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SINGING THE HICCUP – ON TEXTING THE HOCKET

As one of the more striking contrapuntal devices of late thirteenth- and fourteenth-century polyphony, the hocket has been studied at great length. Until recently, however, little attention has been paid to the question how this texture accommodates the verbal text with which it often appears: as it breaks up a musical phrase into small segments separated by rests, it often necessitates a breaking up of the words themselves. Already some contemporaries had condemned this as one of the principal defects of the hocket, and most modern editors (implicitly or explictly agreeing with these comments) have sidestepped the issue by moving the text as much as possible to non-hocketed sections of the music. This article attempts to take a positive view of the ways in which words were matched to notes in the hocket. It distinguishes between 'unbroken hockets' – where the words and the notes are devised and deployed in such a fashion that word breaks and rests coincide – and 'broken hockets'. In the latter, it is argued that the way in which words are split up is by design and not happenstance; taking the etymological meaning of 'hocket' = 'hiccup' as a point of departure, it is shown that the most logical way to bridge the rests is not between syllables, but in the middle of syllables. This solution is corroborated not only by etymology, but also by the underlay in the sources, by the compositions themselves (in which by virtue of this 'hiccup underlay' musical phrases and text phrase match seamlessly, as elsewhere in the repertory) and by some theoretical evidence as well.

This article has been a long time in the making, and previous versions of it were presented at various conferences and research seminars, going all the way back to the Medieval and Renaisance Music conference in Jena in 2003. I gratefully acknowledge the stimulating discussions I have had on this question with a number of colleagues, and the help I have received; special gratitude is owed to Margaret Bent, Christian Berger, Bonnie Blackburn, David Fallows, Leofranc Holford-Strevens, Franz Körndle, Anna Zayaruznaya and Hanna Vorholt.

The following abbreviations are used:

Bamberg	Bamberg, Staatliche Bibliothek, Lit. 115
Ccc 410	Cambridge, Corpus Christi College, MS 410
Chantilly	Chantilly, Musée Condé, MS 568
Ivrea	Ivrea, Cattedrale, Biblioteca Capitolare, MS 115
Modena A	Modena, Biblioteca Estense e Universitaria, MS α.M.5.24
Montpellier	Montpellier, Bibliothèque Inter-universitaire, Section Médécine H 196
PMFC 5	*Polyphonic Music of the Fourteenth Century*, vol. 5: *Motets of French Provenance*, ed. F. Ll. Harrison (Monaco, 1974)
Vg	Vogüé MS, private collection of James E. and Elizabeth J. Ferrell, on loan to Cambridge, Corpus Christi College

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As one of the more peculiar textures of late thirteenth- and fourteenth-century music, the hocket (*hoquet*, *hoquetus*) has attracted considerable scholarly attention in the past;[1] most of this attention, however, has been focused on its nature as a rhythmic or contrapuntal device and on its discussion by theorists. Until recently, there has been little discussion about the co-ordination of hockets with texts.[2] This article focuses on precisely this issue: How, if at all, did composers, scribes and singers coordinate verbal text with the fragmented musical 'line' that is the hocket?

Let us summarise briefly what defines a hocket.[3] As a device of composed polyphony,[4] it arose in the thirteenth century with the advent of a system of notation which made it possible for the first time to define the length and location of notes and rests – first in modally notated discant and then from the late thirteenth century onwards more precisely and on several rhythmic levels through mensural notation. Notes and rests of two or more voices are staggered in a 'mutual stop-and-go' pattern[5] – one voice filling the gaps where the other rests and vice versa. In its pure (but rare) form, the hocket is strictly complementary, with no overlap between voices; elsewhere, particularly in passages where more than two voices are involved, several voices may sound at the same time. The device can either appear on its own – most notably in the two principal

[1] See principally W. E. Dalglish, 'The Hocket in Medieval Polyphony', *Musical Quarterly*, 55 (1969), pp. 344–63; E. H. Sanders, 'The Medieval Hocket in Practice and Theory', *Musical Quarterly*, 60 (1974), pp. 246–56, repr. in *French and English Polyphony of the 13th and 14th Centuries: Style and Notation* (Aldershot, 1998).

[2] Exceptions are E. E. Leach, *Sung Birds: Music, Nature, and Poetry in the Later Middle Ages* (Ithaca and London, 2007); and, even more recently, A. A. Zayaruznaya, 'Form and Idea in the *Ars Nova* Motet' (Ph.D. diss., Harvard University, 2010), pp. 33–44 and *passim*. On issues regarding specific questions and repertories (on which more below), see also G. Reichert, 'Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts', *Archiv für Musikwissenschaft*, 13 (1956), pp. 197–216, and M. Bent, 'Words and Music in Machaut's Motet 9', *Early Music*, 31 (2003), pp. 363–88.

[3] See W. Frobenius, 'Hoquetus', *Handwörterbuch der musikalischen Terminologie* (Stuttgart, 1988).

[4] It has been argued that the technique as such originated in improvised (monophonic or polyphonic) singing and playing, and may thus have pre-dated the possibility to notate its exact rhythms; see W. E. Dalglish, 'The Origin of the Hocket', *Journal of the American Musicological Society*, 31 (1978), pp. 3–20. This theory receives support from the observation that hocketed singing is practised in a number of non-Western musical traditions which are likewise non-written; see M. Schneider, 'Der Hochetus', *Zeitschrift für Musikwissenschaft*, 11 (1928–9), pp. 390–6; J. H. Kwabena Nketia, 'The Hocket-Technique in African Music', *Journal of the International Folk Music Council*, 14 (1962), pp. 44–52; and R. Allgayer-Kaufmann, 'Die Hoquetus-Technik in der Musik Afrikas: Ineinandergreifende Spielpartien in Flöten- und Trompetenensembles', *Jahrbuch für musikalische Volks- und Völkerkunde*, 16 (1997), pp. 39–57.

[5] E. H. Sanders, 'Hocket', Grove Music Online, <http://www.oxfordmusiconline.com>, acc. 2 May 2011.

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late thirteenth-century motet sources Montpellier[6] and Bamberg[7] – or it can appear as a section of a longer piece. It has always been viewed as something out of the ordinary, from contemporaries such as Johannes de Grocheo – for whom the technique is only 'attractive to cholerics and young people on account of its mobility and velocity'[8] – to modern-day scholars such as William Dalglish, who describes it as 'a performance practice characterized by willfulness and ostentation'.[9]

That the hocket regularly appears with as well as without a text is evidenced by the musical sources and confirmed by theorists such as Walter of Evesham in his *De speculatione musice* ('But there is another kind of discant – with words or without words – in which while one sings the other is silent and vice versa, and it is therefore called "truncated song" because that accords with the matter; this is also called "hocket"')[10] or the 'Anonymous of St. Emmeram' in his *De musica mensurata* of 1279 ('You should know therefore that hocketing occurs either by cutting up the notes or without

[6] Edition as *The Montpellier Codex*, ed. H. Tischler (Recent Researches in the Music of the Middle Ages and Early Renaissance, 2–3, 4–5, 6–7, 8; Madison, Wis., 1978–85); a full digital facsmile is now found at <http://manuscrits.biu-montpellier.fr/>. See also D. H. Harbinson, 'The Hocket Motets in the Old Corpus of the Montpellier Motet Manuscript', *Musica Disciplina*, 25 (1971), pp. 99–112. On the dating and compilation of the manuscript, see M. E. Wolinski, 'The Compilation of the Montpellier Codex', *Early Music History*, 11 (1992), pp. 263–301.

[7] Edition and commentary as *Compositions of the Bamberg Manuscript: Bamberg, Staatsbibliothek, Lit. 115 (olim Ed. IV.6)*, ed. G. A. Anderson (Corpus Mensurabilis Musicae, 75; Neuhausen-Stuttgart, 1977), pp. 136–41. A late specimen of the self-contained hocket is Machaut's *Hoquetus David*; see A. W. Robertson, *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge, 2002), pp. 224–56.

[8] 'Cantus autem iste cholericis et iuvenibus appetibilis est propter sui mobilitatem et velocitatem. Simile enim sibi simile quaerit et in suo simili delectatur.' Johannes de Grocheo, *De musica* (*c.* 1300); ed. in E. Rohloff, *Der Musiktraktat des Johannes de Grocheo nach den Quellen neu herausgegeben* (Media latinitas musica, 2; Leipzig, 1943), p. 57; quoted from the *Thesaurus Musicarum Latinarum* online database (henceforth referred to as TML): <http://www.chmtl.indiana.edu/tml/14th/GRODEM_TEXT.html>. See also Sanders, 'The Medieval Hocket', p. 255. In a similar fashion, the hocket has made a reappearance in music of the latter half of the twentieth century; see M. Delaere, 'Cantus autem iste cholericis et iuvenibus appetibilis est propter sui mobilitatem et velocitatem: Zur Hoquetus-Technik in der jüngsten Musik', in H. Schneider (ed.), *Mittelalter und Mittelalterrezeption: Festschrift für Wolf Frobenius* (Musikwissenschaftliche Publikationen, 24; Hildesheim, 2005), pp. 407–33.

[9] Dalglish, 'The Origin of the Hocket', p. 4.

[10] 'Alia vero discantus species est cum littera vel sine littera in qua dum unus cantat alter tacet et e contrario, et huiusmodi cantus truncatus dicitur a rei convenientia, qui et Hoquetus dicitur.' Walter Odington, *Summa de speculatione musicae*, ed. F. F. Hammond (Corpus Scriptorum de Musica, 14; American Institute of Musicology, 1970); TML <http://www.chmtl.indiana.edu/tml/14th/ODISUM_TEXT.html>. Traditionally, Walter has been known as 'Walter Odington', but as Elina Hamilton has demonstrated in her unpublished paper 'A Tale of Two Walters' presented at the Medieval and Renaissance Music Conference in Barcelona, 7 July 2011, Odington is a later conflation of two scholars, Walter of Evesham (the author of the music treatise) and Walter of Eynsham *alias* Odington (the author of a treatise on alchemy).

