

Medieval Notation (13 century style)

Евано Еванкѣ

Е ва но

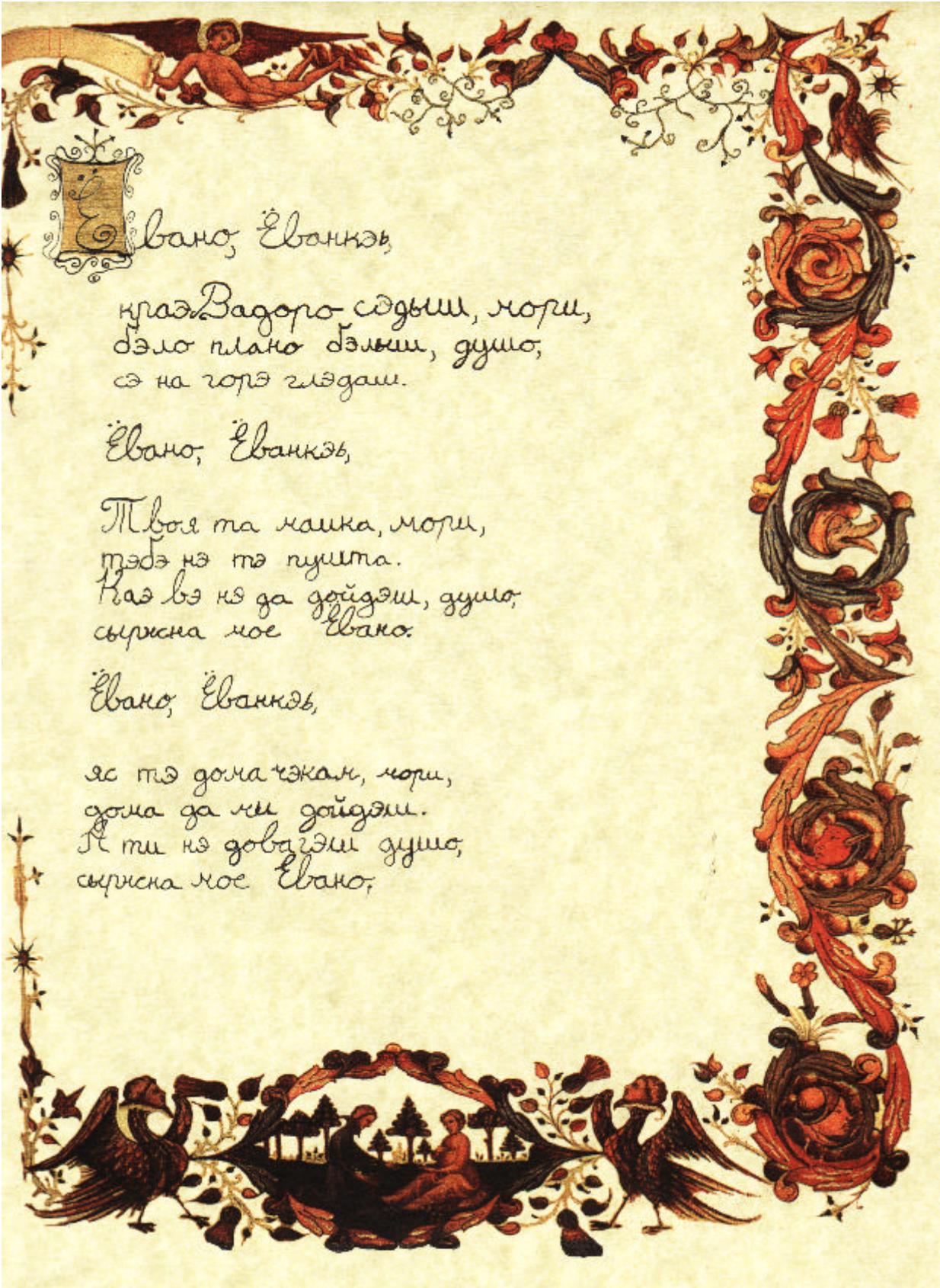
Е ва кѣ крас Ва до ро ѿ днѣи мори

ѣло плато бѣ мѣи бѣшо ѿ

на горѣ зѣдѣ дам.

The image shows a page of medieval musical notation in a 13th-century style. The page is decorated with a highly ornate border featuring floral motifs, birds, and a central scene of two figures. The music is written on seven staves, each beginning with a clef and a key signature. The lyrics are written in Cyrillic script below the staves. The text is: "Евано Еванкѣ", "Е ва но", "Е ва кѣ крас Ва до ро ѿ днѣи мори", "ѣло плато бѣ мѣи бѣшо ѿ", and "на горѣ зѣдѣ дам." The notation consists of square neumes on a four-line staff.

*Sharp and flat markings are very rare or non existent, in 13<sup>th</sup> centruy manuscripts – flats occure in some rare trubador texts but otherwise, the musician knew what to do, notation was not for the musician.*



Евано, Еванкѣ,

кѣра Вадоро сѣдѣш, мори,  
дѣло плако дѣлѣш, душо,  
сѣ на гора глѣдѣш.

