

Edward Leon Kottick—*The Music of the Chansonnier  
Cordiforme, Paris, Bibliothèque Nationale Rothschild 2973*

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Among the great song manuscripts of the 15th century, the small but elegant, heart-shaped Chansonnier Cordiforme is a particularly appealing mirror of contemporary cultural tastes. As though to preserve for musical posterity some of the best-loved songs of the time, its repertoire of 44 pieces includes delightful favorites such as *O rosa bella*, *J'ay pris amours*, *Mon seul plaisir*, *De tous biens plaine*, and *Tout a par moy*, the melodies of which were repeatedly paraphrased and all of which were set with *contrafactum* texts at least once. The collection spans the periods of Dufay and Ockeghem, and includes a fair sprinkling of works by contemporary English composers active on the Continent. Of singular interest are the fourteen Italian songs. Sixteen works appear to be *unica*.

Edward Kottick's dissertation, organized into three main divisions, presents historical and descriptive studies of the manuscript (Vol. I, Chapters I through III), detailed analyses of the music (Vol. I, Chapters IV through VIII), and modern transcriptions of the songs with critical commentary (Vol. II).<sup>1</sup> His primary purpose, as stated in the Introduction, is the stylistic analysis of the music.

In Chapter I, we are led along the bibliographical trails explored by Kottick during his search for facts relating to the manuscript and the identity of its first owner, Jean de Montchenu. Fixing the compilation of the Chansonnier at between 1460 and 1476,<sup>2</sup> Kottick offers socio-historical reasons why it may have originated in Savoy. A lengthy biography narrates some of Montchenu's Machiavellian exploits; that the gentleman was a scoundrel of the first order is made clear, but that a knowledge of him "helps to establish a picture of the society for which Dufay, Busnois, Binchois, Ockeghem, and Morton were writing their chansons" (p. 13) is questionable.

The sections of Chapters II and III dealing with the physical and notational characteristics of the Chansonnier and the nature of its illuminations are generally thorough and informative. Cursory, however, is the section in Chapter II devoted to the repertoire and its composers. Kottick divides the compositions into those in Italian style and those in Franco-Burgundian style, the latter including some songs with Italian texts. The former pieces are those syllabically set, with short phrases, repeated notes, and clearly-marked

cadences; the Franco-Burgundian songs are described as having "longer phrases with concealed cadences, more frequent use of imitation, and a melismatic style" (p. 33). A stylistic distinction is also made between the earlier and later generations of the Franco-Burgundian school; triple meter, a more frequent use of hemiola, and a tendency toward smaller rhythmic values mark the earlier songs, while the later works tend to have duple and triple meter with about equal frequency, more straightforward rhythm, and larger note values (p. 36). Although Kottick's main objective is the analysis of the repertoire as a whole, it is regrettable that he does not provide some sort of historico-analytical commentary on each individual piece. The few general observations that he does make are limited to such rudimentary remarks as "*Chiara fontana* is a duet in which the voices are almost equal in importance" (p. 40); "*Ma bouche plaint* . . . like the first half of Ockeghem's *Ma bouche rit*, ends in a phrygian cadence" (p. 40); and "*De tous biens plaine* . . . was a famous and often paraphrased chanson" (p. 39). Kottick might have reported, for example, that fully one-fourth of the pieces in the Cordiforme repertoire were provided with *contrafactum* texts in late 15th- and early 16th-century collections of lauda poems by Feo Belcari and others,<sup>3</sup> thus attesting to the diffusion not only of the more famous French songs, but likewise of some of the lesser-known Italian ones (lesser-known, that is, to modern researchers). *Lauda* texts, with the directions *cantasi come*, are found for the following Cordiforme Italian songs: *Hora cridar oyme* (Belcari LX); *O pelegrina luce* (Belcari LXXXIX); *Morte, merce, gentile aquela* (Belcari XLV and CCV); *O rosa bella* (Belcari CLXVI); *Ben lo sa Dio* (Belcari LIV and XXXIX); and *Gentil madona* (Belcari LXIV and CXLV). The French songs sung as *laude* include *Tout a par moy*, *J'ay pris amours*, *Le serviteur hault guerdonné*, *De tous biens plaine*, and *Mon seul plaisir*.