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cutting them up. If there is no cutting up, it will be in two ways, either with words or without').[11]

Three types of *hoquetus* can be excluded from the 'texted' category. First, of course, there are the wordless, self-contained *hoqueti*. Secondly, within more extended compositions, many hocket passages must effectively be considered untexted even where words are supplied in the sources: where the text of the voice in question is only indicated by a label-incipit at the beginning, or where (as frequently happens) the hocketing passages (interludes or postludes) are left untexted or are bridged by melismas. The third and least obvious category to be excluded is the onomatopoetic hocket, where the texture mimics natural or man-made sound: animal cries, shouts, signal instruments, hunting calls, etc.[12] Most notably, this appears in French *chaces* and virelais with hocket sections at points of climax – such as in the anonymous *Tres dous copains* where the 'hunting' character and the trumpet calls are represented by the breathless succession of one-note segments[13] – or, with humorous intent, in some Trecento madrigals[14] and Central European song-motets.[15] But as Elizabeth Eva Leach has stressed, the whole point of these hockets is that they set non-verbal sounds,[16] underscoring their disorganised, 'illiterate' nature. Verbal text, in contrast, according to the contemporary music theorist Marchettus of Padua, who himself follows the grammarians of late antiquity, is defined as an utterance which has to submit to human reason and to being written down: 'Vox articulata et litterata est que intelligi et scribi

[11] 'Scias igitur quod illa hoquetatio fit aut per resecationem vocum aut sine resecatione. Si sit sine resecatione, hoc erit dupliciter, quoniam aut cum littera vel sine.' *De musica mensurata: The Anonymous of St. Emmeram*, ed. and trans J. Yudkin (Music: Scholarship and Performance; Bloomington, 1990), p. 224. Translation ibid., p. 225 (with my revisions).

[12] A useful overview of the (frequently hocketing) 'mimetic virelais' of the fourteenth century is V. Newes, 'The Cuckoo and the Nightingale: Patterns of Mimesis and Imitation in French Songs of the Late Middle Ages', in K. Kügle and L. Welker (eds.), *Borderline Areas in Fourteenth- and Fifteenth-Century Music/Grenzbereiche in der Musik des 14. und 15. Jahrhunderts* (Musicological Studies and Documents, 55; Münster and Middleton, Wis., 2009), pp. 131–55. See also Leach, *Sung Birds*, pp. 108 ff. ('Birds sung') with Appendix 3 (pp. 302–6).

[13] Edited in *Ballades*, ed. G. K. Greene (Polyphonic Music of the Fourteenth Century, 20; Monaco, 1982), pp. 224–32.

[14] See O. Wessely, 'Über den Hoquetus in der Musik zu Madrigalen des Trecento', in T. Antonicek, R. Flotzinger and O. Wessely (eds.), *De ratione in musica: Festschrift Erich Schenk zum 5. Mai 1972* (Kassel, 1975), pp. 10–28.

[15] See L. Hoffmann-Erbrecht, '*Probitate eminentem/Ploditando exarare*, eine Scherzkomposition in der Glogauer Handschrift (um 1480)', in A. Beer and L. Lütteken (eds.), *Festschrift Klaus Hortschansky zum 60. Geburtstag* (Tutzing, 1995), pp. 1–8; also M. Horyna, 'Die Kompositionen von Peter Wilhelmi von Graudenz als Teil der spätmittelalterlichen Polyfonie-Tradition in Mitteleuropa und insbesondere im Böhmen des 15. und 16. Jahrhunderts', *Hudební věda*, 40 (2003), pp. 291–328, at 300.

[16] Leach, *Sung Birds*, pp. 36–54.

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potest.'[17] The sounds of the onomatopoetic hockets are 'litterata' – because an approximation of their sound can be recorded in writing – but 'inarticulata': without rational meaning.[18] The association of such utterances with the hocket produces music which itself could have been seen as 'inarticulate' (some theorists, such as Jacques de Liège, commented that it was virtually impossible for human reason or human senses to perceive and 'understand' its quick succession of fragmented notes).[19] By definition, therefore, questions of 'texting' are not applicable to this repertory as there is no 'text' in an accepted sense.

Additionally, this study will limit itself to considering passages where the stop-and-go alternation of notes and rests unfolds in at least two voices (as opposed to the numerous 'imperfect hockets' where only one voice part – usually the contratenor – is broken up), and is of at least two bars in length. Likewise excluded are the 'voice exchange' hockets where the alternation is really not of brief 'truncated' segments, but of short phrases (which are themselves matched to short text phrases). This type of alternation is fairly common in the Notre-Dame repertory,[20] but rare from the latter decades of the thirteenth century onwards; as Karl Kügle has pointed out, it makes a return in the early fifteenth century when the enthusiasm for the strongly fragmented 'stop and go' quality of the hocket proper appears to be on the wane.[21]

[17] 'De distinctione vocum. Notandum est quod vocum alia articulata et litterata, alia inarticulata illiterata, alia articulata illiterata, et alia inarticulata et litterata dicitur. Vox articulata et litterata est que intelligi et scribi potest, ut Petrus et Martinus. Inarticulata illiterata vox est que nec intelligi nec scribi potest, ut rugitus leonis et mugitus bovis. Articulata illiterata vox est que intelligi potest et scribi non valet, ut sibili hominum et gemitus infirmorum. … Inarticulata litterata vox est que intelligi non potest et tamen scribi, ut per voces avium proferentium cra cra, cuius prolationis effectum, licet scribi possit, penitus ignoramus.' ('On Distinguishing types of voice. One type of voice is articulate and literate, another nonarticulate and nonliterate, another articulate and nonliterate, and another nonarticulate and literate. Articulate and literate voice is that which can be understood written down, like the names "Petrus" and "Martinus." Nonarticulate and nonliterate voice is that which can neither be understood nor written down, like the roar of the lion or the lowing of the ox. Articulate and nonliterate voice is that which can be understood but not written down, like men's whistling and the groaning of the sick. … Nonarticulate and literate voice is that which cannot be understood and yet can be written down, like the "caw, caw" produced by birds. We are totally ignorant of the meaning of this utterance, even though we can write it down'). *The Lucidarium of Marchetto of Padua: A Critical Edition, Translation, and Commentary*, ed. and trans. Jan W. Herlinger (Chicago and London, 1985), pp. 68–106, at 94–7.

[18] Leach, *Sung Birds*, pp. 38–40, 180.

[19] *Ibid.*, p. 183.

[20] Sanders, 'The Medieval Hocket', pp. 246–50, with examples on pp. 247–8.

[21] Kügle, 'Hoquetus', pp. 359–60. Kügle provides instances from the Cypriot-French Codex I-Tn J.II.9 (*c.* 1414–20), but other examples can be found in compositions by Ciconia – such as the virelai *Aler m'en veu* (Johannes Ciconia, *Works*, ed. M. Bent and A. Hallmark (Polyphonic Music of the Fourteenth Century, 24; Monaco, 1985), pp. 167–9) – where it is more often than not the result of imitation between the upper voice parts at a short distance.

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Even with all these qualifications in place, a preliminary survey of the extant polyphony from the period in question, mostly from the principal editions, has produced a list of about 115 compositions with *cum littera* hockets from the late thirteenth to the mid-fifteenth century, out of *c.* 300 pieces with any kind of hocket (see Appendix). Motets make up the lion's share of these – 79 of 115. There are also numerous mass Ordinary movements with hockets (which by the definition of some contemporaries are subsumed under 'motets' in any case[22]), but the majority of them are *sine littera* – as untexted or melismatic codas to a movement or section. In secular music as well, hockets mostly appear in the above-mentioned onomatopoietic fashion or as untexted/melismatic interludes or as codas. In motets, on the other hand, texted hockets are widespread throughout the period. They are found in a number of compositions from the Ars antiqua repertory in Bamberg and Montpellier and even more consistently in the Ars nova, for example in nineteen of twenty-four motets by Guillaume de Machaut and ten of twenty-seven by Philippe de Vitry (if one includes the less securely attributed works).[23] Even towards the end of the century and into the next one, there is no sign of declining popularity of the hocket, though fewer appear *cum littera*: six of fifteen motets from the codices Chantilly and Modena A,[24] and two out of ten by Ciconia. The Turin manuscript still contains thirteen hocketed motets out of a total of forty-one.[25] This close association of the hocket with the motet is further confirmed by the anonymous Italian author of a brief treatise on the genres of texted music, commonly known as *De vocibus applicatae verbis* and probably from the 1330s: 'sic utendo uchettis et pausis videntur motizzando cantare' ('if one uses hockets and pauses in this way, one appears to sing in the manner of a motet').[26]

[22] See A. Kirkman, *The Cultural Life of the Early Polyphonic Mass: Medieval Context to Modern Revival* (Cambridge, 2010), pp. 29–34.

[23] The number of motets credited to Vitry varies as most of them are not transmitted with a composer ascription and their authorship has to be deduced on stylistic grounds or external evidence (such as contemporary testimony). The table follows the worklist in M. Bent and A. Wathey, 'Vitry, Philippe de', Grove Music Online <http://www.oxfordmusiconline.com>, acc. 15 Aug. 2011.

[24] *The Motets of the Manuscripts Chantilly, Musée Condé, 564 (olim 1047) and Modena, Biblioteca Estense, a.M.5,24 (olim lat. 568)*, ed. U. Günther (Corpus Mensurabilis Musicae, 39; American Institute of Musicology, 1965).

[25] *Cypriot-French Repertory (15th Century): The Polyphony in the Manuscript J.II.9 of the National Library in Turin*, ed. R. H. Hoppin, vol. 2: *Motets* (Corpus Mensurabilis Musicae, 21; American Institute of Musicology, 1961).

[26] T. Burkard and O. Huck, '*Voces applicatae verbis*: Ein musikologischer und poetologischer Traktat aus dem 14. Jahrhundert', *Acta Musicologica*, 74 (2002), p. 1–34, at 16. For the dating see also E. Abramov-van Rijk, 'Evidence for a Revised Dating of the Anonymous Fourteenth-Century Italian Treatise *Capitulum de vocibus applicatis verbis*', *Plainsong and Medieval Music*, 16 (2007), pp. 19–30.

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THEOLOGIANS' AND THEORISTS' VIEWS

Contemporary writings about music provide some clues about texts in hockets, but few specific ones.[27] Many writings from an ecclesiastical context throughout the Middle Ages are concerned with the integrity of *cantus* – which by definition or implication included text *and* melody;[28] anything that distorted the true, clear and calm delivery of the *cantus* was viewed with scepticism or hostility. What started as a general polemic of twelfth- and thirteenth-century churchmen – from Bernard of Clairvaux and John of Salisbury to Roger Bacon – against the 'cutting' (*secare*)[29] or 'breaking up' (*frangere*)[30] of the *cantus* turns in the fourteenth century into explicit criticism of the technical innovations of composed polyphony. A particular villain in this regard was the hocket, which cut words and tunes into small pieces, unacceptably compromising the clarity and intelligibility of their delivery. The statues of the Cistercians from 1320, for example, defend the 'old form of singing' against the 'ridiculous modernisms' manifesting themselves in the 'syncopation of notes and also hockets … because such

[27] See also the overview in Dalglish, 'The Origin of the Hocket', pp. 4–12.

