole octave (written d1 to d2) and the tone (c1) at the end is for decoration. Of course, men have to sing an octave lower.

---

[46] Dantein the above mentionedDevulgari eloquentia.
[47] Guido de Arezzo (991/2-1033) introduced solmization (ut-re-mi-fa-sol-la). He is also best known for introducing Guidonian hand, positions depicted on a hand that show pitch.

Example 13

How to tackle *Turjaška Rozamunda (Rozamunda from Turjak)*[48] by France Prešeren? I chose a hexachord (c' – a') where the semitone F is in the middle. The starting point is D minor and in the second part D major. This transition from minor to major is not attested in the manuscripts of the time, but I think it is probable. The first part is a rubato, and the second is a fast gallop tempo. Here's how it ended up:

Example 14

---

[48] France Prešeren wrote TurjaškaRozamundain 1831 for the 3rd volume of Čbelica and was published in 1832. The original title was Romanca od Turjaške Rozamunde (Romance about Turjaška Rozamunda), about Rozamunda from the Turjak (Auersperg) castle. It is obviously an older type of romance: a shorter epic poem in folk style, the so-called frontier romance (romance fronterizo). It is interesting that he wanted to change the castle to Radolški, but changed his mind again and returned everything to Turjaški (Auersperg). Rozamunda, the flower of the world, and Ostrovrhar, which is the Slovenian name for noblemen from Svibno castle near Radeče. The melody is made in the spirit of troubadour songs, while the faster part is in the spirit of dance tunes and horse trot.

In addition to notations of BbandH(B♮) trouvères'tunes also contain Eb, F#, C# and even G#. Sharps and flats are not used consistently, so a lot of invention is needed to reconstruct the melody. For example, with BbandH, it is not known whether the sign should apply to the whole line or poem or only to the marked neume. Some manuscripts do not have any signs, so in an obvious G major there is no sharp at F.[49] For Raimbaut de Vaqueiras' troubadour song *Kalenda maya*, this use of BbandH(B♮) has become established. The notation has been updated.
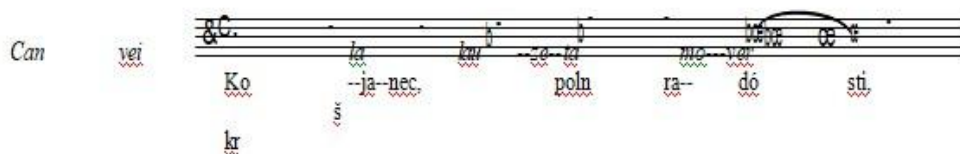

Example 15

The starting tones are usually D and G. The tuning of most instruments is also based on the tonalities of D and G, partly also C, and their modes. Medieval diatonic instruments, say the lyre and the harp, had to be retuned, and the program had to be composed in such a way that there was not too much tuning or it was only a matter of harmonizing a few strings. Performers of medieval music still have this problem today.

A special issue is the oriental scales – to what extent were they abstracted and adopted? Let's say G# or Abin neumes are not separated from G or A. It's the same with D and E. What if we played them as D#or Eb? When is F really F#? Are we perhaps not relying too much on the sacral interpretation of tonalities and modes when interpreting neumes? The below example of 'oriental' scales uses only tones that were traced and discerned in neumes. The first is the most frequently used troubadour scale; the second is a variation on G and D major, the third and fourth are composed on the basis of the above notes:

---

[49] There are many examples, for example the Chansonnier Cangé manuscript uses a sharp (stored in the Bibliothèque Nationale de France, Paris), while some do not write any sign, although it is clear that in D major (and G and also in pentatonic) it is F = F#. In example 8 (El entrada del tens clar) we would also expect F# instead of F.