In his all-too-brief discussion of pieces in Cordiforme that parody or paraphrase other songs, Kottick fails to note obvious similarities between the melodies of *Chiara fontana* (No. 5) and *J'ay pris amours* (No. 18), particularly their identical openings. In his edition of the *unica*, Kottick draws a similarity between *Chiara fontana* and Ockeghem's *Ma bouche rit* (No. 32) "with its characteristic descending fifth" (p. XII), but the argument is unconvincing.

Style characteristics of the individual composers are reported in a somewhat desultory fashion. Biographical data are meager or not forthcoming; the reader is referred to the Bibliography for references which, for the most part, turn out to be articles in MGG. Bypassed altogether is the question whether or not the names Barbingant and Barbireau represent the same man, the latter name not appearing in the body of the dissertation at all. (Nor does the Bibliography cite studies on Barbingant-Barbireau, such as Du Saar's 1946 investigation of Barbireau's compositions, which includes a chapter on No. 25, *L'omme bany de sa plaisance*, and C. W. Fox's important "Barbireau and Barbingant: A Review" in *JAMS* [1960] 13:79-101.) The study lacks a composer index.

Composer attribution is less precise than one might wish. While, for ex-

ample, Kottick mentions that *Cent mille escus* (No. 23) "is attributed to Busnois in one source, but to Caron in two others" (see also Appendix to this review), he fails to point out conflicting or uncertain attributions for *Tout a par moy* (attributed to Frye in Mellon and Wash. 252 but to Binchois in Nivelles de la Chaussée); *O rosa bella* (bearing Dunstable's name in Rome 1411, but Bedyngham's in Porto 714); and *Je ne veis oncques la pareille* (bearing Binchois's name in Nivelles de la Chaussée and Dufay's in one of the two places where it is copied into Montecassino, but coming down anonymously in the other sources). Kottick names Dufay as the composer of No. 27, *Le serviteur hault guerdonné* (he does so also in his recent articles), in keeping with most prior opinion. But Heinrich Bessler, who had questioned Dufay's authorship on stylistic grounds,<sup>4</sup> has recently pointed out that, by virtue of evidence in the manuscript Porto 714, the composer of this chanson is most likely Robert Morton.<sup>5</sup>

In the section on poetry (Chapter III), Kottick identifies the text of one song: *O rosa bella*, the poem of which is by Leonardo Giustiniani. As a matter of fact, other songs in Cordiforme are likewise set to poems attributed to Giustiniani in contemporary literary sources or in modern literary writings: No. 9, *Perla mya cara* (not *Per la mya cara*, as transcribed), and Nos. 6 and 13, which are two different settings of *O pelegrina, o luce*.<sup>6</sup>

In the second, larger division of the dissertation, Kottick treats the music of the Chansonnier as a statistical unit, of which the elements of modality, melody, rhythm, polyphony, etc., are separately scrutinized. For classification purposes, the repertoire falls into four categories: the Italian-style songs, the Franco-Burgundian songs, songs of the earlier generation, and songs of the later generation. The latter two categories take as a starting point works whose composers are known (a confusing error in the footnote on p. 86 labels the later songs as being those of the earlier generation). Among the later pieces are the two anonymous songs, *Morte, mercé* (No. 10) and *Amor con l'arco tesso* (No. 12), both of which paraphrase Juan Cornago's *Morte, mercé* (which survives in Montecassino and in Escorial IV, a. 24). Why, we wonder, does Kottick omit from this category *Ma bouche plaint* which, as he points out, is fashioned upon Ockeghem's *Ma bouche rit*? Moreover, if a song like *Le serviteur hault guerdonné*, now believed to be by Morton, a later composer than Dufay, is transferred to the category of the later generation, Kottick's findings would be subject to revision.