Евано, Еванкѣ,

Твое та кашка, мори,  
тѣдѣ нѣ та пушта.  
Кѣз вѣ нѣ да дойдѣш, душо,  
сырѣна мое Евано.

Евано, Еванкѣ,

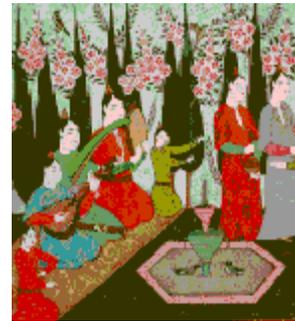
ес тѣ дома чѣкам, мори,  
дома да ми дойдѣш.  
И ти нѣ доведѣш, душо,  
сырѣна мое Евано.

# Jovano Jovanke

The region which is today known as Macedonia (Yugoslavia) was a Roman province in 146BC. Macedonia was part of the Byzantine Empire until 1371 when Macedonia became a part of the Ottoman Empire. At the end of the 19th century Macedonia experienced a cultural revival. Although the language spoken in Macedonia was Greek there was a revival of Macedonian folk songs & poetry. Most of the music from medieval Macedonia is preserved in the aural tradition. Dating music is based on tradition and the language – i.e., the language is Macedonian or a medieval Greek. Such a song is Jovano Jovanke.

## Music Style:

As will be explored later in detail in this document, the style is more important than the notes, and that style is taken from traditional music of Macedonia, the Middle East, and Eastern Europe. Choice of instruments (medieval fyddle, saz, and riq) are appropriate for



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From the Cantigas de Santa Maria manuscript of Alfonso X ca. 1260  
Riq player from Italian 14<sup>th</sup> cent. illustration in the De arithmetica of  
Boethius.  
Arabic 13<sup>th</sup> century musicians (above far right).

Macedonia alphabet (Glagolitic & Cyrillic): I choose to use Cyrillic in the period notation however, either could be used –. If the manuscript was written in south Macedonia, Greek letters would have been used. (\*see **Appendex A**)

([http://hamurabi.soros.org.mk/konkurs/076/angver/so\\_grcko\\_pismo.html](http://hamurabi.soros.org.mk/konkurs/076/angver/so_grcko_pismo.html)) (see appendix A)

Notice the position of bowed instruments for playing – most are gamba style (legs). The long necked lute (medieval Spain called it guitarra sarasina, guitar of the sarasans) has a long history. One such instrument exists from a tomb dating 4,000 BC. **The fyddle being played is an exact reconstruction of a period fyddle (made by T.H. Lordship Leopold Eber von Lühtringen).**

Since there are many shapes and sizes of fyddles, this one was chosen for its large size and wonderful tone. **The bow I use is a modern cello bow.** I am a professional cellist working on my masters in cello performance and music composition. **Even though I have access to and have used period bows, I no longer use them due to my delicate wrist** (I get sharp pains – physical therapy has restricted me to the use of the modern bow). The riq is also documented with illumination above.



Macedonian costuming.

**Costuming** – The Middle Ages saw a lot more mix between Eastern and Western Europe and costuming had little differences at this time. The following picture is of traditional Macedonian women's costume today. I choose to effect touches from this mixed with Western European costuming to give a distinctive Macedonian flavor. The below costuming should be noted, displays strong Slavic influences. With that in mind and the information on Eastern Europe following Western European fashion, I add the Byzantine toga drape and the coined headband with scarf. This effects the general differences for

Even more important in influence than Byzantine culture is Slavic mixture and influence. Slavic migrations through this region have profoundly influenced and set Macedonian costume identity – happening since ancient times. This costume is documented to be worn since 1430, probably before.



*Costumes (1430-1913)*

*Bridal dress costume Alexandria in Imathia*

*Costume worn by engaged girls, from Oreini, Serres*

*A characteristic feature of the Macedonian costume is its great variety. Elements drawn from the Byzantine heritage and western influences are pronounced, particularly in the female costume. An item common to both female and male dress is the chemise, the origins of which go back to the ancient Greek chiton.*

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song is in a mode – not a – a traditional mode of Macedonia. Modes are eptive on paper – this appears aolean with a written. This mode fits songs and is regional to

As Curt Sachs expressed it:  
 The medieval melodies that we see on paper, the archaic quadrangular notes so neatly written on staff lines or in the spaces between, look innocently diatonic and European— just as do the native melodies that modern Orientals try to write down in Western notation. But were these medieval melodies actually sung as they



Note the Roman palla on the ladies in the drawings and period examples. I choose a palla mixed with elements of Macedonia traditional, Slavic, influence – coin belt, coin and metal ornament head-piece with veil. The costume should show both Byzantine and Slavic.



**Byzantine Peasant and noble women**

sound when played on an equal-tempered piano? Hardly. Give them the many unwritable shades of Arabian intervals from note to note, now a little wider, now narrower than ours, try to give them the color, the intonation, the strange mannerisms of Oriental singing, and the whole illusion of Western style is gone.