[28] See E. Kohlhaas, *Musik und Sprache im Gregorianischen Gesang* (Beihefte zum Archiv für Musikwissenschaft, 49; Stuttgart, 2001), pp. 66–106.

[29] 'Ea siquidem est ascendendi descendendique facilitas, ea sectio uel geminatio notularum, ea replicatio articulorum singulorumque consolidatio' ('Such indeed is the ease of running up or down the scale, such the dividing or doubling of the notes and the repetitions of the phrases and their incorporation one by one'). *Ioannis Saresberiensis Policraticus I–IV*, ed. K. S. B. Keats-Rohan (Corpus Christianorum. Continuatio Medievalis, 118; Turnhout, 1993), p. 49; trans. in J. B. Pike, *Frivolities of Courtiers and Footprints of Philosophers: Being a Translation of the First, Second, and Third Books and Selections of the Seventh and Eighth Books of the* Policraticus *of John of Salisbury* (Minneapolis and London, 1938), p. 32.

[30] 'Unde vos moneo, dilectissimi, pure semper ac strenue divinis interesse laudibus: … non pigri, non somnolenti, non oscitantes, non parcentes vocibus, non praecidentes verba dimidia, non integra transilientes, non fractis et remissis vocibus muliebre quiddam balba de nare sonantes, sed virili, ut dignum est, et sonitu, et affectu voces sancti Spiritus depromentes' ('Hence I admonish you, dear brethren, to participate in the Divine service in a pure and zealous fashion. … you shall not be lazy, sleepy, yawning, not saving your voices, not breaking off in the middle of words or leaving them out altogether, not singing with broken and muffled voices like some woman, stuttering through the nose; but in a properly manful fashion, producing voices filled with the Holy Spirit both in sound and affect'). Bernhard of Clairvaux, Sermon 47 on the Song of Songs (*c.* 1150), in *Sermons sur le cantique, Tome 3 (Sermons 33–50)*, ed. J. Leclerq, H. Rochais and Ch. H. Talbot, trans. P. Verdeyen and R. Fassetta (Oeuvres Complètes, 12; Paris, 2000), p. 66. A similar sentiment is expressed in the statutes of the Carthusian order from before 1259, which prohibit the 'the breaking up and melismatic embellishment of the voice, and the splitting of notes in two, and the like' ('fractio et inundatio vocis, et geminatio puncti, et similia'); *Statuta antiqua* of the Carthusian order (1259), in M. Gerbert, *De cantu et musica sacra* (St. Blasien, 1774), ii, p. 97. See also Dalglish, 'The Origin of the Hocket', p. 8; T. McGee, *The Sound of Medieval Song. Ornamentation and Vocal Style according to the Treatises* (Oxford, 1998), p. 25; R. C. Wegman, *The Crisis of Music in Early Modern Europe, 1470–1530* (New York and London, 2005), pp. 17–20.

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things taste more of dissolution than of devotion',[31] and Pope John XXII's famous constitution *Docta sanctorum patrum* of 1324/5 again targets the hocket as 'dismembering' ecclesiastical song.[32] The theorist traditionally known as Jacques de Liège, but according to Margaret Bent's recent research likely to be identified as a Spanish author ('Jacobus de Ispania'),[33] echoes some of the same sentiments in his *Speculum Musicae*, also from the early fourteenth century, where he chastises singers because they 'sing polyphonically in an overly lewd manner, they gratuitously multiply the voices. Some of them hocket too much, break up their parts into consonances too much, rise up and divide.'[34]

[31] 'Item, ridiculosas novitates superinductas in officio divino nolens sustinere de cetero, Capitulum generale ordinat et diffinit quod antiqua forma cantandi a beato patre nostro Bernardo tradita, sincopationibus notarum et etiam hoquetis interdictis in cantu nostro simpliciter quia talia magis dissolutionem quam devotionem sapiant, firmiter teneatur' ('Also, as it no longer wishes to tolerate the ridiculous modernisms which have been introduced into the Divine Office, the General Chapter orders and defines that the old form of singing as passed down by our blessed Father Bernard [of Clairvaux] shall be firmly adhered to, with syncopation of notes and also hockets prohibited, simply because such things taste more of dissolution than of devotion'). *Statuta capitulorum generalium ordinis cisterciensis ab anno 1116 ad annum 1786*, ed. J.-M. Canivez, vol. 3 (Bibliothèque de la Revue d'histoire ecclésiastique, 11; Leuven, 1935), p. 349. See also C. T. Leitmeir, 'Arguing with Spirituality against Spirituality: A Cistercian Apologia for Mensural Music by Petrus dictus Palma ociosa (1336)', *Archa Verbi*, 4 (2007), pp. 155–99, at 160–1 and 184.

[32] 'Sed nonnulli novellae scholae discipuli, dum temporibus mensurandis invigilant, novis notis intendunt, fingere suas quam antiquas cantare malunt, in semibreves et minimas ecclesiastica cantantur, notulis percutiuntur. Nam melodias hoquetis intersecant, discantibus lubricant, triplis et motetis vulgaribus nonnunquam inculcant' ('But some disciples of the new school, concerned with dividing the beat, fabricate new notes which they prefer to sing more than the old ones, and thus ecclesiastical song is sung in semibreves and minims and is battered by small notes. They dismember melodies with hockets and make them slippery with discants, frequently inserting second and third voices in the vernacular'). *Corpus iuris canonici*, vol. 2: *Decretalium collectiones*, ed. E. L. Richter and E. Friedberg (Leipzig, 1879; repr. Graz, 1959), *Extravagantes communes*, Lib. 3, Tit. 1: *De vita et honestate clericorum*, cols. 1255–7. See H. Hucke, 'Das Dekret "Docta sanctorum patrum" Papst Johannes' XXII.', *Musica Disciplina*, 38 (1984), pp. 119–31; M. Klaper, '"Verbindliches kirchenmusikalisches Gesetz" oder belanglose Augenblickseingebung? Zur Constitutio *Docta sanctorum patrum* Papst Johannes' XXII.', *Archiv für Musikwissenschaft*, 60 (2003), pp. 69–95; F. Körndle, 'Die Motette vom 15. bis zum 17. Jahrhundert', in H. Leuchtmann and S. Mauser (eds.), *Messe und Motette* (Handbuch der musikalischen Gattungen, 9; Laaber, 1998), pp. 91–4, and id., 'Die Bulle "Docta sanctorum patrum": Überlieferung, Textgestalt und Wirkung', *Die Musikforschung*, 63 (2010), pp. 147–65.

[33] Already in 2000, Karen Desmond had proposed the identification of Jacques with Jacobus de Montibus Anonie (= of Mons in the Hainault): K. Desmond, 'New Light on Jacobus, Author of *Speculum musicae*', *Plainsong and Medieval Music*, 9 (2000), pp. 19–40. This, however, has now been superseded by Bent's discovery of a will from 1419 which identifies the author of the *Speculum* as 'Jacobus de Ispania'; see M. Bent, 'Jacobus de Ispania? – Ein Zwischenbericht', in Frank Hentschel (ed.), *Nationes, Gentes und die Musik im Mittelalter*, forthcoming. I am grateful to the author for sharing this text with me prior to publication.

[34] 'Nimis lascive discantant, voces superflue multiplicant. Horum aliqui nimis hoketant, nimis voces suas in consonantiis frangunt, scandunt et dividunt.' *Jacobi Leodiensis Speculum musicae*,

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How much of an impact the papal proscription of the hocket – which found its way into the *Corpus iuris canonici* around 1500, thus remaining valid at least notionally until 1917 when the *Corpus* was purged of obsolete laws – had on actual musical practice remains uncertain,[35] although some of the more conservative writers on music continued to uphold the validity of *Docta sanctorum*.[36] But in any case, these blanket prohibitions of course supply no clues about the *correct* way to text a hocket: if it was considered abusive, there was no way to 'get it right'. One might conclude, however, that hocketing which left the words intact would have been less offensive than hocketing which didn't – a view made explicit by John of Tewkesbury in his *Quartum Principale* from the second half of the fourteenth century: 'Et super omnia etiam cavendum est ne per truncationes fiat decisio alicujus dictionis in cantilenis' ('And one has to take care above all that no cutting up of a word occurs in songs as a result of these truncations').[37]

Many music theorists, on the other hand, were fascinated with the new device because it demonstrated like no other the precision with which mensural notation was capable of defining the length of notes, rests and their mutual relationships within one voice part and between voice parts.[38] Whether hockets came with or without text was a secondary

ed. R. Bragard (Corpus Scriptorum de Musica, 3/7; American Institute of Musicology, 1973); TML <http://www.chmtl.indiana.edu/tml/14th/JACSP7_TEXT.html>. See also Klaper, '"Verbindliches kirchenmusikalisches Gesetz"', p. 92; Körndle, 'Die Bulle "Docta sanctorum patrum"', p. 150; Leach, *Sung Birds*, p. 182.

[35] See Klaper, '"Verbindliches kirchenmusikalisches Gesetz"', who questions the relevance of *Docta sanctorum* to contemporary composers; against that, see Körndle, 'Die Bulle "Docta sanctorum patrum"'.

[36] One of these writers was the Spanish theologian Martín de Azpilcueta, who in his *Enchiridion sive manuale de oratione et horis canonicis* of 1545 condemned as sinful contemporary practices of polyphony since they contravened John XXII's decretal; see B. J. Blackburn, 'How to Sin in Music: Doctor Navarrus on Sixteenth-Century Singers', in B. Joncus and M. Bucciarelli (eds.), *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm* (Woodbridge, 2007), pp. 86–102. For even later reactions to *Docta sanctorum* see F. Körndle, 'Was wusste Hoffmann? Neues zur altbekannten Geschichte von der Rettung der Kirchenmusik auf dem Konzil zu Trient', *Kirchenmusikalisches Jahrbuch*, 83 (1999), pp. 65–90.

[37] *Scriptorum de musica medii aevi nova series a Gerbertina altera*, ed. E. de Coussemaker (Paris, 1864–76, repr. Hildesheim, 1963), iv, p. 296; TML <http://www.chmtl.indiana.edu/tml/14th/QUAPRIB4_TEXT.html>.