In the process of analysis by classification, the individual songs unfortunately lose their identity, and their interior characteristics often become engulfed in a sea of figures and percentages. In the chapter on modal practices, for example, Kottick examines beginning signatures and the modes of central and final cadences. His findings show that the Dorian scale pattern occurs at the final cadence in 19 of the 44 songs and that the "tonic-tonic and dominant-tonic relationship occurs between central and final cadences almost two-thirds of the time" (p. 70). Regrettably, these statistics are not broken down for the four categories of songs set up by Kottick; it remains for

the reader to investigate, for example, whether the Dorian scale pattern is more prevalent in the Italian-style or the Franco-Burgundian songs, or if the supertonic-tonic relationship (found seven times) is more characteristic of the earlier or later songs.

More interesting is Kottick's discussion, in the same chapter, of the relationship between modality and the use of flats. After briefly summarizing the investigations of Apel, Lowinsky, and Hoppin on the question of partial signatures, Kottick presents statistics showing the frequency and the kind of flat signatures for 27 pieces, as found in *Cordiforme* and 29 other sources. He points out (p. 76) that, when a song occurs in different manuscripts with varying signatures, one of two things can happen to its modal structure: either the internal flats (that is, flats occurring in the course of the music) and/or the requirements of *musica ficta* can produce a reading in accordance with a source having a fuller signature, or the modal structure of the piece can change from a transposed to a non-transposed mode (or from a mode transposed by two flats to one transposed by one flat). Kottick discusses *Gentil madona* (No. 4) to illustrate the first possibility and *Le serviteur* (No. 27) to show the second. He concludes that the modal system of the time was not rigid and that a "change of modal scalic pattern may occur in a song as it appears in one or several MSS" by reason of varying signatures and internal accidentals, application of *musica ficta*, etc. (p. 83).<sup>7</sup>

In his Introduction, Kottick states (p. 4) that the "melodies, derived from such diverse sources as folksong, dance music, and plainchant, show subtle interior motivic relationships." But the melodic derivations are left for the reader to find. In the chapter on melody (V), Kottick studies, among other aspects of this element, the frequency of occurrence of five types of melodic curves, the pitch climax notes at the phrase and song levels, the melodic range of phrases, and the over-all range of the individual voices. His findings show that songs in the Italian style have undulating and descending phrase contours, while the Franco-Burgundian songs are predominantly undulating; pitch climaxes in the Italian songs occur within the first half of the phrase and toward the middle of the phrase in the Franco-Burgundian songs. This interesting information would be more meaningful to the reader if Kottick had provided specific musical examples from each song category.

The section on rhythm (Chapter V) and the chapter concerned with polyphonic aspects of the music (VI) similarly supply detailed statistics as well as examples of patterns and formulae. The discussion in Chapter VI relating to cadence structures and types of dissonance found in the songs make worthwhile reading. Disappointing, however, are the comments on the vertical aspects which, within four pages, reiterate the single idea that songs of the later generation and those in the Italian style tend to use fewer perfect consonances than those of the earlier generation (see pp. 111, 112, 114).

Although Kottick divides melodies functionally into vocal style (on the basis of the *superius*) and filler style (mostly on the basis of the *contratenor*), he does not, in his analytical discussions, probe into the changing role of the

contratenor. We have historical accounts of the performance a 2 of both *Je ne veis oncques la pareille* (No. 43) and *Tout a par moy* (No. 31);<sup>8</sup> we find, in this very manuscript, a substitute contratenor for *Comme femme desconfortée* (No. 30). The contratenors of these earlier songs may well function as harmonic fillers, the superius and tenor voices forming an autonomous duet. In songs like *Vostre bruit* (No. 22), where the upper voices enter imitatively over a supporting lower part, the contratenor in the main retains its subordinate position. On the other hand, if we look at *Cent mille escus* (No. 23), the first half of *O pelegrina* (No. 13), and the first part of *Est-il mercy de quoy* (No. 29), we find that the contratenor rather consistently joins the upper two parts in presenting the phrases in imitation, an indication of the increased melodic, rather than merely filler, function of this voice in the later songs and a gentle hint of the technique of pervading imitation that soon was to be widely applied. Indeed, a conclusion, such as we read at p. 120, that "there appears to be little distinction in either the class, nature, or frequency of imitation between the songs of the earlier and later generations" is a questionable generalization and could lead the reader to make one or more of his own.