(Curt Sachs, “The Lore of Non-Western Music,” in Three Aspects of Musicology: Three Essays by Arthur Mendel, Curt Sachs, Carroll C. Pratt (New York: Liberal Arts Press, 1957, p.26

The language is pronounced in the archaic medieval form and has been checked and given a seal of approval by a University Professor of medieval history who is native

to Macedonia. He was at one of my concerts and came up after the performance expecting to converse in Macedonian. He was shocked to find I could not speak the language for, as he put it:

“Your pronunciation is perfect with the ancient dialect, impeccable, I took you for a native scholar and musician.”

The long necked lute has 18 steps between octaves (not 12 as in Western music). The lute player cannot look at me – he must keep his mind and eyes fixed on the finger board. Aural cues and close attunement to the “Music Stream” means he is interacting with me and closely following me.

The secular song is below translated for you.

**Jovano, Jovanke,**

**Krai Vardaro sedish, mori, belo platno belish,**

**Belo platno belish, dusho, se ne gore, gledash**

*Jovano, dear Jovano - sitting on the bank of the Vardara River, washing clothes and looking up...*

**Jovano, Jovanke,**

**Tvoja ta maika, more tebe ne te pushta.**

**Kai ve ne da doydesh, dusho, s'rtse moye Jovano**

*Jovano, dear Jovano - your mother won't let you come to me my dear Jovana....*

**Jovano, Jovanke,**

**Yas te doma chekam, mori doma da mi doydesh.**

**A ti ne dovagesh, dusho, s'rtse moye Jovano**

*Jovano, dear Jovano - I am waiting for you to come but you do not come, my sweet Jovana...*

**Anyone attempting to approach this music must first listen.**

**Listening to the music of those cultures that overlap the Middle Ages in style and occasion is foremost on the agenda**

The notation is only a skeletal form and of no use to someone unable to play (perform in the style of the culture the skeletal form came from). This is best understood in an analogy – we shall use Mary had a little lamb as our medieval text and Dixie Land Jazz as the style in place of the medieval style. If the jazz band tooted out Mary had a little lamb from a one line simple rendering of the tune, do you hear Dixie Land Jazz? **NO! The style is more important than the notes.** What the Dixie Land Jazz band does to the tune, makes the simple Mary into a complex Dixie Jazz production. ***The style is more important than the notes.***

### **This Musical Project**

The performer learned this song from a traditional musician by way of the aural tradition. Scholars agree on the early date of this song and it has occurred on a recording of medieval Cyprian songs in the Musical Heritage Society. The recording was in the performer's Grandfather's collection

he died in 1996 and the recording was lost. The loss of this recording and the inability (so far) to find replacement make citing the reference and notes impossible at this time. The only other scholar to verify the ancient nature of the song was the professor who talked to me about the pronunciation of the words. Curt Sachs writings shows the ancient nature of traditional music and lays the foundation for its use in historical recreation of ancient music.

Medieval musical performance: how shall we revive early music from the Middle Ages. Our knowledge of contemporary vocal and instrumental performance practices are meagerly assembled from rare textual comments, iconology, and musical notation.

Curtis C. Bouterse wrote in his masters thesis, **World Music Techniques as Analogues for Early Music Performance in Theory and Practice:**

" without such knowledge, the crucial link in the revival of early music is missing: the music cannot be heard. We will have to resign ourselves to mere theoretical, textual, literary, biographical, iconographic, paleographic, and manuscript studies; the music itself-- the aural art-- will remain inaccessible."

The inaccessible nature of Medieval music has given rise to many varied attempts to resurrect the surviving notation into a semblance of what the performers think the music should sound like. In many cases, not much thought went into reconstructing the occasion and style of the period. Western musicians lack the knowledge and skills found among traditional, non-western or world music, musicians, yet here is where a detailed analysis of Medieval musical style and performance practices leads.

Curt Sachs:

"Thus Medieval music shares with non-European primitive music the reliance on memory, tradition, improvisation, and non-intellectualism. This makes it basically different from later western music, which rests on the mentality of writers and readers, on subtilizing and puzzling out."

Too often this writer finds musicians subtilizing and puzzling out the manuscripts of the Middle Ages as they would Bach, or Beethoven. This approach forces the production of music into a much later sound that does not exist in the Mediaeval period. Taste, or preference, of what is a pleasing sound, changes from century to century. Vocal sounds matching the shawm were eventually dropped in favor of other vocal styles. Identifying the sound preferences of the Middle Ages is very important to recreating the style. Singing songs in modern coral or operatic form might seem pleasing to some but renders a great mis-service to the actual music of the Medieval period. If we had no cathedrals yet we endeavored to recreate one from plans and drawings, we would not employ an architect to redesign the plans into a modern building, without the understanding that we were no longer attempting a historical reconstruction. The same analogy applies to music. Attempting historical reconstruction of music requires use of every art available to the researcher, as an archaeologist reconstructs a society from the artifacts in a dig.