[38] 'Exempla quidem per hoquetos varios atque cantus tam sine littera quam cum littera sunt quaerenda, quia si exemplorum copia hic modo publice traderetur, confusionem induceret et gravamen. Tamen si quis altius hoc perpendat, in exemplis hoquetorum fere singula poterit reperire, nam in eis tota virtus musicae mensurabilis et natura districte traditur et efficaci studio compilatur.' ('Examples should be sought by means of various hockets and melodies both without text and with text, because if an abundance of examples were given publicly here now, it would induce confusion and inconvenience. But if anyone reckons this more deeply, he will be able to find almost every single thing in examples of hockets, for in them the whole quality and nature of measurable music is concisely handed down and brought together by effective labour'). *De musica mensurata: The Anonymous of St. Emmeram*, pp. 222–3. See also Leach, *Sung Birds*, p. 184.

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concern in this context – hockets *cum littera* were a commonplace occurrence, but not a matter for discussion. Many authors (such as Franco of Cologne) do not even mention text, or merely acknowledge its potential presence (such as Walter of Evesham). Only some, such as the 'Anonymous of St. Emmeram', go into slightly more detail:[39]

Si cum littera, sic erit secundum primum modum vel secundum vel tertium et cetera, aut secundum convenientiam unius modi cum altero vel pluribus, et hoc per mutuationem vocum et pausationum subtiliter hinc et inde; et quandoque potest ibi resecatio reperiri, tamen hoc est raro. Si sit sine littera, eadem est vocum altrinsecatio sed saepius mutuanda ac etiam resecanda.	If with text, then [the hocket] will be according to the first mode or the second or the third, etc., either according to the accord of one mode with another or with several, and by means of the exchange of notes and pauses subtly from one to another; and sometimes cutting up can be found there, but it is rare. If it is without text, it has the same cutting up of the notes in both parts, but it should be exchanged and cut up more often.
Si sit autem per resecationem vocum, hoc erit dupliciter, quoniam aut supra tenorem alicuius modi vel plurium, aut sine tenore aliquo seu etiam fundamento. Si supra tenorem sit talis resecatio ordinata, hoc erit sine littera, nisi aliquando eveniat in motellis, sicut patet in Poure socors vel consimilibus.	If it is by means of the cutting up of the notes, it will be in two ways, that is either above the tenor of some mode or several modes, or without any tenor or foundation. If this kind of cutting up is arranged above a tenor, this will be without text, unless sometimes it happens in motets, as is clear in *Povre secours* or similar ones.

But for the information that, in principle, hockets in all modes can appear *cum littera*, the author again concentrates on the contrapuntal and rhythmic aspect: hockets which include a *resecatio vocum* only rarely appear texted. *Resecatio vocum*, the 'cutting up' of the notes, refers to hocketing on the semibreve, i.e., the level below the regular modal rhythms of long and breve.[40] As individually texted semibreves are exceptional in the Ars antiqua in any context (with the motet *Povre secours*,[41] the author has indeed chosen a rare example), this does not go a long way in telling us how contemporaries intended the texting of the hocket to unfold.

[39] *The Anonymous of St. Emmeram*, p. 224. Translation ibid., p. 225 (with my revisions).

[40] Frobenius, 'Hoquetus', pp. 9–10; M. Wolinski and B. Haggh, 'Two 13th-Century Hockets on *Manere* Explained', *Early Music*, 38 (2010), pp. 43–58, at 43–4. Ernest Sanders and others after him supplied a different interpretation of the hocket *cum resecatione* and *sine resecatione*, explaining the latter as similar to the thirteenth-century *Stimmtausch* textures, with brief passages interrupted by rests alternating between two voices, the former as the more thoroughly segmented hocket (Sanders, 'The Medieval Hocket', pp. 247–51; Dalglish, 'The Origin of the Hocket', pp. 14–20); but this interpretation is now widely discredited.

[41] *The Montpellier Codex*, ii, pp. 11–13; *Compositions of the Bamberg Manuscript*, pp. 44–5.

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To conclude from a lack of theoretical discussion that texting 'did not matter', however, would be fallacious; texting of 'normal' polyphony from the period is not discussed by the theorists either, but that does not mean it was unimportant or arbitrary. Indeed, recent years have seen a substantial number of studies on the coordination of words and music from this time, primarily discussing structural correspondences of musical phrase and text phrase,[42] and of rhythmic or metrical patterns in the music matching (or not matching) rhythmic patterns in the verbal text.[43] It is now the consensus that quite firm links existed between the textual and musical structure and the rhythm of late medieval polyphony (as in chant and monophonic song). Discussion of text underlay or text declamation, if it does appear at all, is usually relegated to general writings on music pedagogy or singing manuals (instructions on the proper execution of chant, for example), most often in the form of a set of general instructions, rarely going beyond admonitions to sing in a manner which is appropriate

[42] See Reichert, 'Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts' and id., 'Wechselbeziehungen zwischen musikalischer und textlicher Struktur in der Motette des 13. Jahrhunderts', in H. Anglés et al. (eds.), *In memoriam Jacques Handschin* (Strasbourg, 1962), pp. 151–69; U. Günther, 'Das Wort-Ton-Problem bei Motetten des späten 14. Jahrhunderts', in *Festschrift Heinrich Besseler* (Leipzig, 1961), pp. 163–78; K. von Fischer, 'Zum Wort-Ton-Problem in der Musik des italienischen Trecento', in V. Ravizza (ed.), *Festschrift Arnold Geering zum 70. Geburtstag* (Bern and Stuttgart, 1972), pp. 53–62; the essay collection U. Günther and L. Finscher (eds.), *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts* (Göttinger Musikwissenschaftliche Arbeiten, 10; Kassel, 1984), herein especially M. Bent, 'Text Setting in Sacred Music of the Early 15th Century: Evidence and Implications', pp. 291–326; J. Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050–1350* (Cambridge, 1986); C. Page, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford, 2nd edn. 1997), pp. 43–64.

[43] See K. v. Fischer, 'A Study on Text Declamation in Francesco Landini's Two Part Madrigals', in *Gordon Athol Anderson in Memoriam* (Henryville, Ottawa and Binningen, 1984), pp. 119–30; L. Earp, 'Texting in 15th-Century French Chansons: A Look Ahead from the 14th Century', *Early Music*, 19 (1991), pp. 195–210; R. A. Baltzer, T. Cable and J. I. Wimsatt (eds.), *The Union of Words and Music in Medieval Poetry* (Austin, Tex., 1991); S. A. Kidwell, 'The Integration of Music and Text in the Early Latin Motet' (Ph.D. diss., University of Texas, 1993); C. Page, *Latin Poetry and Conductus Rhythm in Medieval France* (Royal Musical Association Monographs, 8; London, 1997); Marie Louise Göllner, *Essays on Music and Poetry in the Late Middle Ages* (Münchner Veröffentlichungen zur Musikgeschichte, 61; Tutzing, 2003); D. Maw, 'Meter and Word Setting: Revising Machaut's Monophonic Virelais', *Current Musicology*, 74 (2002), pp. 69–102; id., 'Accent and Metre in Later Old-French Verse: The Case of the Polyphonic Rondel', *Medium Aevum*, 75 (2006), pp. 46–83; id., 'Machaut and the "Critical" Phase of Medieval Polyphony', *Music & Letters*, 87 (2006), pp. 262–94. Similar questions are addressed by W. Edwards for fifteenth-century polyphony: 'Phrasing in Medieval Song: Perspectives from Traditional Music', *Plainsong and Medieval Music*, 5 (1996), pp. 1–22; 'Burgundian Verse Sung', *Revue Belge de Philologie et d'Histoire/Belgisch Tijdschrift voor Filologie en Geschiedenis*, 78 (2000), pp. 339–58; 'Alexander Agricola and Intuitive Syllable Deployment', *Early Music*, 34 (2006), pp. 409–26; 'Word Setting in a Perfect World: The Case of Obrecht's Motets', *Journal of the Alamire Foundation*, 3 (2011), pp. 52–75; 'Text Treatment in Motets around 1500: The Humanistic Fallacy', in Thomas Schmidt-Beste (ed.), *On the Relationship of Imitation and Text Treatment? – The Motet around 1500* (Turnhout, 2011), pp. 91–116.

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to the text, obscuring neither its form nor its content.[44] One of the principal reasons for this lack of theorisation is the fact that within the liberal arts, *musica* is part of the mathematical arts of the *quadrivium* (with arithmetic, geometry, astronomy), language on the other hand part of the *trivium* (grammar, rhetoric, dialectic). *Musica*, therefore, if concerned with actually existing music at all – as opposed to *musica mundana*, speculative music theory concerned with the order of the universe – primarily concentrated on aspects of music which could be measured, counted and explained within a system, such as hexachords, counterpoint, mensuration or intervals. Texting was not 'measurable'; instead, it was an aspect of compositional and performance practice which was based not on mathematical precepts, but on plausible congruence, on common consent, on 'rules of thumb'.[45] There is no reason to assume that such rules should not have existed for the hocket as well, and it is these that the remainder of this article will discuss.

UNBROKEN TEXTING

The principal characteristic of a hocket is the consistent fragmentation of the musical line and its interruption by rests – and herein also lies the crucial difference from a 'normal' line of music with regard to texting: how does one align words with snippets of often no more than one or two notes? According to John of Tewkesbury – and indeed according to most modern scholars and editors – word boundaries and phrase segments in the individual voice parts should ideally be coordinated in such a way that no word is interrupted by a rest.

This expectation is in fact met in the vast majority of Ars antiqua motets with texted hockets. Motet no. 277 from fascicle VII of the Montpellier codex, *Coument se poet nul tenir/Se je chante mains que ne sueil/Qui prendroit*

[44] A comprehensive account of these instructions, their authors and sources is given in D. Harrán, *Word-Tone Relations in Musical Thought from Antiquity to the Seventeenth Century* (Musicological Studies and Documents, 40; Neuhausen-Stuttgart, 1986); a survey is found in T. Schmidt-Beste, 'Textunterlegung', *Die Musik in Geschichte und Gegenwart*, 2nd edn., ed. L. Finscher, Sachteil, vol. 9 (Kassel and Stuttgart, 1997), cols. 478–93.