The isometric, Italian-style pieces, like *Perla mya cara* (No. 9), probably are examples of the 15th-century *giustiniana*, or *viniziana*, a song type often mentioned in contemporary sources and traditionally associated with Leonardo Giustiniani and other poets who improvised melismatic ornamentation to simple discants during actual performance. This aspect of the Italian repertoire receives no mention; furthermore, the Bibliography lists too few writings on any aspect of Italian *quattrocento* music, such as Rubsamen's article on the *giustiniana* previously cited.

A short commentary relating the Chansonier Cordiforme to its concordant sources might help future investigators to trace the repertoire in general and the Italian songs and those ascribed to the English composers in particular.

Turning to Volume II, where Kottick presents a modern edition of the music, the following comments may be noted.

The critical apparatus has several serious shortcomings. An examination of the concordance lists has revealed, first of all, a number of citation errors and omissions, rendering suspect their use for scholarly reference. Secondly, the method of reporting concordances for songs that come down in several versions is confusing and misleading. Here, Kottick could have limited his concordances to substantially identical pieces (but including those with added *si placet* parts) and could have referred the reader to modern sources where citations for related works are available. What he does do, however, is toss into his concordance lists a random number of citations for different but related songs without clearly explaining their relationship to the Cordiforme settings or to each other. In some instances Kottick gives incomplete citations for such related pieces and reports folio numbers for the voice or voices based upon the version that occurs in Cordiforme, but not for the other parts. To add to the confusion, concordances purporting to be identical with Cordi-

forme sometimes turn out to have unrelated contratenors. Of the nine concordances for *Comme femme desconfortée* (No. 30), for example, none is identical with Cordiforme; yet Kottick's list indicates that only one of the nine citations differs in any way from the version in this manuscript. The concordances given for *J'ay pris amours* (No. 18) include citations for several versions of the song; Kottick's list does not make this distinction clear. Appended to this review is a partial list of corrections, additions, and remarks applicable to Kottick's concordance citations.<sup>9</sup>

Except for the song *Gentil madona*, Kottick fails to report different or *contractum* text incipits, a surprising omission, since he goes to some length to give minor spelling changes in his lists of variant text readings. This is particularly regrettable when French songs come down with Italian texts (see Nos. 18, 23, and 27 of the List of Corrections). As stated earlier, *contracta* intended to serve as *laude* are nowhere cited.

Aside from differences in signatures and flats occurring in the course of the music, Kottick supplies few variant musical readings. Not reported, for example, is the fact that at least nine sources for *De tous biens plaine* show variant readings for the first few notes of the contratenor, which omit the octave leap in that voice found in the Cordiforme version. A spot check of the first few notes of *Je ne veis oncques la pareille* in Cordiforme and four other sources has revealed the following musical variants:

*Superius*: In all sources except Cordiforme, the B<sup>b</sup> breve (meas. 2 in the edition) appears as a dotted semibreve, minim (B<sup>b</sup>, A).

*Contratenor*: The opening note in Cordiforme, a dotted breve, appears in the other sources as breve and semibreve (the latter being followed in three of these sources by a dot of imperfection).

Among the sources consulted by the reviewer was Nivelles de la Chaussée, not included among Kottick's concordances for this piece.

A casual comparison of the modern edition with the manuscript has shown that the musical transcriptions are generally accurate and clearly notated. Kottick provides text for the superius part only since, he asserts, it is "almost always the only voice with full text" (Vol. II, p. 4); earlier, he states that "only the superius is supplied with a full text" (Vol. I, p. 33). In the Chansonier itself, however, in the group consisting of Nos. 25 through 44, nine songs, besides having full text under the superius, have it also under the tenor, three have it also under the contratenor part, and most of the others have at least a substantial quantity of text under both lower voices. The two-part song, *Chiara fontana* (No. 5), has text under both voices. Such scribal preoccupation with text placement for so many songs in this carefully prepared manuscript once again conjures up that phantom question which haunts editors of manuscripts of this period: How many voices should be provided with text?

A check of the text of *Ben lo sa Dio* (No. 2) revealed that the opening lines probably should be scanned:

Ben lo sa Dio se sum verginea pura  
 Che in ben fare spero  
 Che falsa infama non renove el vero,

rather than

Ben lo sa Dio se sum verginea  
 Pura che en ben fare spero, etc.