Example 16

Example 17

The performance and practice itself test the possibilities. Despite all the renovation and study, hermeneutic immersion in performing cannot bypass the aesthetic prejudices of modernity. Especially in this case, these are melodic solutions in melismas and scale selection which causes involuntary harmonisations. Of course, the following question arises: can the listener break out of the canon of likability of the era? In my opinion, the success and flourishing of medieval music and tunes in modern times is based on two assumptions which are essentially prejudices. Firstly, that it is about ancient chants that resonate and inspire throughout the centuries and secondly, that it is mostly about the naivety that we attribute to past eras, stressing the childhood of civilization and innocence. I already mentioned this last one with the goliard songs.

Form

As I already mentioned, lyrics and music are inseparable. Therefore, the stanzaic structure also means a formal musical structure. Repetitions, choruses, repeating words – especially at the end of a verse or at the beginning – variations, phrases – all these essentially determine the form of a song. Analyses show a great correspondence between musical phrases and rhymes.[50] If we simplify and look at musical phrases/stanzas more broadly and simplify the variations, we get the following table of troubadour songs (*tab3*),made by Elizabeth Aubrey,[51] which lists as many as 315 songs.

AAB	121	*38%*
composed[52] with a chorus	64	*20%*
ABAC*x*	21	*7%*
ABCB*x*	10	*3%*
ABBC*x*	10	*3%*
ABCA*x*	5	*2%*
circular	10	*3%*
paired verses	17	*5%*
composed	57	*18%*

---

[50] SeeElizabethAubrey,TheMusicoftheTroubadours;the most comprehensive is the chapter Form,pp.132-97

[51] Ibid.,p.146.

[52] The term composed refers to the oda continua (through-composed), in short, the melody has no sequences, no repeated phrases, even though the text is rhymed.

Table 3: Phrases are given with capital letters (A, B, C...), any continuation of them with x; in *composed* songs it is not possible to make out a clear repeated melodic line; in the *chorus* (or repetition) a part or the whole structure is repeated; *circular* songs are usually dances (dancas) – later called rondeaus, *paired verses* mean repetition of a phrase (AABBCCDDx).

It is interesting that over time the AAB form begins to dominate even more among late troubadours and trouvères. The same can be seen in verses and stanzas (see *1.3 Verses, rhymes and stanzas*). The form is becoming more and more predictable. From this I conclude that performances were performed in front of ever-growing audiences, because the greater the event, the greater the standing of conventions and the known. These are already problems of style.

With his edition of *Musikwerke* (1951),[53] where he notates the most famous songs of troubadours, trouvères and Minnesänger, Friedrich Gennrich greatly influenced further interpretations of this music. Some of his writings (and solutions) have become canon for consorts. Nicolas Ruwet regarded medieval music as a semantic system (1966).[54] The generative grammar of Noam Chomsky also has a great influence here. He calls this an analytical model.

He separates parametric elements, which are constant over the entire composition, and non-parametric ones, which change arbitrarily or we simply cannot determine them unambiguously. Repetitions are based on the identity of the pattern in the syntagmatic chain – in our case, this is the notationof neumes and text. This identity can be tone/note pitch, length, stress, rhythm, etc. The 'Elementary Identity Finding Machine' examines syntagmatic chains and searches for sequences. It distinguishes between repetition and autonomy. Thereby, it introduces levels (from I to IV), coherence (integrity), variability, symmetry, and transformation. In this way, a modal hierarchy is extracted, indicating the dominant tonality demonstrated bythe sub-codes (constant intervals between tones and cadences).

The solution to unclear places in the syntax of equivalences is obtained by analysis which scalarly determines the value and modally the tone intervals. In short, when we get a general form, we can then solve individual problems with it. Form (and style) define elements such as: modality, tunes, rhythm... to the extent that they are not unambiguous and clear from the notation.
As we can judge from this modest review, attention is increasingly shifting from a narrow literary study and focusing on the whole, on the comprehensive form of presentation of medieval poems.