Curtis C. Bouterse wrote in his masters thesis, **World Music Techniques as Analogues for Early**

### **Music Performance in Theory and Practice:**

Ravi Shankar and other modern Indian performers insist musicians do not need notation, since it is merely an outline and non-musicians would not even know what to do with an outline. This is a commonly held belief throughout the traditional world; surely musicians in medieval Europe had similar attitudes toward notation. (*Von Ficker, loc. Cit. This is alluded to by others, but see especially Hendrik Van der Werf, (Utrecht: A. Oestheek's Uitgeversmaatschappij NV, 1972), especially Chapter 2.*)

Matching commentary, on technique, from the middle ages with technique found in non-western or world music, is the first step in finding a living aural tradition upon which the paleomusicologist can frame the reconstruction of Medieval music. Great care must be exercised when drawing conclusions from iconographic documents. Much can be learned about the instruments from these sources. Not so much is easily deduced concerning performance practices. The Cantigas de Santa Maria manuscripts provide us with a number of illustrations depicting musical instruments, usually shown in pairs. Are we to suppose that these works were performed as instrumental duets? Are we to use like instruments and have no vocalist?

### **The performance of Medieval music** by Gilbert Reaney

"In an interesting miniature from a Veronese picture-book of the 14th century the artist shows the musicians, one singing, the other two playing portative organ and viol respectively. The caption reads: *organare cantum vel sonare*, which may be translated in two ways. It can mean "to harmonize a song," but it is more likely to mean "to accompany a song on the organ and viol". Considering that the portative plays in the treble, it seems likely that it is in some way doubling the vocal part while the viol plays the tenor.

My own theory, however, is that the organ is playing heterophonically with the voice, namely playing an ornamented version of the vocal part. The study of non-western music suggests that this practice would be carried on in the Middle Ages, and the fact that the great majority of pre-15th-century instruments are treble ones indicates the use of heterophony, too.

One thing is clear: the contrast between vocal and instrumental performance which exists today did not exist in the Middle Ages. If voices retained a certain priority, they could easily be supported and often replace by instrument. Machaut himself says that one of his ballades could equally well be performed by an organ, bagpipe, or other instrument, and he is obviously referring to the vocal part here. (*Le Livre du Voir Dit, ed P. Paris (Paris 1875), p.69 (letter 10). Cited in G. de Manchaut, Musikalische Werke, II (Leipzig 1928), p 55 by F. Ludwig.*)"

### **Curtis C. Bouterse wrote in his masters thesis, World Music Techniques as Analogues for Early Music Performance in Theory and Practice:**

"There is an important caveat which must be stressed at the outset. We will never be in a position to recreate absolutely the music of the Middle Ages; we can never claim authenticity in the strict sense of the word.

...almost everything in the orchestra, from temperament to string technology to pitch to instrument construction--even our conception of time--has changed since the death of Beethoven.

We must remind ourselves that this is not a problem unique to music. Even as eminent a historian as Marc Bloch admits all historical studies are based, not upon certainties, but upon probabilities. We must avail ourselves of all reasonable probabilities in the reconstruction of medieval music. There is much we can learn from the research which has been done in this century by historians, linguists, literary historians, and others who are far in advance of musicology in their understanding of the Middle Ages.

Observations by musicologists have found certain commonalities among the great diversity of World music. Drawing upon textual remarks, pictures, historical and archeological evidence, let us draw upon those world musical cultures to fill in the gaps using analogous information from similar societies. The medieval musical tradition should be fleshed out using reasonable probability as a guide

Ficker wrote:

The prehistorian, palaeobiologist, or archaeologist nowadays no longer confines himself to chronicling the meager finds of cultures of past millenniums in their nudely scientific aspect. He rather conceives it to be *his chief mission* to restore the scanty remnants of these sunken worlds to living reality. The same should be demanded of the musical scientist: he ought, with the aid of all critical resources to reconstruct the long-lost music of old in a form approximating that in which it was heard by the contemporaries of that age-old culture. Only then shall we be in a position to raise and answer the question respecting the aesthetic value of this art. (Rudolf von Ficker, Music Quarterly, XV (1929), quoted in Dom Anselm Hughes, “Music in Fixed Rhythm,” in: The New Oxf Early Medieval Music up to 1300 ord History of Music, Vol. II (London: Oxford University Press, 1954), pp.328-29.

As Curt Sachs expressed it:

The medieval melodies that we see on paper, the archaic quadrangular notes so neatly written on staff lines or in the spaces between, look innocently diatonic and European— just as do the native melodies that modern Orientals try to write down in Western notation. But were these medieval melodies actually sung as they sound when played on an equal-tempered piano? Hardly. Give them the many unwritable shades of Arabian intervals from note to note, now a little wider, now narrower than ours, try to give them the color, the intonation, the strange mannerisms of Oriental singing, and the whole illusion of Western style is gone.