This reading would improve the text underlay, so that the word *che* of the second line could be set under the F (first note of meas. 8 in the edition) and the cluster of syllables under the small-note values in meas. 9 would be eliminated. The line of text, *ben quel pensare dolore me sia*, appears on folio 1<sup>v</sup> in the manuscript and belongs in place of the words *a tollere grande suspecto del mal pensare*, which erroneously appear as the third line of the B section in the edition (meas. 15–19).

On the whole, the dissertation contains much worthwhile information about the manuscript and about aspects of style in 15th-century song composition. Furthermore, it makes available in modern notation a number of songs heretofore unpublished. But the historical and stylistic significance of the repertoire of the Chansonnier Cordiforme still awaits elucidation.

#### APPENDIX<sup>10</sup>

<i>Piece No. and Name</i>	<i>Kottick Citation</i>	<i>Corrections, Additions, Remarks</i>
4 <i>Gentil madona</i>	MC 871, 114 <sup>v</sup>	Text incipit in MC N871 <sup>11</sup> : <i>Fortune las.</i>
7 <i>O rosa bella</i>	Dij 517, 93 <sup>v</sup> –95 MC 871N, 102 (C only) Par 4379, 30 <sup>v</sup> (S only) Sev 5.1.43, 50 (T and C only)	C different; T octave higher. S and T lacking. These two sources should be cited together, since the former and the relevant portion of the latter are scattered parts of a single MS.
18 <i>J'ay pris amours</i>	(The reviewer has rearranged the order of Kottick's citations to show which of several versions they represent)	
<i>Version I: Identical with Cordiforme</i>		
	Dij 517 Bol Q16, 122 <sup>v</sup> –123 Flo 27, 41 <sup>v</sup>	S lacking.  Text: <i>Canti zoiosi e dolce melodia  Tutti cantiamo al umile maria.</i>
	Par 15123, 21 <sup>v</sup> –22 Per 431, 83 (Not cited) (Not cited) ME: Trois Chans, 3 Wolf Obr, 94	Wolf, 38 <sup>v</sup> –39. Nivelle, 71 <sup>v</sup> –72.
<i>Version II:</i>		
	Par 4379, 27 <sup>v</sup> –28 Wash 252, 31 <sup>v</sup> –32 Intarsia: Wooden inlay . . .	C different from Version I. C like Par 4379. C like above 2 citations. Plate in Ligi, <i>Note d'archivio</i> II (1925), Pl. VII

<i>Piece No. and Name</i>	<i>Kottick Citation</i>	<i>Corrections, Additions, Remarks</i>
<i>Version II: contd</i>	ME: Rie-SIMG, 139	Gives 4 versions, one of which is Version II.
	(Not cited)	ME: DTO, Bd. 28, 29, p. 185.
	(Not cited)	Wolf Obr, p. 92.
<i>Other Versions:</i>		
	Lon 31922, 41 <sup>v</sup> -42. (variant C)	C different from Versions I and II.
	Paris 504, I, 17	S only. Unable to identify version because T and C lacking.
	Flo XIX, 59, 189 <sup>v</sup> (S & T only)	Should read 189 <sup>v</sup> -190. A third voice, on fol. 190, has the directions: "Canon: J. pre sequare" indicating a 4-part piece. The name "Johannes Martini" is at the top of fol. 190.
	Tr 1947-4, 7-8 (variant C, no text) (Not cited)	C different from above versions.  ME of Tr 1947-4 in <i>RMI</i> , XLVIII, p. 20.
(Numerous other versions <i>a 2</i> , <i>a 3</i> , and <i>a 4</i> borrow one or more voices of the Cordiforme setting. See Hew Odh, 139-141. See also G. Reese, "Musical Compositions in Renaissance Intarsia," in <i>Medieval and Renaissance Studies, Proceedings of the Southeastern Inst. of Medieval and Renaissance Studies, Summer, 1966</i> (Durham: 1968), pp. 76-80, for a recent study of this chanson that includes a modern edition of Version II and a plate of the intarsia.)		
23 <i>Cent mille escus</i>	Par 15123, 10 <sup>v</sup> -11	Name of composer partly cut off. C changes after first 3 notes.
	Per 431, 58	C begins the same but then changes; different from Par 15123 version.
	(Not cited)	Text incipit: <i>Cento milia scuti</i> .
	ME: Ambros II, 554	Bol Q16, 145 <sup>v</sup> -146; text incipit: <i>Cento milia escute</i> . Has Dufay attribution. (Par 15123, followed in this ME, was trimmed in binding and the top of the attribution cut off. The remaining fragment was read as "Dufay" by Fétis, but, as Plamenac claims in <i>MQ</i> (1951) 27:111, the name was probably "Busnoys" in the unmaimed original.)
24 <i>Le souvenir</i>	Per 431, 88 Cop 291, <sup>8</sup> 88 (S & T only) *Jardin, 62 (initial verse only)	<i>A 4</i> ; fourth voice added under C. S lacking. Should read p. 68.
27 <i>Le serviteur</i>	Par 15123, 92 <sup>v</sup> -93 Flo XIX, 59, 278 <sup>v</sup>  (Not cited)	Text: <i>Io sol tuo servitor dona gentile</i> . Should read 278 <sup>v</sup> -279. This is a 3-part version attributed to Heinrich Isaac; uses S of Cordiforme. ME of Flo XIX, 59 in DTO, Bd. 28, p. 31.