2.7 Style

He arranges the form of poems according to classes: be it by subject matter (content, theme, genres), by poetic elements (rhyme, stanzas, choruses) or by musical elements. Putting it all together

---

[53] Friedrich Gennrich, Troubadours, Trouvères, Minne-undMeistergesang, Köln, 1951.
[54] NicolasRuwet, Methods of AnalysisinMusicology, 1966.

gives us style. The division of styles by era became established: 5 periods for troubadours, 3 periods for trouvères and 5 periods for Minnesängers.[55] Basically, these are generations of authors. In section *1.4. Genres and styles*, we have already talked a lot about this. The period of *art de trobar* distinguishes: *trobar leu* (light), *trobar clus* (heavy, dark) and *trobar ric*– these are the first clearly defined styles. In the lands of the *langue d'oc* they cultivated a high poetic culture, while in the north, in the lands of the*langue d'oil*, the trouvères are simpler and also the milieu from which they originateis not only composed of knights, but also students, singers from church choirs, folk singers... Minnesänger as traveling singers mainly sought work around castles and courts. On the Minnesang[56] board, the preface begins like this: "A game of adults for the elite." Important for the adoption of Romanesque patterns in Minnesang, especially of troubadours, is the court meeting in Mainz, a veritable festival of elevated chivalric culture (1184) under King Frederick Barbarossa. Only at the end of the 13[th]centuries, finesse in the German lands is replaced bynaturalness, so *fin'amor*or courtly love as a style runs dry.

The *fin'amor* style slowly becamepassé: it was supplanted by the defeat of the Cathars, the advent of polyphony, and simpler and more constant forms of songs. Even chivalry became a caricature – from the fog of courtly love Don Quixote rode in on Rosinantea couple of centuries later.

About the performance

Connoisseurs advocate the performance of medieval music in the languages of the time: Latin, Provençal,[57] Old German, etc., as language is an essential part of sonority. Due to the fragmentary nature of the data, especially on the structure of the instruments and the ways of playing, we can understand their reasons. Embracing the language of the time is also justified hermeneutically. However, I have already written down the reasons for singing the translations in the text section. First things first.

Instruments

In the case of instruments, the differences are considerable. Rare instruments have been preserved, so most of them are reconstructed from pictures in manuscripts or on frescoes and scanty descriptions. We know very little about playing technique in general. And nothing at all about the construction. Thus, the methods of playing and the construction of old instruments are derived also from folk instruments that have been preserved in Europe, in Asia, especially the Orient, and in Africa. Today, many things can be discovered by playing the instruments, because man has not changed much in less than a millennium. Tuning these instruments is a chapter in itself. Antique mechanics are quite imprecise, instruments are very sensitive to temperature changes, there was almost more tuning than playing, so making music on these instruments is a

---

[55] The table can be found in Gunter Vogel, Glasbeni atlas DTV, pp. 192-7.

[56] Minnesang, Die grosse Anthologie, CD, foreword by Prof. Volker Mertens, Christophorus, 2010.

[57] Boris A. Novak believes that it is more correct to use the term Occitan (Occitania). Razmerjemedpoezijoin glasbo pri trubadurjih, Primerjalna književnost, Ljubljana, 2015 (25-41).

challenge and a feat at the same time. We should not forget that the musicians were constantly on the road and the instruments had to be suitable for that.

The *vielle*, fidel, fiddle in English, is the forerunner of today's strings and is played similarly. It has fourstrings, but can also have more. It is usually oval in shape with very diverse sound holes. It is played like a violin or viola with an antique bow.

The *arpa* or medieval harp is the forerunner of today's harp. Strings are strung on the frame, which is also the resonant body. The number of strings varies greatly, and thus also the size.

We pluck the strings with our fingers. The harp is a diatonic instrument and when changing a song, it is necessary to retune it. In 12^{th}century, the harp was a mandatory knight's accessory.

