

This passage shows that in fourteenth century notation syncopation could be expressed, not only by means of the *punctus syncopationis*, but also by the intercalation of notational characters denoting irregular values, such as the white *S* in the above example. More complicated examples of both methods will be encountered in our study of mannered notation.

IX. MANNERED NOTATION

A. GENERAL CHARACTERIZATION

TOWARD the end of the fourteenth century the evolution of notation led to a phase of unparalleled complication and intricacy. Musicians, no longer satisfied with the rhythmic subtleties of the *Ars Nova*, began to indulge in complicated rhythmic tricks and in the invention of highly involved methods of notating them. It is in this period that musical notation far exceeds its natural limitations as a servant to music, but rather becomes its master, a goal in itself and an arena for intellectual sophistries. In this period, we find not only black, white and (filled) red notes, but also hollow red notes, as well as notes which are half red and half white, or half red and half black, and many special forms derived from or similar to those of Italian notation. Here for the first time we find use made of canons, i.e., written prescriptions which explain the meaning of the notes 'sub obscuritate quadam.' Here we find compositions written in the form of a circle or a heart, again an indication of the strong hold upon the imagination of the composer that the purely manual business of writing exercised in those days. Frequently these elaborations of notation are mere tricks of affected erudition, since the effects desired could be represented in much simpler ways. In other cases they are indispensable, leading then to a product of such rhythmical complexity that the modern reader may doubt whether an actual performance was ever possible or intended. Regardless of their artistic value, these 'pathological cases' are of particular interest to the student of notation. Each of them calls for separate examination and presents problems which are not easily solved. Thus they form a fitting conclusion of our study, as the 'gradus ad Parnassum,' the 'études transcendentes' of notation.

Once more, as in the introduction to the previous chapter, we wish to point out that our classification and terminology are based primarily on principles of methodical study and of instruction. Terms such as 'mixed notation' and 'mannered notation' are introduced here chiefly because they permit us to arrange conveniently and appropriately the material which we have to present. Whether, in addition, they have a historical significance is quite a different question and one which, as has been remarked already, we are not in the position to answer definitely, owing to

the very rudimentary state of our knowledge of music history between Machaut and Dufay. There can be little doubt that the systems described in this book as French notation, mixed notation, and mannered notation were in use simultaneously around 1400. The problem presented by the most striking contrast between the classical simplicity of French notation, the motley appearance of mixed notation, and the highly involved character of mannered notation may perhaps be accounted for by differences of localities or schools. Tentatively, one is tempted to locate the first in northern France (Cambrai, Paris), the second in southern France (Dijon, the capital of Burgundy), and the third in northern Italy and the bordering provinces of the two countries. However, as far as the two latter systems are concerned, no clear line of demarcation is possible, either geographically or notationally. Regarding the geographical (or national) point of view, it may be noticed that of the two main sources of mannered notation, one, the Codex Chantilly, is entirely French, while the other, the Codex Modena, includes chiefly pieces by Italian composers, many of which, however, have French texts.¹ As regards the notational characteristics, the border lines are even more blurred. For instance, to classify the piece *Fortune* of the previous chapter as an example of mixed notation, rather than of mannered notation, is rather arbitrary.

Our statements regarding the highly involved and affected character of the notation under discussion should not lead the reader to conclude that the music itself is just as artificial. As a matter of fact, although our incomplete knowledge of the musical situation around 1400 makes it difficult to generalize, there are a number of pieces which are quite remarkable for their musical qualities and charm.

The most extensive sources for mannered notation are the Chantilly and Modena MSS just mentioned. However, pieces of this type also occur in MS Florence, *Panc. 26* (here only two, on p. 16^v, 17, evidently written in a later hand), in MSS Paris, B.N. *ital. 568*, and *J. J. 6774*, and in MS Torino, *Bibl. Naz. J. II. 9* (see *HdN* 1, 368). Although, as has been previously remarked, each example of mannered notation presents its own and individual problems, it will be useful to discuss briefly a few general points.