<i>Piece No. and Name</i>	<i>Kottick Citation</i> (Not cited)	<i>Corrections, Additions, Remarks</i>
	EP: Odh 37 <sup>v</sup> -38 (a, 4, variant C)	The very next opening of Flo XIX, 59 (279 <sup>v</sup> -280) contains an anon. 4-part version using S of Cordiforme. A different piece, attributed to Busnois in the Bologna Odh; uses S and T of Cordiforme version. Gives Odh 4-part version.
28 <i>Fortune</i>	ME: Hewitt, 294 (variant C) Trois Chans, no. 3 (Not cited)	This piece is <i>not</i> in Trois Chans. Per 431, 94 <sup>v</sup> -95 (old 104); text incipit: <i>Fortuna vincenecta</i> . Music missing in C for meas. 9 through 16 in Kottick mod. edition. A added. A added, different from Q16.
30 <i>Comme femme</i>	Bol Q16, 116 <sup>v</sup> -117 (a 4) Bol Q18, 37 <sup>v</sup> -38 (a 4) NH Mel, 62-63, Binchoys Dij 517, 41 <sup>v</sup> -42 (variant C) Esc IV.a.24, 131 <sup>v</sup> -132 Flo XIX, 176, 123 <sup>v</sup> -124 Mun 328-331, 121 Par 1597, 29 <sup>v</sup>  Par 4379, 13 <sup>v</sup> -14 Rome XIII, 27, 88 <sup>v</sup> -89 Wolf 287, 31 <sup>v</sup> -32 (Not cited) ME: Rehm, 53  Trois Chans, 9	Different C. Same C as NH Mel. Same C as NH Mel. Same C as NH Mel. An anon. 4-part version using T of Cordiforme. Should read 29 <sup>v</sup> -30. A 3-part version attributed to Agricola in Flo Basevi 2439 and elsewhere, using T of Cordiforme version. Same C as NH Mel. Same C as NH Mel. Same C as NH Mel. Wash 252, 17 <sup>v</sup> -18 (T and C only, S lacking). Same C as NH Mel. Same C as NH Mel. and other sources listed above. Should read p. 70. Same C as NH Mel and other sources listed above.
31 <i>Tout a par moy</i>	(Not cited)	ME: Kenney, Frye 00, No. 1.
32 <i>Ma bouche rit</i>	(Not cited)	Dij 9 <sup>v</sup> -11 (v-vi).
33 <i>Mon seul plaisir</i>	(Not cited) Mun 351a, 22 <sup>v</sup> -23  *EP: Jardin, 62	Cop 1848, 431. Text incipit: <i>Mansieul</i> . Facs., after Mun 351a, in ApelN, p. 137. Not the text set in Cordiforme but a quodlibit text beginning with the words, "Mon seul plaisir." It is found in an unrelated musical monophonic setting in Par 12744, and appears in a setting by Nino LePetit in Flo Basevi 2439 and elsewhere.
39 <i>Terriblement</i>	ME: DTO, XVII, 112	Should read Bd. 22, p. 112.