The *lute* and a similar but much smaller instrument, the *citol*, are the forerunners of today's plucked string instruments. There were many types with different names (*cittern*, *mandola*, *theorbo*, etc.). The pear-shaped body continues into a short neck and artful finish with a simple tuning machine. They usually have four strings, later their number settles at six. Often strings are added and duplicated. On the neck, the frets are marked with threads made from animal intestines. It is plucked with a bird's feather or some flexible substance, such as horn and the like.

For me, the most interesting instrument of the traveling singers in the $12^{th}$and 13^{th}century is thebarrel organ (*gironda* or *bordun* or *organistrum* or, as it is also called, *hurdy gurdy* or even *beggar's organ*) which is played hung around the neck. Over the resonant body, which is shaped like a box or more sophisticated like a violin, strings are strung which are swayed by the rotating rosin-coated rim of a wooden plate. The latter is turned with a crank. Registers are used to include and exclude strings and thus change the basic tone or the so-called bordun. In addition, we play the melody on a manual – a keyboard that changes the pitch of the tones via simple mechanics. A real medieval synthesizer.

The *psalterium* is similar to our *oprekelj* (*Dulcimer*, *Hackbrett*) or cymbals. We strum it like the lute, except that we have the instrument hanging in front of us or holding it in our lap. In the Alpine countries, playing or hitting the strings with sticks became established.

The *shawm* is the most characteristic wind instrument of the Middle Ages. Entire families of these instrumentswere produced. It consists of a funnel-shaped wooden body with holes that are played with both hands. We blow into a mouthpiece with a double tonguefrom reed. In folk music, we find a large number of shawm versions with countless folk names.

There are many types and varieties of *flutes*, and they are all used in today's re-creation of medieval music: from a small pottery ocarina, double to today's fipple flutes and various larger derivatives.

The *bagpipes*, *bellows* or *diple*, are ancient instruments with bellows and whistles. The instrument combines flutes, shawm and bordun. They were played in all civilizations and are still found in folk music today.

Percussion belongs to a very numerous family. Drums of all sizes, various cymbals or renes, tambourines, bells, gourds with stones are used... This also includes bells of all varieties and sizes. Almost everything can be used.

Today's copies of medieval instruments are quite different from each other, as the images are devoid of details, only a few remnants have been preserved and the records are very deficient. Therefore, everyone makes a musical instrument as they think is right and that it can be played. We used the mentioned instruments, except the bagpipes, at our performances.

Playing technique

As I mentioned before, we don't know what the instruments were like, so thinking about the technique of playing them is a guess. Competitions between musicians were common, for example the *puy* in Provence. *Gai-savoir* (*joyful science*) also devoted itself to music and playing musical instruments. But man has not changed much and playing instruments is conditioned by our capabilities and limitations. Therefore, we can imagine how they played and ignore the extremes, but since many musicians at that time were involved in acrobatics and sleight of hand, they probably also achieved surprising mastery in playing. Also, each played several instruments. Judging by experience, it takes a lot of skill to master these instruments. It is also interesting that many of today's musicians who play early music also perform cutting edge contemporary music. With both, you have to create music from sparing notations – improvisation and reactions to the sound structure are similar, although from completely opposite impulses and times.

Of course, the accompaniment and arrangement must be adapted to the instrument. But all this must support the song. One quickly realizes (as did the musicians of the time) that not everyone needs to play at the same time, that the musical fabric needs to be woven from instrument dialogues to dissonances. Those who know (knew) how to get the most out of instruments are (were) successful.

Ensembles

In the 12[th]century, troubadour listeners were select and few in number. Therefore, the lute and the harp were the most convenient. Namely, the problem with the *vielle*is that, if you hold it under your chin, you cannot sing. That is why, as in folk music, they rested it on their chest. Even flutes are unsuitable, as you cannot play and sing at the same time. Larger ensembles already included strings, percussion, flutes and bordun. If they had to be loud, then undoubtedly also bagpipes, shawm and wind instruments. The relationship between the oral and the written

(literary) tradition is unclear, as so much is written under *Anonymus*, where the author is lost in time. This knot will probably stay tied. Let's see what we know about the artists of that time:

Folk musicians are a constant – they have always played at happy and sad events. The Middle Ages were no different. Of course, there are no records, the songs survived in countless variations and transformations, mostly adopted by traveling musicians, so it is impossible to determine their (folk) origin.