(Curt Sachs, “The Lore of Non-Western Music,” in Three Aspects of Musicology: Three Essays by Arthur Mendel, Curt Sachs, Carroll C. Pratt (New Your: Liberal Arts Press, 1957, p.26

The question of distinct stylistic identity between the Christian, Moorish, and Jewish musics intermixing in the Middle Ages must be addressed.

There appear to be three types of relationship among repertoires and three types of material exchange between them.

- 1) Two repertoires may be distant in style; material is unlikely to pass between them and undergo change.
- 2) They may be close in style, in which case a good deal of material is likely to pass from one to the other and likely to undergo changes to conform with the style of the repertory it is entering. If the styles of the repertory it is entering.
- 3) If the styles of the two repertoires are (Identical) (a hypothetical circumstances) the material will pass between them unchanged. Finally, if the repertoires are distant in style, and songs do pass from one to the other, these songs will usually not change to conform to the style they are entering but will remain more or less intact and form a new stylistic layer in the repertory...

“Journal of the American Musicological Society ”\_ Change in Folk and Primitive Music Bruno Nettl p108

The Moors came to Spain in the year 711, bringing with them their distinctive musical style and modes. What was the effect upon the indigenous Spanish music – If option one occurred, we should see two distinct styles

## Medieval Music — Performance Style and Technique page #12

rigidly holding out against the other. If option two occurred, then there would be liberal mixing and collaboration of one consolidated style. Indeed in the Thirteenth Century, we find Jewish, Moorish, and Christian musicians, and composers all represented in the court of Alfonso X. The inescapable implication is that there is no difference in style perhaps after a mixing, but, one style prevailed for all. The Kingdom of Navarre is on the Spanish side of the mountains proving easier commerce with Spain than with France. Much of the troubadour material comes from Navarre. The Compostella de Santaigo was the major pilgrimage to make during the Middle Ages. The Crusades brought all of Europe across Spain and the pilgrimages to Santaigo brought many others. From the Moorish start in Spain in 711, the Spanish style of music diffused through out Europe. The Romans brought the music style of the ancient world as far north as England. These ties with the culture of the ancient world argue for musical modes adopted by the Romans from the Greeks, who were influenced by the Persians and Egyptians. To interpret every musical manuscript in the Medieval church modes would be folly in light of these facts.

From the philosophical perspective, keeping four modes was important to fixing music into to the order of the cosmos. There are four – Seasons, Elements, Winds, Ages, Body Fluids, Qualities and Modes. There are seven – Planets, Days, Metals, Organs, Qualities, Virtues, and Note-names. The writers kept the purity of concept through the church modes, ignoring all other secular modes, or redefining the others as church modes with accidentals. Perhaps a Turkish mode was dorian in which one used b flat, e flat, and f sharp -- musician knew this and notation lacked the ability to express these differences. Then again, the persons writing the notation would keep the purity of the church modes for philosophical and religious reasons. Why write these songs down at all, musicians did not read the notation? This was an aural tradition transmitted from musician to musician. Perhaps the answer lies in preservation for the future. This concept of preservation allows for perfection of the transmitted material, not as heard, but as philosophically correct. In other words, the notes were conformed to fit the church modes.

### I. Medieval & Renaissance Cultures' Impact on Music.

#### **A. Tense — Restrictive:**

Culture restricted class mobility and yet brought security. In the Middle Ages, once a serf, always a serf. Upward class movement came rarely, if at all. Everyone knew their place and role in life. Class distinctions blurred toward the Renaissance. By the twentieth Century, much of this rigidity, and to a certain extent comforting, social structure vanished. Tradesmen were apprenticed and assured a place in society, so too farmers followed in the trades or crafts of their fathers or were apprenticed out to learn a new trade. Security was assured through the tight knit social structure.

#### **B. Religion's Importance in everyday life:**

A person living in the Middle Ages, or the Renaissance found religion to be an important aspect of his or her daily life. It promised the chance of a better life after death. Mysticism lent beauty and mystery to the mundane, even to suffering. The medieval man or woman worked less from logic and more from intuition. Entering the cathedral was a symbolic and dramatic change from daily life. A person entered grandeur and splendor of great magnitude in the magnificent cathedrals. Here the daily life was left behind and a symbolance of heaven entered.

Watch your favorite movie without music. How important is the music to your movie — to Star Wars, or The Wizard of Oz. Music sets the mood, creates tension, communicates ideas and emotions. Music reaches mans' soul, shapes it, moves it, reforms it. From this perspective, music is magic and mystical. Music is power.

#### **C. Remnants of Medieval Style:**

Remnants of Medieval Style survive in modern European, Middle Eastern, *and* Mediterranean folk music. Listen to examples (see discography). Note the voice quality and style of musical performances.

1) Voice quality differs from modern sound. Instead of a pure tone the vocalist strives for richness with multiple harmonics, created through tenseness in the throat, not by singing nasally (as some erroneously suggest).