[45] L. L. Perkins, 'Toward a Rational Approach to Text Placement in the Secular Music of Dufay's Time', in A. W. Atlas (ed.), *Papers Read at the Dufay Quincentenary Conference* (Brooklyn, 1976), pp. 102–14; id., 'Towards a Theory of Text–Music Relations in the Music of the Renaissance', in A. Kirkman und D. Slavin (eds.), *Binchois Studies* (Oxford, 2000), pp. 313–29; D. Fallows, 'Texting in the Chansonnier of Jean de Montchenu', *Songs and Musicians in the Fifteenth Century* (Variorum Collected Studies, 519; Aldershot, 1996), no. X; J. King, 'Texting in Early Fifteenth-Century Sacred Polyphony' (D.Phil. thesis, University of Oxford, 1996); id., 'Texting Practices in Manuscript Sources of Early Fifteenth-Century Polyphony', *Journal of the Royal Musical Association*, 124 (1999), pp. 1–25; T. Schmidt-Beste, *Textdeklamation in der Motette des 15. Jahrhunderts* (Collection "Épitome musical"; Turnhout, 2003).

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(Example 1),[46] is an instance of this. The tenor is structured into three *ordines* of twenty-four perfections divided into units of four perfections each, each *ordo* presenting the identical tune segment of eighteen notes (exactly three per unit) in slightly varied rhythmical guise. In the first *ordo*, the tenor itself participates in the hocket and each unit ends with a rest; in the second, the hocketing notes are replaced by regular longs; in the third, the final rest of every unit is replaced by a repeat of the third note. Above this, however, two texts unfold in a free poetic form, fifteen non-stanzaic lines in the triplum and eleven in the motetus. The two poems contain a truly exceptional number of monosyllabic or disyllabic words – which in turn gives rise to an equally exceptional setting: the hocket is virtually pervasive, and where in the first section the triplum does not participate in it (partly as a result of longer words, partly as a result of compositional choice), the tenor, as mentioned, steps into the breach. Word boundaries and the hocket segments (mostly single notes) align almost perfectly, with the single exception of 'porroit' in bars 8–9 of the triplum, which is split in two.[47]

Ars antiqua motets with such pervasive hocketing are rare, but the principle also applies when hocketing is limited to individual passages. Crucially, the texture is not deployed in a structural or systematic fashion; rather, the very nature of the musical and poetic style of the motets from this period allowed composers to apply it with a great degree of flexibility. They either seized the opportunity when it presented itself by virtue of a 'hocketable' text passage – that is, one with a succession of short words in the upper voice or voices (against an untexted tenor which could be segmented accordingly to create the stop-and-go effect) – or they sought out this opportunity by selecting or writing such passages. This flexibility is made possible by the freedom of the melodic and rhythmic phrasing of the upper voices, if over a very rigidly structured repetitive tenor; the poetic texts themselves are usually non-strophic and irregular in line length.[48]

[46] *The Montpellier Codex*, iii, pp. 109–10.

[47] This is sufficiently extraordinary within the context of this repertory to wonder whether there is an error in the source here. Not only the integrity of text, but also that of the hocket itself would be better preserved if there were no rest between the *c* and the *f*.

[48] This is not to imply that the upper voices are completely free and through-composed; Georg Reichert and Mark Everist, amongst others, have shown that there can be a substantial degree of (often very subtle) repetition and recurrence in this repertory; see Reichert, 'Wechselbeziehungen zwischen musikalischer und textlicher Struktur in der Motette des 13. Jahrhunderts', and M. Everist, *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994), pp. 166–78. But these approaches to structuring the upper voices are characterised by (and attractive precisely through) their lack of systematic application, and they depend a great deal on the nature of the poetic text; in such cases where the latter is in fact strophic the composers could (and did) take the opportunity to align this structure with that of the music.

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Example 1 Motet *Coument se poet nul tenir/Se je chante mains que ne sueil/Qui prendroit* (Montpellier Codex, no. 277)

This principle of the 'unbroken hocket' is further underscored by one of the few texted specimens extant in a theoretical treatise: Walter of Evesham's *De speculatione musica* contains in its sixth part (the treatise on discant) a number of examples for hockets in various modes. All of them are untexted, with the single exception of the example demonstrating the third or fourth mode (Example 2 and Figure 1). This is a variant of the beginning of one of the most famous and widespread hockets of the late

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Example 2 Three-voice *In seculum longum*, from Walter of Evesham, *De speculatione musice* (Ccc 410, fol. 35^{v})

thirteenth century, the *In seculum longum*, appearing in the Bamberg, Madrid, and Montpellier codices.[49] The version as it appears in Walter's treatise is closest to the hocket no. 104 from Bamberg, albeit with some variants and errors.[50] In the only extant copy of Walter's treatise containing the section on the hocket – Cambridge, Corpus Christi College, MS 410 – words to the two upper parts are supplied (the tenor carrying the usual label-incipit). The texting is almost completely syllabic, and more importantly, the single notes of the hocket correspond to monosyllabic words; not a single word has to be broken up. Particularly striking in this regard is the top voice with its four monosyllabic words in succession: *Vivere* | *in* | *te* | *fac* | *me* | *Domine*. It cannot be proven from the source whether Walter adopted the example from an (otherwise lost) already texted version of the piece or whether he devised the text specifically for his example – or the fifteenth-century scribe might have added the words

[49] See F. Reckow, *Der Musiktraktat des Anonymus 4* (Beihefte zum Archiv für Musikwissenschaft, 4–5; Wiesbaden, 1967); TML <http://www.chmtl.indiana.edu/tml/13th/ANO4MUS_TEXT.html>. Editions of the entire piece are in *The Bamberg Manuscript*, 137–8, and *The Montpellier Codex*, ii, pp. 69–70. See also K. Hofmann, *Untersuchungen zur Kompositionstechnik der Motette im 13. Jahrhundert durchgeführt an den Motetten mit dem Tenor In seculum* (Tübinger Beiträge zur Musikwissenschaft, 2; Neuhausen-Stuttgart, 1972); P. Jeffery, 'A Four-Part *In seculum* Hocket and a Mensural Sequence in an Unknown Fragment', *Journal of the American Musicological Society*, 37 (1984), pp. 1–48; J. C. Asencio Palacios, 'Aproximación al *Hoquetus in seculum*', *Anuario musical*, 53 (1998), pp. 13–28; D. Rothenberg, 'The Marian Symbolism of Spring, ca. 1200-ca. 1500: Two Case Studies', *Journal of the American Musicological Society*, 59 (2006), pp. 319–98. In Montpellier, the *In seculum* hocket appears a number of times in various guises, including the four-voice *Ja n'amerai* (no. 2) with an added texted quadruplum which joins in the hocketing. See *The Montpellier Codex*, i, pp. 1–4; also Harbinson, 'The Hocket Motets', pp. 99–103.

[50] *Compositions of the Bamberg Manuscript*, pp. 137–8.

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Figure 1 Cambridge, Ccc 410, fol. 35^{v}: Walter of Evesham, *De speculatione musice*, detail of ch. 6

on his own initiative. On the evidence of the text itself, however, it seems more likely that the words resulted from an initiative by Walter or the Cambridge scribe: both voices 'set' words not known from any other source, and they seem to be brief free-standing aphorisms ('Lord, make me live in thee' / 'Live, man, and seek out the Lord') rather than openings of longer texts. As such, they appear to have been written or selected for the express purpose of demonstrating the hocket with unbroken texting, to fit the specific requirements of the music example.

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This approach to hocketing *cum littera* is easy enough to implement when the upper voices are rhythmically and poetically free – when text and music can be adapted to one another with some flexibility. However, things change radically with the advent of 'isorhythm'[51] in the motet of the early fourteenth century. Here, hocket passages become an integral part of the recurring structure, serving to emphasise through their audible 'otherness' important points, such as the end (or more rarely the beginning) of talea sections – thus highlighting the essentially strophic nature of the genre[52] – or the end of a piece, as a postlude or coda. And to make them stick out even more, hocket sections are consistently panisorhythmic from the outset. This change of approach to musical structure corresponds to changed poetic structures as well; the strophic nature of the talea structure is mirrored by the equally strophic nature of the texts, and the two are regularly aligned with one another.[53] For composers who wanted to maintain the traditional alignment of word boundaries with hocket segments, this posed a challenge. If a hocket sections returned at the end of every isoperiodic section and, by implication, at the same position within every strophe of the poem, they had three options:

1. Choose or write a poem with exact correspondence of word boundaries between strophes;
2. adapt the text underlay (possible in musical settings which are not entirely syllabic);
3. modify the music, i.e., the hocket itself, to match the text.

[51] I will use the term 'isorhythm' in its commonly accepted meaning established by Heinrich Besseler, signifying a piece of music based on a rhythmic tenor pattern (talea) which recurs several times either in identical form or in accelerating proportional transformation. Margaret Bent has pointed out that 'isorhythm' is in fact something of a misnomer for this structural device as true and pervasive rhythmical identity ('iso-') of the tenor segments is rare and not in fact what appropriately defines the repertory: M. Bent, 'What is isorhythm', in D. B. Cannata, G. I. Currie, R. C. Mueller and J. L. Nádas (eds.), *Quomodo cantabimus canticum? Studies in Honor of Edward H. Roesner* (Middleton, Wis., 2008), pp. 121–43. However, as Bent herself points out, it is precisely the hocket sections which could often be called 'isorhythmic' in a real sense as they replicate the exact rhythms in all voices from one talea section to the next.

[52] Reichert, 'Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts', p. 211: 'Darüber hinaus ist es aber nicht zu verkennen, daß gerade die Hoquetustakte in ihrer auffälligen Struktur den Prototyp einer trotz wechselnder Klangsubstanz leicht wiederzuerkennenden rhythmischen Gestalt darstellen, so daß ihre Wiederkehr an genau korrespondierender Stelle der einzelnen Taleae durchaus geeignet scheint, auch dem Hörer die periodische Natur des Werks wahrnehmbar zu machen, ins Bewußtsein zu heben.' See also E. H. Sanders, 'The Medieval Motet', in W. Arlt, E. Lichtenhahn and H. Oesch (eds.), *Gattungen der Musik in Einzeldarstellungen: Gedenkschrift Leo Schrade* (Bern and Munich, 1973), pp. 497–573, at 563: 'motets of the 14th century are in the truest sense strophic variations'; furthermore A. Ziino, 'Isoritmia musicale e tradizione metrica mediolatina nei motetti di Guillaume de Machaut', *Medioevo Romanzo*, 5 (1978), pp. 438–65; A. V. Clark, 'Listening to Machaut's Motets', *Journal of Musicology*, 21 (2004), pp. 487–513; and Schmidt-Beste, *Textdeklamation*, pp. 198 ff.

[53] See especially Ziino, 'Isoritmia musicale'.