Jugglers (Provençal *joglar*, Old French *joglëor*, Latin *ioculator*) were hired musicians who performed troubadour music. In the 12thcentury there was still no clear distinction between *minstrels* and *jugglers*. There are interesting theories about their role: were they really just performers; or were they authors, but unfortunately illiterate, and the troubadour just wrote down their songs, namely, according to some sources, it wasn't the troubadours who sung their songs, but jugglers. In the 15thcentury, they had a derogatory connotation as gossipmongers, even liars. In general, the defeat of the Cathars meant the decline of all troubadour culture, and jugglers were also part of it. Today, a juggler means asleight-of-handartist and a fair entertainer.

Minstrels were traveling singers and storytellers. The term is said to be derived from the Latin *ministerialis*– an expert, a craftsman, a master and also a skilled musician. They were carriers of oral tradition and were said to be more educated than jugglers. In 12th – 13thcentury, *trios* were quite common (vielle and lute, flute and trumpet, etc.), which is inferred from the recorded pay-outs.

They probably also combined into larger corps for larger events and processions. In the 15thcentury, they were divided into *bas* and *haut* (high) instruments, and the *alta capella* was a trio or quartet of shawms and slide trumpets or sackbuts. They played for dancing, as evidenced by the estampies/lively songs which are often mentioned together with minstrels. Because many of them sang in courts and churches, they avoided the fate of jugglers.

If the high art of Provence discovered and lost itself in finesse, on the other hand it succumbed to nature in pastorals and teasing songs. But the bubbling life at that time was chanted and proclaimed and sung by *vagants* (*vagrants*) or, as they are also called, goliards whom we find in *Carmina Burana*.

Vagrants were traveling clerics or scholars – learned people who did not achieve the honours they hoped for, so they tried to find work wherever it was possible. At the same time, they also wrote poems and recited them.

These poems are more contemplative, often with religious content, but certainly full of classical parables and Latin paragons and patterns.

On the other side were goliards, traveling fair entertainers, thieves and slight-of-hand artists, people from the bottom. They were named after the biblical Goliath who, according to medieval *algoresis*, was the devil, in short, the devil's man.

Consorts, as the ensembles for medieval musicare called, and various *studia* today restore and reconstruct the music of that time. At the end of the 20th century, we experienced a veritable explosion of festivals, records, translations and recordings of adaptations of medieval songs. It is clear from what has been written so far that these are constructions and interpretations that, despite everything, bring us closer to the studied era more comprehensively than historical and literary books.

Premises

It began in the rooms and halls of castles and gardens. William IX, Duke of Aquitaine (1071-1126) was the first troubadour. *Fin'amour* first penetrated north into Old French and then into the German lands. Castles and noblesse are features of these poems. But don't forget – the bigger the space, the more musicians you need. We have already mentioned a meeting, a true festival in Mainz in 1184. In less than sixty years, love (amour, minne) took over feudal Europe and ruled it for more than a hundred years. Let's remind ourselves that at that time church law generally ruled, but on their fiefdoms the nobility had rights toward the serfs. Castles were the only places where even superior ecclesiastical law was relative.

In the churches they had their own music and their own rules. All that remained where the marketplace, the fairs and the streets where life took place. No one coulddefendhim-/herself against it – neither the clergy nor the nobility. Folk musicians, traveling storytellers, sorcerers, herbalists, gamblers, thieves, quacks, traders, farmers, oppressed people came together there... Different songs were sung there.