B. PRINCIPAL FEATURES

Signs of Mensuration. Signs of mensuration are still of rare occurrence. Their absence presents, in many cases, considerable difficulties which are

¹ See the lists of contents in *GdM* 1, 328 ff., and 336 ff. Corrections of these lists have been given by F. Ludwig in *StMG* vi, pp. 611, 616.

increased by the frequent use of syncopation and other irregular groupings. But even if signs of mensuration are given, they cannot always be relied upon to have their familiar significance. As far as the present author's experience goes, the signs \circ \ominus always have their usual meaning. However, the semicircle and the reversed semicircle, \circ \ominus , * are very inconsistently used. The former may indicate [2, 2], but is also found to indicate [2, 3], and [2, 2] in *diminutio simplex*. Exactly the same three meanings occur with the reversed semicircle, which frequently signifies *tempus imperfectum diminutum*, but is also used as a sign for [2, 2] or for [2, 3].

Special Notes. A great variety of *semibreves caudatae* occur in the sources under consideration. Some of the more common ones are shown in the table below, the data of which cannot, of course, be applied indiscriminately. As will be seen, some of these shapes are used with different meanings even in one and the same composition.

\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow	\uparrow
$\frac{3}{2} M$ (82)	$\frac{3}{2} M$ (A, L)	$\frac{3}{2} M$ (W ₁)	$\frac{3}{2} M$ (87, W ₁)	$\frac{3}{2} M$ (W ₁)	$\frac{3}{2} M$ (W ₁)	$\frac{3}{2} M$ (L)	$\frac{3}{2} M$ (L)
$\frac{2}{2} M$ (82, 83, 86)	$\frac{2}{2} M$ (F)	$\frac{2}{2} M$ (W ₁)	$\frac{2}{2} M$ (87, W ₁)	$\frac{2}{2} M$ (W ₁)	$\frac{2}{2} M$ (W ₁)	$\frac{2}{2} M$ (L)	$\frac{2}{2} M$ (L)
$\frac{1}{2} M$ (83)	$\frac{1}{2} M$ (R)	$\frac{1}{2} M$ (W ₁)	$\frac{1}{2} M$ (87, W ₁)	$\frac{1}{2} M$ (W ₁)	$\frac{1}{2} M$ (W ₁)	$\frac{1}{2} M$ (L)	$\frac{1}{2} M$ (L)
$\frac{1}{4} M$ (W ₁)	$\frac{1}{4} M$ (H)	$\frac{1}{4} M$ (W ₁)	$\frac{1}{4} M$ (87, W ₁)	$\frac{1}{4} M$ (W ₁)	$\frac{1}{4} M$ (W ₁)	$\frac{1}{4} M$ (L)	$\frac{1}{4} M$ (L)
$\frac{1}{8} M$ (H)	$\frac{1}{8} M$ (H)	$\frac{1}{8} M$ (W ₁)	$\frac{1}{8} M$ (87, W ₁)	$\frac{1}{8} M$ (W ₁)	$\frac{1}{8} M$ (W ₁)	$\frac{1}{8} M$ (L)	$\frac{1}{8} M$ (L)
$\frac{1}{16} M$ (H)	$\frac{1}{16} M$ (H)	$\frac{1}{16} M$ (W ₁)	$\frac{1}{16} M$ (87, W ₁)	$\frac{1}{16} M$ (W ₁)	$\frac{1}{16} M$ (W ₁)	$\frac{1}{16} M$ (L)	$\frac{1}{16} M$ (L)

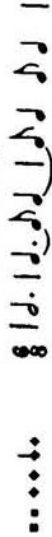
The numbers 79, etc. refer to the Facsimiles; W₁, etc., to the pieces from Wolf's *GdM* discussed on p. 426ff. A = *Amor da po*, p. 394. F = *A qui fortune* (*Mod.* 19). H = *Il n'est nul hom* (*Ch.* 38'). L = *Le grant desir* (*Mod.* 46; see W. Apel, *French Secular Music of the Late Fourteenth Century* [FSM], No. 2). R = *En remirant* (*Mod.* 34; see FSM, No. 59). See also the tables in *GdM* 1, 302, and in FSM, 'The Notation'.

Coloration. The ample use of red notes in the codices Modena, Chantilly and Torino bestows upon these a special character of decorativeness and complexity. There is, of course, no essential difference between the red notes encountered in these sources and the white ones used in others. For instance, Anthonello de Caserta's *Biaute parfaiite* (Facsimile 86) occurs in the Codex Modena (*La beaute parfaiite*, p. 14) with red notes instead of the white ones used in the Codex Reina. The following explanations, therefore, apply equally to red and to white notes, unless there is a remark to the contrary.