## Medieval Music — Performance Style and Technique page #13

The shawm and other double and single-reeds produce sound qualities representing the vocal timbre desired.

2) The musician's play with abandon in the confines of a preset structure. Their performance — their music springs from within. Their structure comes from their traditions.

### **II. Compare the modern concept of musical performance to the Medieval concept.**

#### **A. Modern — Baroque (1650) to present:**

The composer is the creator, the musician **his instrument, his articulator**. In symphonic music the music must also bend to the will of the conductor who directs his interpretation of the musical sounds from a written score, or the small ensemble conforms to the dictates of the notation on a written page. The era of the composer, where the super musician creates music and all others recreate that persons work from notation is how the musical process works.

1) Musical performance and listening are kept separate from everyday life. The average Twentieth Century person hears music either in a symphony hall, sports arena, or through a stereo system.

2) Technology allows sound engineers to edit a musical performance, taking the best from many hours of tape and produce a recording that is flawless.

3) Rarely, does the average modern man or woman partake in a live musical performance. Live performances usually occur in settings where the audience is not at liberty to take part in the performance — they are kept a sterile distance where they are socially restrained.

#### **B. Medieval and Renaissance music:**

The performer created the music new at each performance — each performance of the same music was different and renewed. The performer was the genius behind the music. Example: Mary had a little lamb: The skeletal form, the pure simple melody of Mary had a little lamb would not give us a glimpse of the musical complexity and artistry involved in its rendering, by a Dixie Land Jazz band. **Style and occasion are more important than the actual notes being played**. Mutable, music became a celebration by those creating it and hearing it, as an expression of God through the players. Music performance evoked by the musician, not music evoking the musician.

Notation in the Middle Ages was not for the musician. There are no well used manuscripts with notes for performance. Music was produced as stated earlier, by knowledge of style and musical expertise. Notation only provides an outline upon which a musician could truly create a work of art.

Rizaldi Siagian wrote in his Document in support of his masters lecture-recital at San Diego State University — **The Performance and Theory of South Indian Classical Music with Special Emphasis on the Characteristics of the Raga Kalyani**.

“Karnatak music is a tightly integrated system of performance and theory. Within its cultural setting the living musical tradition is strongly supported by a close relationship between the performer and the listener. The performer spontaneously creates and presents an abstract musical idea through his musical creativity and aesthetic effort, while the listener constantly endeavors to understand the music more deeply in order to appreciate it fully, and is consequently indispensable to the total musical process.”

These same aspects apply directly to the performance of music from the Middle Ages. The musician **spontaneously creates and presents** an abstract musical idea through his musical creativity based on the simple melodic outline, much as a jazz musician does. The style is of utmost importance — without the application of style the music has no life and is a mere skeletal nothing.

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Let us use the cathedral illustration one more time. Pretend that music existed in tangible, material, form and, great works of music from the Middle Ages exist. There is no argument about what music was like for there it is before us in all its splendor (as cathedrals are today). Pretend, also, that the great cathedrals and buildings of the medieval period do not exist because they are a non-material art form (as medieval music performance is). We do have sketchy outlines and writings from the period describing aspects of cathedrals but nothing to actually construct such from the sketchy remnants. Now you find in your studies some world cultures where they still build cathedrals in the same way as described in the medieval texts. You study those cultures cathedral building and find crossover information allowing you to attempt medieval cathedral building. You see how much you missed before you learned from the other cultures. Why there are gargoyles all over the roof and Colombes. The stained glass art — you would have missed that from your outline. The details — the details that make this a work of art are missing from the outline and would never be present without the help of the world culture who still build such structures.

1) Music existed as an integral part of everyday life (Example of folk musicologist asking to hear wedding music in Eastern Europe. The answer given by the musicians was, “There will be a wedding in two weeks, we will play the wedding music then”). Women sang as they harvested crops, sewed, or cooked. Knights brought fiddlers in their retinue and bade them play in preparation for battle. People of all classes danced. Music bestowed healing and deliverance. Different tunes, modes, and rhythms possibly symbolized different emotions, seasons, or things (example — in Eastern Indian Ragas, certain ragas are for times of the days and moods).

2) In the Middle Ages, or Renaissance, no one knew of stereos, CD players, tape recording or any form of capturing and replaying a performance. If someone heard music, he or she heard it live, and many times would join a performance by clapping, stomping, or singing. Everyday life invited impromptu concerts. People sang songs or played instruments while they worked. Examples: The man plowing his field sings a song to the oxen, and the shepherd watching over his sheep plays an end blown flute or reed pipe.

Curtis C. Bouterse wrote in his masters thesis, **World Music Techniques as Analogues for Early Music Performance in Theory and Practice:**

If, as I believe, the very essence of the shawm is that it is a loud, outdoor, festive instrument, played with a continuous sound and characteristic finger articulation, then no early music group today is playing one of the most ubiquitous instruments of the Middle Ages.

One of the most prestigious instruments of the Middle Ages, and one whose importance was to rise during the Renaissance, was the lute.