Example18: A poem from *Carmina Burana*,*Kramar,daj,prodaj/ Monger, Give me Coloured Paint*, in the next Slovenian edition of *Zapeljivka / Seductress* (Michi Confer Venditor, Chramer, gip die varve mir) translated by Primož Simoniti; the first two stanzas are in Latin and the third in Old German. René Clemencic lists five stanzas, the last two I translated for our performance.

Adaptations

Because of all the above, the performance is primarily a commentary, I cannot say that it is a reconstruction. Even the ensembles themselves are different, and the arrangements adapt to this. Such diverse results are not consistent with hermeneutic theory, as we are interpreting an era that undoubtedly was and had its own values, vocabulary, language, morals, etc. The Middle Ages was a complete system, but to us today it seems as a synchronic miracle. But guessing is very attractive and creative. However, some forms have already been established, which are more or less supported by research. At that time, the instrumentsaccompanied and mainly improvised, which justifies the interventions, but at the same time blurs the originality.

In the end

The music is unusual, rudimentary and captivating with its simple beauty. Maybe it's just our taste or is there more to it than just the era? Of course, every era grinds and steals history with its aesthetic and ethical values, and songs are no exception.

The troubadours, in their exaltation, discover countless word-musical games and riddles – Averitable School of seduction. Life was kind to them and they spent their time well. They committed us to the play of words, music and language. The trouvères discovered the agreeability and – the public. Their songs do not hide, but tell. The Minnesänger persevered the longest and their efforts gave birth to the Meistersinger, thus keeping the connection alive, as it were they who wrote down their patterns.

At the same time, everyday life is boiling and bubbling with everyone. *Carmina Burana* is a notation of cheerful songs. Love for life as it is, fear of infinity, love for girls, wine and caustic mockingof the problems is always close to people. The Middle Ages were not only a dark period before the flourishing of the modern spirit, but a life that is incredibly close to us smouldered under the powerful papal sceptre and sharp clerical eyes.

Example 19: Vsihite/Running to the voice / Currituradvocem [CB47a] is a happy gambling song from Carmina Burana. The eternal golden calf, which is already becoming a paper calf, has incredible power over people, doesn't it?

Questions and solutions

The present article is an attempt at a hermeneutic reading based on modern editions, both books and records, as well as sources on the Internet. The reached horizon is a transformation of variations and in no way restores time in its entirety. Like most similar projects, our performances were also a commentary; our starting point was simply our time. Even the mostfaithful restoration is taking place in contemporariness. This is a fundamental limitation.

Singing in Slovenian is a bold decision, as this is not done in old music. But as I already mentioned, in most editions the songs are 'translated' into modern language, and from there it is only a small step to perform the translations. But if it is about translation, it can be transposedinto any language, carrying with it all known and unknown translation problems. At the same time, it is also a leap into modernity.

What is possible? Studies and descriptions are available, as well as a large number of records and recordings of contemporary performers of medieval music. Representative songs are chosen for the performances, I would say the most famous, maybe even popular in this genre. The development of the genre pushed performers to discover local sources[58] and perform lesser-known songs. This gives us a more comprehensive picture which helps us understand the New Middle Ages as well.

A song consists of lyrics (1), music (2) and performance (3) –as I mentioned at the beginning. At the performances, we make a whole. However, there is still a long way for the listener to reach the whole. The song comes to life as a whole only with the receiver, only with people, because songs are made by people for people. Each performed song is also a solution to all the problems written in this article. Where study and analysis fail, imagination and invention come in – this is the only way we can recreate the whole. Of course, that's not how these songs were performed back then, but no one knows exactly how they were performed. However, even if we faithfully recorded everything and performed it as they did back then – would anyone recognize it? Hermeneutics leads us to the best approximation, bare analysis and recycling are not enough.

4.3 Epilogue

Four projects concern the Middle Ages (see the first four notes). Why bother with old manuscripts and fragments? We are looking for humanity and every time we come to the human, we start to believe again that wars are only temporary, because they serve no purpose, and that a good girl is worthy of love and children are worthy of life.