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One might think that, given the substantial hurdles of finding or devising a text whose word boundaries fulfil the conditions of the first option, this would be the least favoured. However, the opposite is true: of the numerous compositions of the fourteenth and early fifteenth centuries where the principle of 'unbroken' texting in hocket passages is upheld, the vast majority does in fact achieve this. It is perhaps unsurprising that the works in question are primarily those where composer and text author are identical: Philippe de Vitry and Guillaume de Machaut. Indeed, even where this is not documented, we must in such cases assume either the identity of composer and text author or at the very least a close collaboration. It seems unreasonable to propose a scenario where a poem simply happened to have its word boundaries coincide from strophe to strophe to correspond with the isorhythmic hockets of the music.

A striking example of a strophic hocket with unbroken texting has already been pointed out by Georg Reichert and analysed in depth by Margaret Bent:[54] Machaut's motet no. 18, *Bone pastor Guillerme*, one of the earliest known works by the composer, probably written in 1324 or 1325 in Reims.[55] As is often the case, the hocket is limited here to the second half of the composition, where the tenor appears in diminution (from b. 96). The corresponding latter sections of the triplum and motetus poems are reproduced below, with the hocketed passages in bold:

Curam | gerens populi,	**Elegit | te, | vas honestum,**
Vis | ut | queant singuli	Vas insigne,
Vagos proficere	
Prima parte baculi	
Attrahere;	
Per te | quidem alia,	**De quo nichil | sit | egestum**
Que | est | intermedia,	Nisi digne.
Morbidos regere;	
Lentos parte tercia	
Sis pungere.	
Oves | predicamine	**Dedit te, | vas | speciale**
Et | cum | conversamine	Sibi regi;
Pacis laudabili,	
Demum erogamine	
Sensibili.	
Det post | hec exilium	**Dedit te, | vas | generale**
Huic | rex | actor omnium,	Suo gregi.
Qui parcit humili,	
Stabile dominium	
Pro labili.	

[54] Reichert, 'Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts', pp. 211–12; M. Bent, 'Words and Music in Machaut's Motet 9', pp. 380–1.
[55] Robertson, *Guillaume de Machaut and Reims*, pp. 53–68.

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Several aspects are worth mentioning in this context (as already discussed by Bent). First of all, the word boundaries are arranged in such fashion that no words have to be split up into syllables in any of the four hocketing sections which correspond to the beginning of each of the four poetic stanzas. Of particular note are the two monosyllabic words at the beginning of the second line in the triplum and the single monosyllabic word in the middle of the first line in the motetus – all essential to correspond to the single notes in the hocket. Also of significance is that elsewhere – that is, where it is not necessary to accommodate the hocket – the word boundaries are irregular, which makes the regularity of the hocketing lines appear even more intentional. If we look at the remainder of the text in the second half of the motet, we find words of $2 + 4$, $3 + 3$ and $1 + 2 + 3$ syllables for the six-syllable third line of the triplum, $2 + 2 + 3$, $2 + 5$ and $3 + 4$ for the fourth line, $1 + 3$ and 4 for the fifth; the same applies to the remaining line of the motetus ($1 + 3$ or $2 + 2$). On the other hand, there is one small break in this regularity which brings us to the above-mentioned option 2: in the motetus stanzas, the monosyllabic word is either the fourth *or* the fifth syllable of the line.[56] In the first stanza, it could be either, although the text underlay in the manuscript Vg clearly indicates that the 'te' and not the 'vas' is to be sung to the single *d′* (see Figure 2). Clearly, thus, Machaut took advantage here of the freedom afforded by the slightly melismatic setting; while he no doubt would have been capable of writing a poem that corresponded *exactly* to the requirements of regular syllable deployment, he saw no reason to straitjacket himself in that fashion for the sake of consistency when it was not technically necessary. While Machaut and his contemporaries did treat isorhythmic and poetic structure as congruent and mutually contingent, they did so in a creative and imaginative rather than a mechanical fashion.[57]

Where the setting is syllabic, this freedom is of course restricted or removed entirely. This can be observed in a second example, Philippe de Vitry's *Vos qui admiramini/Gratissima virginis species/Gaude gloriosa* – apparently one of his most popular works, transmitted in no fewer than five sources.[58] Again, the hocket limits itself to the second half of the motet, where the talea appears in proportional diminution. A synopsis of the latter halves of the two poems shows the alignment of the hocket with the word breaks:

[56] Bent, 'Words and Music in Machaut's Motet 9', p. 380.
[57] Bent, 'Text Setting in Sacred Music of the Early 15th Century', pp. 311–26.
[58] These are Brussels, Archives de la Ville, Fonds Sint-Goedele 5170 (olim Archives Ecclesiastiques 758; triplum and incomplete motetus only); Cambrai, Médiathèque musicale 1328; Durham, Cathedral Church, Dean and Chapter Library C.I.20, I–IV 115; and the 'Trémoille' MS (fragments extant as Paris, Bibliothèque nationale de France n. a. fr. 23190, but folios containing *Vos qui admiramini* are lost).

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Figure 2 Guillaume de Machaut, MS Vg, fol. 278[r]: *Bone pastor Guillerme*, detail of motetus

Triplum:	*Duplum:*
Ista virgo regia	Gratissime, simili vulnere
Dulcis est amasia.	
Mea sponsaque pia;	Peperisti mundum | **me** | **ledere.** |
Rex | **ego sum,** | **hec** | **regina.**	
Quid tanta referimus?	**O** | **regina,** tuum amplectere
Nos qui cuncta novimus	
Dignam preelegimus	Astringendo pectus | **cum** | **ubere** |
Et | **ut rosam** | **hanc** | **pre spina.**	
Surgite vos igitur	**O** | **rex regum**, oculum oculo
quia tempus labitur	
et mors nos persequitur:	Et os ori iunge | **pro** | **osculo.** |
huic | **servite,** | **hanc** | **vocate,**	
Quod si neglixeritis.	**Ac** | **inspira** verbum in labia
Illam non videbitis	
Gloriam quam cupitis.	Quo recepto fiat caro dia.
Vos eya properate!	

The completely syllabic and very regular hocket passages require both texts to supply three times two segments each of 1 + 3 syllables in an identical position in the poetic structure. In the triplum, this is the last line of every stanza; in the motetus – rather ingeniously – the first of these two four-syllable segments in fact concludes a stanza whereas the second one opens the next one. The hocket pattern thus cuts across the poetic structure, but does so consistently – an instance of Reichert's *Phasenverschiebung*. Again, in all non-hocketing passages, the word boundaries in the text are, as one would expect, irregular. Similar observations could be made about the other unbroken texted hockets, such as Machaut's motet no. 9, *Fons tocius superbiae/O livoris feritas/Fera pessima*: only the triplum is fully

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texted, but in it, every single stanza but the first one (which is set as an introitus outside the isorhythmic structure) opens with a 2 + 1 + 2 hocket pattern faithfully mirrored by the word boundaries of the poem.[59]

BROKEN OR 'HICCUP' TEXTING – ETYMOLOGY AND PRACTICE

John of Tewkesbury would have approved of these hockets, and as he knew and quoted Vitry's *Vos qui admiramini*,[60] his observations are probably based on this very repertory. If all composers had observed this 'rule', my study could come to an end here – the criticisms levelled by the contemporaries against the *fractio vocis* resulting from the hocket texture would seem groundless or at least exaggerated, and later sensibilities of 'correct' texting would likewise be unaffected. However, the reality is different. While Machaut and Vitry – poets and composers of the first rank – were able artfully to combine text and music in this way, indeed must have enjoyed this additional challenge, and while instances of hockets with unbroken texting appear as late as Ciconia, the majority of texted hockets do necessitate the 'cutting up' of words into syllables. In these compositions, no degree of effort on the part of the medieval scribe or modern editor will produce an underlay which 'resolves' all questionable passages. Scholarly authors have chastised composers and/or scribes for 'senselessly tearing apart' words in hocket passages, thereby obscuring the text and destroying its integrity.[61] And scholarly editors have been similarly unhappy with the situation – either, without much conviction, underlaying the text according to what they found in the source(s) or aligning the words as best as possible with the short segments of music.[62] But the sources themselves

[59] Bent, 'Words and Music in Machaut's Motet 9', pp. 378–9: 'Machaut has here set himself the additional discipline of not breaking any word with rests, even in the hockets. This must mean that the text was composed with the extra restriction of placing monosyllables and disyllables at specific points where the hockets were intended. These are words tailored for music, and music for words' (p. 378).

[60] 'Posset tamen prima longa imperfici a parte ante per brevem praecedentem vel per valorem, nisi punctus immediate eam sequatur, ut patet in tenore de Gratissima quem idem Philippus edidit.' *Scriptorum de musica*, ed. Coussemaker, iv, p. 268; TML <http://www.chmtl.indiana.edu/tml/14th/QUAPRIB4_TEXT.html>.

[61] 'Dabei wird nur ein einziges Mal … ein Wort … sinnwidrig zerrissen'; 'In den folgenden Perioden ist die originale Textunterlegung … weniger überzeugend, weil die Zeilen, ja sogar die Worte, zum Teil sinnlos durch Pausen zerrissen werden.' Günther, 'Das Wort-Ton-Problem', pp. 168 and 176. See also more recently Zayaruznaya, 'Form and Idea in the *Ars Nova* Motet', p. 43: 'In the example of *Apta/Flos* discussed above, the solution offered by Modena is most convincing … because words stay intact …'.

[62] Frank Ll. Harrison limits himself to stating that words sometimes needed to be broken up (*Motets of French Provenance*, pp. xii–xiii), Günther (*The Motets*) to remarks indicating problems of underlay in the critical commentary to individual compositions.

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provide evidence that singing the hockets with 'broken' text was not only inevitable, but intentionally and skilfully applied. What is more, a solution to underlaying words across rests in the texted hocket can be proposed which not only is consistent in itself, but conforms to the evidence of the sources and is appropriate to the original meaning of the word 'hocket'. The remainder of this essay will be devoted to proposing and demonstrating this solution.