We have long lists of different types of characteristic Arabic lute ornaments, though in typical fashion often conflicting with other lists. (Henry George Farmer, “The structure of the Arabian and Persian Lute in the Middle Ages,” Journal of the Royal Asiatic Society, January 1939, pp. 43-45 Many of the ornaments are derived from the idiom of the instrument as we would expect. A common example is playing a note a fourth or a fifth away from the main note, either alternating or simultaneously. Since the ‘ud’ is tuned in fourths, striking the adjacent string is an obvious action and one which comes naturally in performance. Combining these idiomatic lute ornaments produces a convincing soloistic result.

If we truly understand the nature of ornamentation, we shall realize it was not something which was “tacked on” to the “tune,” but an intrinsic part of the melody which, when performed by a traditional musician, was always ornamented, and was never heard otherwise.

**Curt Sachs, “The Lore of Non-Western Music,” in Three Aspects of Musicology: Three Essays by Arthur Mendel, Curt Sachs, Carroll C. Pratt (New York: Liberal Arts Press, 1957), p.26.**

The medieval melodies that we see on paper, the archaic quadrangular notes so neatly written on staff lines or in the spaces between, look innocently diatonic and European--just as do the native melodies that modern Orientals try to write down in Western notation. But were these medieval melodies actually sung as they sound when played on an equal-tempered piano? Hardly. Give them the many unwritable shades of Arabian intervals from note to note, now a little wider, now narrower than ours, try to give them the color, the intonation, the strange mannerisms of Oriental singing, and the whole illusion of Western style is gone.

#### **IV. The Medieval Repertory of Style and Technique.**

A. Drones — Stationary or movable. Compatible with the tonic. Find basic tonal center of a piece to pick as note. It should be compatible with the final note, in most cases.

B. Percussion — Percussion should never be an afterthought when performing Medieval music or Renaissance music either. Percussion requires skill and polish to be presented well and has a level of complexity requiring extensive study. Western trained percussionists may find the demands of Medieval percussion, as approached through Middle Eastern, Indian, and Mediterranean traditional music, to be beyond their skills. One cannot place someone on a percussion instrument to keep them busy when their main instrument is something else, unless they agree to invest large amounts of time to gaining the skills needed for the percussion, as they did to master their other instrument or instruments. One must get a teacher, these skills do not come easily and are not a byproduct of the innate rhythmic structure of the melody. Percussion is particularly important for dance music, but none the less important in all aspects of medieval music performance. One feature common to all traditional music the rhythmic complexity generating the tension and resolution necessary to carry the piece beyond the basic rendering of the melody. Drums should never be heavy handed — they should add interest never lacking in Variety. (From notes given by Dr. Lewis Peterman San Diego State University).

C. Preludes — Evidence supports preludes in both vocal and instrumental, medieval music. Usually not in strict measure -- serves to check tuning for string-layers, sets modal pattern, and tonal center, and lets the audience know that the musical piece is about to begin. Formalized in the Baroque Period. Improvised in the modal centers and the scale of the work to follow. It should be a dramatic show of technique. In a free-form prelude, the performers must agree to move from the lower notes to the upper notes of the scale and then back again to the lower notes, producing a wave motion within the scale. Stay in the mode. (From notes given by Dr. Lewis Peterman SDSU).

D. Doubling — Simultaneous playing of the melody either in octaves, fifths, fourths, or in unison. Survives in folk music, albeit no one plays the music exactly as written. A style of heterophony. Allows for different, even clashing, variations. Doubling in fifths and fourths is well documented for music of the Middle Ages.

E. Alternating — All performers need not play all the time. Change combinations of instruments from verse to verse. Continue playing the piece while changing the arrangement over and

over accenting those changes with Drones, Percussion, Preludes (interludes & postludes), and Doubling.

F. Other heterophonic and polyphonic rules: The first and third beats in a measure are the notes of importance — therefore, these notes should be consonant. Thirds, in the Middle Ages are not consonant – fourths, fifths, unison, and octaves are. Keep in mind that the tenor line is the melody and the only line to consider consonance with. If a discord arises with some other part, it is of no consequence — only the relationship of individual lines to the tenor line is of consequence. While playing heterophonic music one must decide who is to carry the melody and stay consonant with that persons performance, or stay consonant to the skeletal notation.

### **Putting it all together**

Anyone attempting to approach this music must first **listen**. Listening to the music of those cultures that overlap the Middle Ages in **style and occasion** is foremost on the agenda toward acquiring the skills necessary for production. A baby does not speak until he has listened and absorbed the language. The first attempts at speech are not recognizable by those who are the baby's teachers. Slowly through a process of listening and emulation, the child learns a word, then two, and eventually a sentence. Musical training is no different than the above process. No matter how skilled a musician you are in Western music, unless you have studied non-Western Traditional musics, you are not prepared to play Medieval music.

### S. Suzuki Nurtured by Love

“Talent develops talent and that the planted seed of ability grows with ever increasing speed.”