---

[58] The Dramsam ensemble collected from locally available manuscripts the music performed for the Counts of Gorizia. The Counts of Gorizia from the House of Mejnhardin (Meginhardus, Meinhardiner, Mainardini) ruled Gorizia from the 12thuntil the end of 15thcentury.
The record is titled Meginhardus, AKrecords401, unfortunately there is no date on the record.

Literature and Sources

Carmina Burana:

Carmina Burana, translated by Andrijan Lah, radio broadcast, publication in the anthology World literature and performance at the Bežigrad high school, source: Samo Koler.

Carmina Burana, Reclam, Stuttgart, 1992.

Carmina Burana, (selection and translation Simoniti, Primož), Državna založba Slovenije, Ljubljana, 1976.

Carmina Burana, extended selection, (selection and translation Simoniti, Primož), Modrijan, Ljubljana, 2008.

Minnesang:

DeutscheDichter, Band1Mittelalter, Reclam, Stuttgart, 1989.

Hagen, Friedrich Heinrichvonder, Minnesinger. Deutsche Liederdichter, 4 volumes, Verlag Joh. Ambr Barth, Lepzig 1838.

Janko, Anton and Henkel, Nikolaus, *Nemški viteškilirikisslovenskihtal*: Žovneški, Gornjegrajski, Ostrovrški=*DeutscherMinnesangin Slowenien*: Dervon Suonegge, Dervon Obernburg, Der von Scharpfenberg [songs translated by Anton Janko and Tone Pretnar], Znanstveni inštitut Filozofske fakultete, Ljubljana, 1997.

Vogelweide, Waltervonder, *Werke*, Band2: *Liedlyrik*, Reclam, Stuttgart, reprint 2011.

Wolkenstein, Oswaldvon, *Die Lieder*, (ed.Klaus J. Schönmetzler), Emil Vollmer Verlag , München, 1979.

Wolkenstein.Oswaldvon, *Lieder*, Reclam, Stuttgart, 2007.

Troubadours:

Aubrey, Elizabeth, *The music of the troubadours*, Indiana University Press, Bloomington, Indianapolis, 2000.

Gaunt, Simon and Kay, Sarahet al., *The troubadours: An introduction*, Cambridge University Press, 1999.

Novak, Boris A., *Ljubezenizdaljave*, Kondor, Mladinska knjiga, Ljubljana, 2003.

Novak, Boris A., *Razmerjemedpoezijoinglasbopritrubadurjih*, tematski sklop Literatura inglasba, Primerjalna književnost 2, Slovensko društvo zaprimerjalno književnost, Ljubljana, 2015, pp.25-42.

Novak, BorisA., *Prešerenkottrubadur*, Sodobnost12*,* Državna založba Slovenije, Ljubljana, 2000, pp.1870-90.

Pintarič, Miha, *Trubadurji, fin'amor: besedakotharmonijapojavnegainpojmovnega*, Primerjalna književnost, Slovensko društvo za primerjalno književnost, Ljubljana, 1988, pp.1-14.

Pintarič, Miha, *Trubadurji*, Znanstvenii nštitut Filozofske fakultete: Študentska založba, Ljubljana, 2001.

Pintarič, Miha, *Arabciintrubadurji*, Primerjalna književnost 23, Slovensko društvo za primerjalno književnost, Ljubljana, 2000, pp. 53-73.

Širca, Alen, *Ibn Quzmanin GuilhemIx. Akvitanski: lirika obscenegakotprimerkarnevalskega vozliščamedarabskointrubadurskoliriko,* Primerjalna književnost, Slovensko društvoza primerjalno književnost, Ljubljana, 2008, pp. 133-57.

Trouvères:

Chansonsdestrouvères: chanterm'estuet, (ed. Samuel N. Rosenberg, Hans Tischlerand Marie-Geneviève Grossel), Lelivredepoche–Lettresgothiques, Librairiegénéralefrançaise, Paris, 1995.