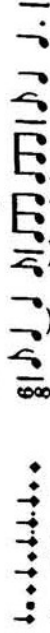
1. Normal coloration, i.e., groups of three red notes (or their equivalent) equalling two black ones. This device, being identical with the coloration of white notation, does not need further explanation. It occurs in [3, 2] (three red B) and, most frequently, in [2, 3] (three red S);

also, occasionally, with triplet-effect, in [2, 2] (three red S, see GdM 1, 345, d; or, three red M, see GdM 1, 345, e).

2. Syncopated and incomplete coloration. By these terms, we refer to a variety, frequently encountered in the manuscripts under consideration, of the normal type in which the red notes essentially retain their normal meaning, but appear in groups of less than three. In many cases, complementary notes will be found shortly after, in the typical manner of fourteenth century syncopation, e.g.:



There are also examples showing a dovetailed arrangement of incomplete groups of black and red notes, e.g.:



In cases in which there are not sufficient red notes to complete a full group of coloration one has to consider these notes separately. In [2, 3], the only mensuration which concerns us here, we have the following values:

$$\begin{array}{l} \blacksquare = 4M \\ \blacklozenge = 6M \end{array} \quad \begin{array}{l} \blacklozenge = 2M \\ \blacklozenge = 3M \end{array} \quad \begin{array}{l} \downarrow = M \\ \downarrow = M \end{array}$$

Examples:

3. Red notes indicating dotted values. Although coloration usually diminishes the value of a note (by one third), it is occasionally used in an opposite meaning, signifying an increase by one half, that is, synonymous with a dotted note. Naturally, this type of coloration can only be applied to imperfect notes. For instance, in [2, 2] a single red B is likely to represent a dotted B, and a red S in the meaning of a dotted S may occur in [2, 2] or in [3, 2]. The following examples will help to clarify the meaning of 'reversed coloration,' as we may call it:

(a) [2, 2]: = $\frac{2}{4}$ | d | d | d | d |

(b) [3, 2]: = $\frac{3}{4}$ | d | d | d | d |

(c) [2, 3]: = $\frac{6}{8}$ | d | d | d | d |

4. Red notes indicating halved values. This meaning of coloration occurs only with the M, the red M thus being used instead of the Sm.

These red (or white) Sm are very frequent in the early fifteenth century sources of French notation, as has already been observed (p. 362).

5. Hollow red notes. These characters—for which there is obviously no equivalent in white shapes—usually serve to introduce binary groups instead of the ternary groups of *prolatio perfecta*. Depending upon whether the S or the M is considered, the relationship to the normal characters is either 2:1, or 4:3:



C. EXAMPLES

We turn now to the consideration of a number of examples of mannered notation.

1. Pa[olo tenorista], *Amor tu solo 'l sai* (Facsimile 81). The most striking feature of this three-voice ballata (discant on left-hand page; texted tenor and textless contra on right-hand page) is the use of red notes, B and S, which appear either singly or in groups of two, never in the normal grouping of three notes. Their meaning depends upon the mensuration, the determination of which, in turn, is not without difficulty. Only with the contra is a sign of mensuration given, calling for [3, 2]. Here the red B indicate the imperfect, instead of the perfect value and therefore equal four M instead of six. With the red S the situation is different, since the black S is already imperfect. The red S, therefore, indicate 'reversed coloration' or, in other words, dotted values.

The application of the same methods to the discant fails to lead to a satisfactory result. Actually, this part is in [2, 2], as appears most clearly from the group of eight M on the first staff (syllable 'sa-[y]'), a combination which virtually excludes the possibility of perfect mensuration in *tempus* as well as in *prolatio*. Here, then, the red B as well as the red S signify dotted values. The notation of the tenor gives hardly any clue regarding its mensuration. One must, therefore, resort to experimentation. Such a procedure, however, will not result satisfactorily, unless it is realized that the two texted parts must be read in *diminutio dupla*. Indeed the direction is found written with the contra 'ut jacet et alii per medium,' i.e., '[contra tenor] as it stands, but the other parts in halved values.' According to this canon each B of the texted parts equals one S of the contra. On the basis of this direction the tenor will be found to be in [2, 2].

Although *tempus perfectum* is expressly indicated for the contra, its rhythmic design as such shows but little evidence of ternary meter. In