

MISCELLANEA

*Medieval Music in Practice*

Edited by  
Judith A. Peraino

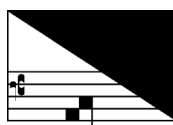
AMERICAN INSTITUTE OF MUSICOLOGY  
Paul L. Ranzini, Director

Miscellanea 8

# *Medieval Music in Practice*

STUDIES IN HONOR OF RICHARD CROCKER

Edited by  
Judith A. Peraino



AMERICAN INSTITUTE OF MUSICOLOGY  
Middleton, Wisconsin

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# 1

## Introduction: Richard Crocker and the Practice of Musicology

Judith A. Peraino

In 1977 Richard Crocker published a “Viewpoint” in the journal *19th-Century Music* in which he offered his Credo: “we understand many things about the history of music—specifically its development—better from the earlier periods.”<sup>1</sup> This modest four-page commentary at the end of the second issue of the journal actually presents a radical statement about the nature of music and musicology, for what we get “from the earlier periods” is kicked out of the comfortable nest of biography, personality, “self-expression,” and shared experience, and thrust into the dangerous yet compelling world of music pure and (not so) simple—what sounds we hear and how we hear them, no matter the historical era or the composer’s intention. Crocker writes: “It is, to be sure, common experience that (in nineteenth-century music) communication of the composer’s original feeling *seemed* to take place . . . Who is to say that the listener’s experience was the same as the composer’s? (For that matter, who is to say it was not?) The point is that the inner experience under discussion—the autistic experience—has by definition no shared or communicable status.”<sup>2</sup>

What at first might be construed as skepticism about the continuity of musical experience over time in fact leads to observations about the profoundly transhistorical structures retained in the music itself. Some twenty-three years later, in his book *An Introduction to Gregorian Chant*, Crocker takes the reader through all the ways in which ninth-century monophonic chant is both “near and far” from our present-day musical sensibilities:

If there is a problem with Gregorian chant being remote, it is not going to be solved by historical information about its origins, simply because there is not enough

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1. *19th-Century Music* 1 (1977): 182.

2. *Ibid.*, 184.

### 3

## Ekkehard's Use of Musical Detail in the *Casus sancti Galli*\*

Lori Kruckenberg

**F**or historians of music of the Middle Ages, Saint Gall provides one of the best jumping-off points for the study of early Western plainchant. Foremost among its musical treasures are its neumed artifacts—rich in quantity, quality, and diversity of book types.<sup>1</sup> Complementing the testimony of these music manuscripts are a handful of unique literary documents, likewise connected to Saint Gall, and filled with an array of details on medieval music and its practitioners. In *The Deeds of Charlemagne* (*Gesta Karoli Magni*), several passages provide modern readers glimpses into the musical past of the ninth century.<sup>2</sup> A short text on *litterae significativae*—the so-called *Epistola ad Lantpertum*—not only explicates a system of letters used to supplement neumatation, but

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\* Shorter versions of this essay were presented in 2011 at the Sewanee Medieval Colloquium at The University of the South (Sewanee, Tennessee), the 16th Meeting of Cantus Planus in Vienna, and at Prof. Susan Rankin's graduate seminar at the University of Cambridge. I wish to thank several readers and auditors for their helpful comments and suggestions: Alison Altstatt, Elaine Hild, Loren Kajikawa, Frank Lawrence, Jeremy Llewellyn, James V. Maiello, Daniel Nützel, Judith A. Peraino, Elizabeth Teviotdale, as well as David Ganz, Susan Rankin, and her graduate seminar. I am grateful to the Stiftsbibliothek, Saint Gall; the Erzbischöfliche Diözesan- und Dombibliothek, Cologne; the Badische Landesbibliothek, Karlsruhe; the Bayerische Staatsbibliothek, Munich; and the Bibliothèque municipale, Auxerre, for permission to reproduce the illustrations from their collections.

1 The surviving manuscripts are numerous, with some numbering among the oldest surviving notated examples. For a particularly recent and noteworthy manuscript study accompanying the two-volume facsimile, see *Stiftsbibliothek Sankt Gallen Codices 484 und 381*, ed. Arlt and Rankin. In addition, the abbey library of Saint Gall has made (and continues to make) a vast number of its chant books and other kinds of manuscripts available online at <<http://www.e-codices.unifr.ch/en/list/csg/Shelfmark/all>>.

2. Written around 884 by a monk, the *Gesta* is thought to be by Notker Balbulus: see Notker Balbulus, *Gesta Karoli Magni Imperatoris*, ed. Haefele; for a new English translation, see *Einhard and Notker the Stammerer*, trans. Ganz. Episodes mentioning music can be found in bk. I, chs. 1, 5, 7, 8, 10, 18–19, 22, 31, and 33; and in bk. II, chs. 7 and 21. For another recent translation, see *Charlemagne and Louis the Pious*, trans. Noble.

## 4

# Adémar de Chabannes and the Sequence at Saint-Martial in the Early Eleventh Century

James Grier

For over half a century now, all research on the sequence at the abbey of Saint-Martial in Limoges has taken as its starting point Richard Crocker's dissertation on the subject.<sup>1</sup> Moreover, this remarkable work also presents Crocker's detailed observations about the physical makeup of the volumes once in the monastic library at Saint-Martial that preserve the sequence repertory, and, together with the publications of Jacques Chailley and Heinrich Husmann, provides an essential point of entry to the study of these fascinating documents.<sup>2</sup> Among the many profound insights this study offers, Crocker states that Adémar de Chabannes, monk at the abbey of Saint-Cybard in Angoulême, historian, scribe, and musician in the early eleventh century, contributed to the production of Paris, Bibliothèque nationale de France, MS latin (hereafter BnF) 1121.<sup>3</sup>

I was fortunate enough to identify Adémar's music hand in the entire first layer of BnF 1121, including the sequentiary (the collection of untexted and partially texted sequences for the liturgical year), in which he also inscribed the text and rubrics.<sup>4</sup> Adémar also contributed the music of the first layer of BnF 909, originally a commission for the abbey of Saint-Martin in Limoges, as well as text, music, and rubrics of the second layer, in which he entered his newly created apostolic liturgy for Saint Martial, and which also includes a sequentiary.<sup>5</sup> Here, I shall investigate the processes of selec-

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1. Crocker, "The Repertoire of Proses at Saint Martial de Limoges"; usefully supplemented by "The Repertory of Proses at Saint Martial de Limoges in the 10th Century"; "Some Ninth-Century Sequences"; and *The Early Medieval Sequence*.

2. Chailley, "Les Anciens Tropaires et séquentiaires de l'école de Saint-Martial de Limoges"; id., *L'École musicale de Saint Martial de Limoges*; and Husmann, *Tropen- und Sequenzenhandschriften*.

3. Crocker, "The Repertoire of Proses," 1:190–91, 2:146.

4. Grier, "The Musical Autographs of Adémar de Chabannes," esp. 134–56.

5. Grier, "*Scriptio interrupta*: Adémar de Chabannes and the Production of Paris, Bibliothèque Nationale de France, MS latin 909."