<i>Piece No. and Name</i>	<i>Kottick Citation</i>	<i>Corrections, Additions, Remarks</i>
43 <i>Je ne veis oncques</i>	MC 871, 29 <sup>v</sup> (Not cited)	Has attribution to Dufay. MC N871, p. 377 (fol. 150); it is also at fol. 29 <sup>v</sup> in this MS as cited by Kottick.
	(Not cited)	Nivelle, 51 <sup>v</sup> -52. Has attribution to Binchois.
	Wash 252, 45 <sup>v</sup> -46	Should read 43 <sup>v</sup> -44.
	Paris 1597, 41	Should read 40 <sup>v</sup> -41.
	*(Not cited)	*Lansdowne, 246.
	*(Not cited)	*ME: Wallis, CCXII.

## NOTES

<sup>1</sup> Since 1962, Kottick has published a summary of the contents of Vol. I in *Journal of the American Musicological Society* (1967) 20:10-27 and an edition of the *unica* (American Institute of Musicology, 1967). His recent article, "Flats, Modality, and Musica Ficta in Some Early Renaissance Chansons," *Journal of Music Theory* (1968) 12:2, deals with some of the material investigated in Chapters IV and VIII of the dissertation (see footnote 7 of this review).

<sup>2</sup> Page 11, but on p. 12 he suggests 1468-1476; in his edition of the *unica*, he proposes 1470-1477.

<sup>3</sup> See *Laude spirituali di Feo Belcari . . . e di altri nelle quattro più antiche raccolte . . .* (Florence, 1863).

<sup>4</sup> Guillelmi Dufay, *Opera Omnia*, VI: *Cantiones*, 1964, pp. IV and XIV.

<sup>5</sup> "Falsche Autornamen in den Handschriften Strassburg und Montecassino," *Acta Musicologica* XL (1968), 203.

Some of the conflicting attributions mentioned above are, in fact, shown in Kottick's list of concordances, but that information is not made use of in the body of the dissertation.

<sup>6</sup> W. Rubsamen, in "The Justiniane or Viniziane of the 15th Century," *Acta Musicologica* (1957) 29:177, reports that *Perla mya cara* appears with Giustiniani's name in the manuscript 1091 (dated 1460) of the Riccardiana in Florence; A. D'Ancona, in *Poesia popolare italiana*, 1906, p. 488, lists *O pelegrina* as a strambotto by Giustiniani.

<sup>7</sup> Kottick's article in *Journal of Music Theory*, cited earlier, essentially covers this material and includes ten guidelines, or principles, for the application of *musica ficta*. These guidelines, which, he states, are derived mostly from the evidence of internal accidentals in Cordiforme, are discussed in the dissertation in Chapter VIII, pp. 175-78. The melodic principles enumerated by Kottick are very satisfactory; the harmonic ones do not take into consideration the rule expounded by Ugolino d'Orvieto and other theorists of the time that a third expanding stepwise to a fifth, or a sixth to an octave, should be major and that a third contracting stepwise to a unison should be minor.

<sup>8</sup> G. Reese, *Music in the Renaissance*, 1954, p. 58, and S. Kenney, *Walter Frye and the Contenance Angloise*, 1965, p. 153, respectively.

<sup>9</sup> The reader might keep these emendations at hand when consulting Kottick's Inventory printed in *JAMS* XX, which contains material almost identical with that given in the dissertation.

<sup>10</sup> Abbreviations and symbols used by Kottick include: EP (early printed works), ME (modern editions), and \* (text only). Modern editions appearing since the dissertation date have generally not been included by the reviewer.

<sup>11</sup> Kottick lists Montecassino as two separate manuscripts (MC 871 and MC 871N) and cites concordances with either one or the other *siglum*. In the column of corrections, the reviewer cites this source as MC N871. See Isabel Pope's recent study of this manuscript in *Anuario Musical* (1964) 19:123-53.