Haines, John, *Eightcenturies of Troubadours and Trouvères* (The Changing Identity of Medieval Music), Cambridge University Press, 2004.

Haines, John, *The Footnote Quarrels of the Modal Theory: A Remarkable Episode in the Reception of Medieval Music*. In: *Early Music History* Jg. 20, 2001, pp.87–120.

Halle, Adamdela, *Œuvrescomplètes*, (ed. Badel, Pierre-Yves), Lelivredepoche–Lettresgothiques, Librairie générale française, Paris, 1995.

Songsofthetrouvères, (ed. Page, Christopher), [sheet music edition], Antico Edition AE36, Newton Abbot, 1995.

Villon:

Erskine, John, *Kratkotrajna sreča Françoisa Villona* (romanticized biography), (translated by Verbič, Boris), Državna založba Slovenije, Ljubljana, 1964, reprint 1986.

Villon, François, *Poésiescomplètes*, (ed. Pierre Michel, introduction by Clément Marot and Théophile Gautier), Le livredepoche–Clasique, Librairie générale française, Paris, 1979.

Villon, François, *Velikitestament*, (translated by Menart, Janez), Državna založba Slovenije, Ljubljana, 1970.

Villon, François, *Villon*, (translated by Menart, Janez), Lirika 45, Mladinska knjiga, Ljubljana, 1980.

Villon, François, *Zbranodelo*, (translated by Menart, Janez), Obzorja, Maribor, 1987.

General handbooks:

Der Musik Brockhaus, Brockhausin B.Schott's Söhne, Weisbaden–Mainz, 1982.

Grove Music Online, access through Mrežnik NUK:

Stevens, John and Butterfield, Ardis, under the headword *Troubadours, trouvères*, on literary work; Karp,Theodore, under the headword *Troubadours, trouvères*, onmusic work,

http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/28468?q=Troubadour&search=quick&pos=2&_start

=1#firsthit

Kippenberg, Burkhard, under the headword *Minnesang,* Grove Music Online http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/article/grove/music/18741?q=minnesang&search=quick&pos=1&_start =1#firsthit

Michels, Ulrich, *Glasbeniatlas*, (translated by Primož Kuret and Edo Škulj), Državna založba Slovenije, Ljubljana, 2002.

Ruwet, Nicolas, *Methods of Analysis in Musicology* for André Souris, translation from French of *Methodesd'analseen musicology* (first published 1966), introduction by Mark Everist, Musical Analysis 6, 1987, http://www.jstor.org/stable/854214?seq=1#page_scan_tab_contents

Notes and recordings:

Troubadours, Trouvères, Minne-undMeistergesang, (ed. Gennrich, Friedrich), [sheet music edition], Das Musikwerk, Arno Volk Verlag, Köln, 1951.

Carmina Profana, [sound recording, CD], performed by Golijardi & Vaganti, ZKP105180&KUD007; Ljubljana, 1999.

Odtrubadurjev (Srednjeveške pesmi o ljubezni), [Sound recording of the concert on St. Gregor's Day 12th March 2007, Ljubljanski grad] performed by Žonglerji & Dramsam, Ljubljana, 2007.

Kovačič, Jani, *Pijanobar*, double CD [sound recording]; CD1: François Villon–JanezMenart–Jani Kovačič, *Tolovajske balade* (Lesbaladesenjargon/Villainballads), (translated by Janez Menart); CD2: Bulvar Bankrot, (music for the first and second part and text for the second part by Jani Kovačič), Fabrika 13; Ljubljana, 2005.

Kovačič, Jani, *Prastarepesmi=Chansonstrèsanciennes*, [Sound recording of the concert 18th November 2009], performed by the modern consort Chronographus, Ljubljana, 2009.

Other:

Kovačič, Jani, KNJIGA, Cankarjeva založba, Ljubljana, 2009.