First of all, an excursion into the etymology of 'hocket' is called for. Apart from a now largely discredited Arabic origin of the word,[63] two conflicting roots of the term *hocket/hoquet/hoquetus/(h)oketus* have been proposed, one from Latin, one from French.[64] The former traces the word back to the Latin word 'occare' or its post-classical intensive form 'occitare', meaning 'to harrow' or 'to cut'. This origin (with an initial 'h' acquired somewhere along the way) is made explicit in one of the earliest sources to mention hocketing at all: Magister Lambertus' pseudo-Aristotelian *Tractatus de musica* of *c.* 1270 defines the device as 'resecata musica, id est ipsa hoccitatio'.[65] Furthermore, this proposed etymology factually corresponds to the 'cutting off' or 'cutting up' that is so characteristic of the texture, and a number of contemporary music theorists define the 'cutting' ('resecare', 'abscidere') or 'chopping' ('truncare') as its essential nature. Franco of Cologne speaks of the 'truncatio, vel oketus quod idem est',[66] and John of Tewkesbury 'de truncationibus sive quae hoketis vocantur'.[67] For Walter of Evesham, it is a type of discant which 'cantus truncatus dicitur a rei convenientia, qui et Hoquetus dicitur';[68] according to Johannes de Grocheo, his contemporaries classified mensural music in three categories, 'motetos, organum et cantum abscisum, quem hoquetos vocant'.[69]

However, the majority of contemporaries patently considered the term to be not a Latin, but a French one. Lambertus himself, although the

[63] See Schneider, 'Der Hochetus', and the opposing viewpoint in Frobenius, 'Hoquetus', pp. 1–2.

[64] Frobenius, 'Hoquetus', pp. 2–3. See also M. E. Wolinski, 'The Medieval Hocket', in *The ORB: On-line Reference Book for Medieval Studies* <http://www.the-orb.net/encyclop/culture/music/hocket.html>, last accessed 26 Apr. 2011.

[65] 'cut-off music, which is itself hocketation'. Pseudo-Aristotle (Magister Lambertus), *Tractatus de musica*; TML <http://www.chmtl.indiana.edu/tml/13th/ARITRA_TEXT.html>.

[66] 'truncation, or hocket which is the same thing'. *Franconis de Colonia Ars cantus mensurabilis*, ed. G. Reaney and A. Gilles (Corpus Scriptorum de Musica, 18; American Institute of Musicology, 1974); TML <http://www.chmtl.indiana.edu/tml/13th/FRAACM_TEXT.html>.

[67] 'the truncations or those which are called hockets'. John of Tewkesbury, *Quatuor principalia*; TML <http://www.chmtl.indiana.edu/tml/14th/QUAPRIB4_TEXT.html>.

[68] 'it is called "truncated song" because that accords with the matter; this is also called "hocket"'. Walter of Evesham, *De speculatione musicae*; TML <http://www.chmtl.indiana.edu/tml/14th/ODISUM_TEXT.html>.

[69] 'motets, organum, and cut-off chant, which they call hockets'. Johannes de Grocheo, *De musica*; TML <http://www.chmtl.indiana.edu/tml/14th/GRODEM_TEXT.html>.

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only author explicitly proposing the Latin etymology, situates the word in a vernacular context as 'quadam armonia resecata que, quantum ad nos, hokectus *vulgariter* appellatur' ('a certain cut-off concord called, as far we are concerned, "hocket" *in the vernacular*').[70] For Anonymous IV, the word is explicitly a French one: 'le hoket Gallice' ('in French: *le hoket*').[71] This is further corroborated by a wealth of references outside the realm of theory: in French vernacular poems from the second half of the thirteenth century onwards, thus contemporaneous with or even pre-dating the theorists. Significantly, all these poems or songs are about the process of music-making, such as one by Adam de Halle who, in his motet *Entre Adan et Hanikel/Chief ben seantz/Aptatur* (Montpellier, no. 258),[72] relates the story of four young men performing a hocket and stamping their feet at the same time (triplum, vv. 5–6: 'Quant il hoquetent | Plus tost clapetent'). Frequently, the hocket is referred to (apparently without the need of further definition) as a type or genre alongside motets, chansons, virelais, rondeaux, etc. Instances of this from the first half of the fourteenth century abound, such as the anonymous estampie *Dame bone et saige* (vv. 43–7: 'a donc chanterai | ai ai | et si troverai chansonettes | hokes et notes nouvelles'),[73] Jehannot de l'Escurel's dit *Gracïeus temps est, quant rosier* (v. 1.5–6: 'En chantant .i. nouviau hoquet | M'alai jouer'),[74] Gervais du Bus's *Roman de Fauvel* (book 2, vv. 1345–7: 'Et tout entour y avoit paintez | Chançons, lois et baladez maintez, | Hoqués, motés et chançonnetes'),[75] Machaut himself (*Prologue* V, vv. 11–14: 'A faire dis et chansonettes | Pleinnes d'onneur et d'amourettes | Doubles hoquès et plaisans lais | Motès, rondiaus et virelais'),[76] and finally Gace de la Buigne's *Roman des deduis* of 1359–71, where the cries of hunting dogs are likened several times to the performing of a hocket, the term apprearing both in the form of a noun and as a verb of action (vv. 8081–2: 'Les uns vont chantans le motet, | Les autres font double hoquet'; vv. 10547–8: 'Maiz j'ai dit qu'i scevent chanter | Tresbles, motés et hoqueter'; vv. 10633–4: 'Qu'ils ne puissent chanter motés | Et rondeaux et faire hoqués').[77] This evidence

[70] Ibid.; my emphasis.

[71] Reckow, *Der Musiktraktat des Anonymus 4*; TML <http://www.chmtl.indiana.edu/tml/13th/ANO4MUS_TEXT.html>.

[72] *The Montpellier Codex*, iii, pp. 74–6, and iv, pp. 83–4 (text).

[73] M. A. Atchison, *The Chansonnier of Oxford Bodleian MS Douce 308* (Aldershot, 2005), p. 231.

[74] *The Works of Jehan de Lescurel*, ed. N. Wilkins (Corpus Mensurabilis Musicae, 30; American Institute of Musicology, 1966), p. 28.

[75] G. du Bus, *Le Roman de Fauvel*, ed. A. Långfors (Sociéte des anciens textes français; Paris, 1914–19), p. 53.

[76] G. de Machaut, *Oeuvres complètes*, vol. 1, ed. E. Hoepffner (Sociéte des anciens textes français; Paris, 1908), p. 6.

[77] Gace de la Buigne, *Le Roman des deduis. Édition critique d'après tous les manuscrits*, ed. Åke Blomqvist (Studia romanica Holmiensia, 3; Stockholm and Paris, 1951), pp. 375, 461 and 464. See also Leach, *Sung Birds*, pp. 181–2 and 212–19.

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strongly supports a French origin of the term. The Latin etymology is entirely a preference of the theorists, and mostly an implied one even there. Very possibly, Magister Lambertus, a scholar of the University of Paris,[78] only referred to the Latin verb *hoccitare* to lend respectability to a vernacular term without classical credentials and without an obvious Latin root.

Etymological research into Old and Middle French further supports a French origin. The most recent etymological dictionary of Old French, the *Dictionnaire étymologique de l'ancien français* (*DEAF*), has proposed a common origin of 'hoquer' with 'hoch(i)er', first found in the twelfth century and meaning – then as now – 'shake', 'rattle' or 'tremble'.[79] As a noun, therefore, a 'hochet'/'hoquet' is a blow, impulse or impact – resulting in later meanings such as 'throwing of dice' or 'baby rattle'. This would be analogous to the musical phenomenon of the 'hoquet' in terms of its lively, impulsive way of vocal delivery, rather along the lines of Johannes de Grocheio's characterisation of the hocket's 'mobility and velocity' or Adam de la Halle's hocketing and dancing youths.

In modern French, however, 'hoquet' means 'hiccup'. Walther von Wartburg, in 1952, postulated a common origin of the words 'hoquer' and 'hocher' in the sound particle 'hic' or 'hoc', which mimics a variety of physical impulses (including shaking or rattling), but primarily the contraction of the diaphragm and the resulting momentary closing of the vocal cords.[80] To be sure, the earliest written evidence in French texts for the resulting 'hoquet' or 'hiquet' meaning 'hiccup' stem from the fifteenth century – which has led to the exclusion of this etymology from *DEAF* – but it is widely documented from then onwards.[81] It is impossible to answer with certainty the question whether the word 'hoquet' only acquired the meaning of 'hiccup' at that later time or whether it was merely undocumented in written form before that. To be sure, however, the absence of written documentation for the physical manifestation might be due to the fact that a limited context existed for it. Most medical and anatomical treatises in medieval France, where one would be most likely to expect it, were in Latin and correspondingly use the Latin term 'singultus'. The Old/Middle French noun derived from the Latin – 'sangloit'/'seglout'/'sanglot' – can mean 'hiccup' as well, but this meaning, rather than the

[78] R. A. Baltzer, 'Lambertus, Magister', Grove Music Online <www.oxfordmusiconline.com>, acc. 27 Apr. 2011.

[79] T. Städtler, art. 'hochier', *Dictionnaire étymologique de l'ancien français*, ed. K. Baldinger and F. Möhren, fasc. H3 (Tübingen and Québec, 1999), pp. 512–20.

[80] Art. 'hok-' in W. von Wartburg, *Französisches Etymologisches Wörterbuch*, vol. 4 (Basel, 1952), pp. 450–2.

[81] *Ibid.*, pp. 451–2.

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more common 'sob'/'sobbing' and 'death rattle', is itself scarcely documented before the fifteenth/sixteenth centuries.[82]

Taken together with the fact that the physical manifestation of the hiccup does interrupt speech in a highly similar fashion to the musical hocket, it remains plausible to postulate that this analogy gave rise to 'hoquet' as a musical term, even if that means that the word in a musical sense is documented in written form earlier than the human utterance on which it is based. This approach receives additional support from two more texts on the musical hocket which are not in French but in Latin. The constitution of the Order of the Carmelites from the year 1357 puts it as follows:[83]

Sed neque motetos neque upaturam vel aliquem cantum magis ad lasciviam quam ad devocionem provocantem aliquis decantare audeat …	But no one shall dare to sing motets or hiccups or any other song which provokes lasciviousness rather than devotion …

The context of similar injunctions (see above) and the fact that it is once again mentioned together with motets makes clear that 'hiccup' (here represented by the unusual, otherwise scarcely attested onomatopoetic noun 'upatura') can only refer to a hocket here.[84] Even more explicit is the Dutch cleric Johannes Boen in his *Musica* of *c.* 1355:[85]

Quam etiam in extraneis vocum varietatibus iuvenes potius quam antiqui lascivire videntur … nunc sincopis fastiditi ad singultus properando, quos oketus dicimus …	And what is more, the young people seem to indulge in extraneous varieties of notes more than the old ones …, now weary of syncopes and hastening towards the hiccups, which we call hockets …

As a good Latinist, Boen uses the classical noun *singultus* for the hocket, but surely realised that his readers might not make the connection; he thus goes on to explain that the word in common usage ('quos … dicimus') is in fact the vernacular *oketus*. Boen thus not only demonstrates that for him,

[82] Art. 'singultus', *ibid.*, vol. 11 (1961), pp. 646–7; also art. 'sanglot', 'sangloter', 'sanglotir', in Tobler-Lommatzsch, *Altfranzösisches Wörterbuch*, vol. 9 (Wiesbaden, 1975), pp. 150–1.