Development of vocal skills that emulate the turns and eccentricities of bagpipes as found in Bulgarian vocal music takes time, effort and dedication. This singing is **not** nasal. A careful study of the technique will prove it to be created from tension in the throat, still produced with full diaphragm power. The Western ears indiscriminately listens and quickly arrives at this technique being produced nasally. As I said, a close study of the technique will prove this conception to be wrong. Playing flutes and recorders with multiple tones or extended tones through contentious playing, articulating, not through tonguing, but, through fingering as a bagpipe is played is not easily perfected, and certainly not a all unless one knows what the goal is. Learning breathe control and continuous or circular breathing or flutes, recorders, and shawms will certainly challenge you. String players will find a shift from chordal playing to monophonic virtuoso forms, particularly on the lute (al oud).

**Listening for style, then reproducing that style is the musician's goal.**

## Appendix A

### *Slavonic alphabet (Glagolitic and Cyrillic)*

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#### *The epitaph on Tzar Samuel's tombstone:*

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*In their old motherland the Slavs did not have their alphabet and, as Crnorizec Hrabar says in his work "O pismeneh" (About the Letters), for a long time "with dashes and notches they were reading and telling fortunes". They had a sort of a tally board. When they came to the Balkans and were Christened, they wrote their Slavonic words with Roman and Greek letters, without any rules. However, those letters did not allow for the accurate spelling of many Slavonic words. The Greek alphabet had no letters for numerous Slavonic phonemes. "Then Saint Constantine the Philosopher named Cyril, a righteous and veracious man, created them 38 letters, one according to the Greek letters, and the other by Slavonic language."*

*This is how it happened: in 862 the duke of Velika Morava, Rastislav, trying to protect his duchy from the German political and cultural enslavement, sent a letter to the Byzantine Emperor Michailo III, offering him military alliance. At the same time, he requested for some scholars to be sent to him, who would disseminate education and culture in Slavonic language in Moldavia.*

*The Byzantine Emperor Michailo appreciated the proposal, since he foreseen the benefits of a country from the western sphere of influence on its own initiative to become subjugated to the Byzantine domination. Therefore, he summoned two scholarly brothers, Cyril and Methodius, and entrusted them a mission in Velika Moravia. The mission included the translation of the Christian books for religious service from Greek into Slavonic language, in an alphabet yet to be compiled. After that, and thus prepared, they were supposed to convert the Slavs from Moravia into Christianity.*

*Before long, Cyril made up a 38 letters alphabet - the Glagolitic. With it he and his brother Methodius translated the first church books from Greek into Slavonic, and in spring 863 A.D. set out to Velika Moravia.*

*It was found out that Cyril created the Glagolitic alphabet by using the Greek minuscule (cursive) alphabet, already in use in the VIII - IX centuries. He borrowed the letters that existed in the Greek alphabet, and for the non-existing ones, he invented new symbols.*

*Nevertheless, the Slavs used two alphabets and at approximately same time - Glagolitic and Cyrillic. Since the earliest records written in the Slavonic alphabet do not date from the time when Ss. Cyril and Methodius were alive and writing, but as late as the X and XI*

*centuries, the scientists long argued which alphabet was created by Cyril - the Glagolitic or the Cyrillic that bears his name.*

*Now that issue has been cleared out - the Glagolitic is the alphabet created by Cyril. It is older than the Cyrillic. This is proved by the following facts:*

*1. The earliest Slavonic written records, the mid- X century Kiev Missal, was written in the Glagolitic and contains Moravisms (Czech language features), which suggests that it was written in Moravia, certainly by Cyril and Methodius's disciples.*

*2. Majority of the older preserved Old Slavonic records were written in the Glagolitic and have more archaic language features than the ones in the Cyrillic. They do not have the merging of the semi-sounds - "ers", which is not the case with the Cyrillic records.*

*3. The Glagolitic was in use in Moravia, in the Croatian territories, whereas the Cyrillic in the Eastern Bulgaria, which is obvious from the origin of the records.*

*4. On the palimpsests (parchments with traces of both alphabets), below there are visible traces of incompletely erased Glagolitic letters, and above are the overwritten Cyrillic letters.*

*It is believed that the Cyrillic was created by Clement (some attach it to either Methodius, Bishop Constantine or Crnorizec Hrabar) who named it Cyrillic in honour of his teacher. This alphabet was compiled by the example of the Greek constitutional (initial) alphabet and emerged in Eastern Bulgaria about fifty years after the Glagolitic.*

*Shortly after the Cyrillic pushed the Glagolitic out of use. It spreaded not only to the Balkans, but also to Russia. During Peter the Great it suffered certain changes and through the Russian church books spreaded among the Balkan Slavs. With certain amendments and alterations, the Cyrillic is still used today.*

*([http://hamurabi.soros.org.mk/konkurs/076/angver/slovensko\\_pismo.htm](http://hamurabi.soros.org.mk/konkurs/076/angver/slovensko_pismo.htm) )*

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