[83] *Fontes liturgicae Carmelitanae*, ed. P. Kallenberg (Rome, 1962), p. 32.

[84] Wegman, *The Crisis of Music*, p. 197, n. 16; Leitmeir, 'Arguing with Spirituality against Spirituality', p. 184.

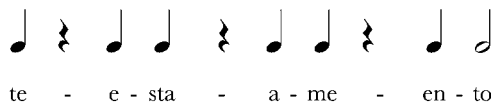
[85] W. Frobenius, *Johannes Boens Musica und seine Konsonanzlehre* (Freiburger Schriften zur Musikwissenschaft, 2; Stuttgart, 1971), pp. 77–8; TML <http://www.chmtl.indiana.edu/tml/14th/BOENMUS_TEXT.html>. See also Leach, *Sung Birds*, p. 185.

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in any case, the hocket was analogous to a hiccup, but that he considered the term itself to be of non-Latin origin as well.

The analogy is a very direct one in the onomatopoetic hockets, which are apt to depict, besides animal sounds, various types of interrupted speech (stuttering, sobbing, gulping[86]) or interrupted action (stumbling or fumbling around). However, more important for the repertory under examination here is the more fundamental analogy between the *way of singing* and the 'hiccup', regardless of textual content or implication: the abrupt and recurrent interruption of vocal utterance. If a 'hocket', like a hiccup, is a series of sudden physical events cutting off the flow of speech, this would be made most evident in a musical composition not by aligning the words and the snippets of music, but precisely by interrupting the words themselves. Indeed, the 'hiccup effect' would be most palpable if this interruption made itself felt not between syllables, but *in the middle of a syllable*, that is on the vowel itself.

If we accept this as a working hypothesis for the moment, the practical consequences of this would be as follows. In hockets with segments of two notes or more, syllable or word breaks would fall in the middle of the segment, which could be represented like this:



By extension, single notes between rests would receive no separate syllable at all, but continue the vowel of the preceding syllable rather than beginning the next one since logically, for a new syllable to begin, at least two notes would be required in this pattern, one to end the preceding syllable and another one to begin the subsequent one. The resulting representation would look like this:



Conversely, if a hocket contained a segment of three notes between rests, the first note would conclude the syllable from before the rest, the next

[86] See Wessely, 'Über den Hoquetus', pp. 15–23. A particularly telling example cited by Wessely is Jacopo da Bologna's *Prima virtute*, where a text passage on 'constrained speech' ('constringer la lingua') is accompanied by the *cantus abscisus* of the hocket (p. 19).

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one would receive its own syllable in a normal fashion, and the third one would start yet another syllable, to be interrupted by the next 'hiccup' rest:



Let us test this hypothesis on an actual motet: *Flos ortus inter lilia/Celsa cedrus/Quam magnus pontifex*, transmitted in several mid-fourteenth-century sources and now generally accepted to be a work of Philippe de Vitry.[87] The motet is divided into two sections, each setting three and a half *taleae*, the second section in diminution. In that second section, every talea ends with a pan-isorhythmic hocket in both upper parts, fully texted, but not in a fashion that suggests or even allows unbroken texting (Example 3). The futility of any attempt to match word boundaries and hocket segment becomes apparent in the edition in PMFC (the top text line in the example); while the underlay is straightforward in the preceding, unhocketed section, with its customary correspondence of clear musical phrases with verse structure, and of verse rhythm with alternating semibreve–minim rhythms, there is no such consistency in the hocket section itself. This is particularly noticeable in the more densely texted triplum. The beginning of each phrase suggests that an unbroken underlay is intended, with a four-syllable word followed by a rest beginning every stanza; but this pattern subsequently breaks down, and with it the corresponding underlay, with longer words like 'alcia' in the first passage or, worse still, with 'miraculorum' in the second. However, applying the 'hiccup underlay' – seen in the bottom text line in the example – results in a perfect correspondence of syllables and notes in all three stanzas: rests are bridged by vowels, word breaks fall in the middle of segments. A further side effect of this solution is that at the end of every phrase there are exactly as many syllables left as are necessary to conclude the line to finish in syllabic declamation, thereby matching words and music in the alternating rhythmic pattern that had characterised the non-hocketed sections of this motet (and that is typical for this style generally).

The manuscript transmission itself corroborates these findings. The only complete copy of *Flos ortus inter lilia/Celsa cedrus* is found in the Ivrea codex

[87] M. Bent and A. Wathey, 'Vitry, Philippe de. Works', Grove Music Online <www.oxfordmusiconline.com>, acc. 2 May 2011.

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Example 3 [Philippe de Vitry], *Flos ortus/Celsa cedrus*, bb. 85–125, with texting from PMFC 5 (top line) and 'hiccup' texting (bottom line) (transcription of music based on PMFC 5)

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2



Example 3 *Continued*

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Figure 3a Ivrea, fol. 9^{v}: [Ph. de Vitry], *Flos ortus/Celsa cedrus*, triplum

on fols. 9^{v}–10^{r}. Figure 3a shows the last four lines of the triplum with the end of the first section and the complete second section, the hocket passages highlighted in boxes. As in most manuscripts from the period, the text was entered first and the music then overlaid, and the Ivrea copyist apparently did this with some care.[88] The notes of short melismas are spaced very closely together to indicate their allocation to a specific word or syllable; and in syllabic passages the individual notes are positioned directly over the words in question, with such precision that often not only the syllable as such, but the *vowel* of the syllable is vertically aligned as closely as possible with the note. In the hocket passages, however, what one finds on top of the syllable more often than not is a rest surrounded by notes rather than a note as such.[89] In Figure 3b, this is indicated by boxes surrounding the syllables of text and the corresponding notes and rests: one can see the correspondence with particular clarity on the last syllable of 'triumphantis', and after that on the first syllables

[88] K. Kügle, *The Manuscript Ivrea, Biblioteca Capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (Musicological Studies, 69; Ottawa, Ont., 1997), pp. 18–9 and *passim*.

[89] In the past, this placing of rests over syllables has been noted with consternation by scholars, as a defective underlay born out of lack of space: 'Then, notes are added in an arrangement as close as possible to the desired texting, but this still often means placing rests over syllables.' (Zayaruznaya, 'Form and Idea in the Ars Nova Motet', p. 42).

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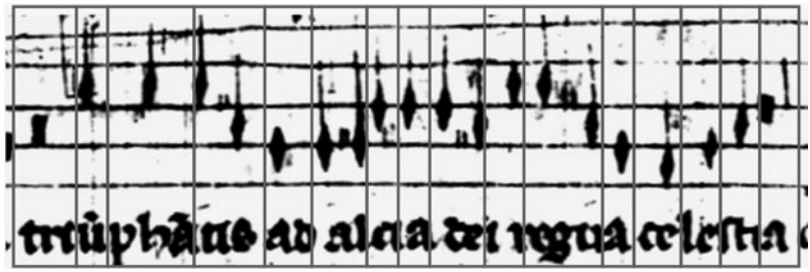


Figure 3b Ivrea, fol. 9^{v}: [Ph. de Vitry], *Flos ortus/Celsa cedrus*, detail of triplum

of 'alcia', 'dei' and 'regna' respectively. The most likely explanation is that the Ivrea scribe saw the rest itself as the primary point of reference for these given syllables – or, more precisely, the notes and the rest taken together. Text and music fit together so smoothly when aligned in this fashion that it seems hard to imagine a lack of intention on the part of the scribe (and by implication, the composer).

To establish this 'hiccup declamation' as a principle one would have to find it at work in more compositions in a similar or identical fashion. In fact, such examples abound – take for example the anonymous *Rex Karole/Leticie pacis/Tenor* from the Chantilly Codex.[90] Its talea structure operates without proportional diminution, and all five sections end with an extended and fully texted panisorhythmic hocket between triplum and motetus. Again, the 'hiccup principle' leaves no loose ends. This is assisted by the regularity of the text: every one of the hocket passages sets exactly ten syllables in the triplum and fourteen in the motetus (the former one decasyllabic verse each, the latter segment occupying variable positions in the equally decasyllabic poem). Only the last hocket passage has a mere thirteen syllables because the motetus text ends with a nine-syllable instead of a ten-syllable line (surely because this last line is a quotation from the Marian antiphon *Alma redemptoris mater* which the composer wanted to leave unchanged), but this does not affect the texting of the hocket. Since the preceding passage consists of ten semibreves in both voice parts, which are invariably set in a syllabic fashion, there is never a question on which syllable the hocket begins (see Example 4).

Both voice parts are exceptionally regular rhythmically. The triplum consists of four identical rhythmic units of semibreve–minim rest–minim–minim rest–semibreve, each unit accommodating according to the 'hiccup

[90] *The Motets of the Manuscripts Chantilly … and Modena*, pp. 17–22; *Motets of French Provenance*, pp. 141–8.

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Triplum:



Motetus:



Example 4 Anon., motet *Rex Karole/Leticie pacis/Tenor*, rhythms and text of the motetus and triplum in the hocketed passages



Figure 4a Chantilly, fol. 65^{v}: Anon. motet *Rex Karole/Leticie pacis/Tenor*, detail of triplum



Figure 4b Chantilly, fol. 66^{r}: Anon. motet *Rex Karole/Leticie pacis/Tenor*, detail of motetus

principle' exactly two syllables. Together with the final two perfections, this takes care of the ten syllables in the same fashion every time – regardless of word-breaks, which are in fact different in every one of the five verses (with the exception of the standard caesura in the French-style *décasyllabe* after the fourth syllable). The motetus follows a different yet complementary pattern: in it, the recurring unit is one of minim rest–minim–three semibreves, thereby accommodating three instead of two syllables each. Again, together with the two syllables which belong to the final two perfections at the end of the phrase, the fourteen syllables (4 × 3 plus 2) fall into place in identical fashion every time.

It may seem counterintuitive to begin the phrase in the motetus with a vacant (untexted) minim which follows the rest that begins the hocket section; but this is not only consistent with the 'hiccup principle' and borne out by the remainder of the passage where the corresponding rests are bridged by syllables within the phrase, but also once again by the texting of the source (see Figures 4a and 4b). Like the Ivrea scribe, the copyist wrote down the text first and then the music. However, he did not always copy the words continuously, but occasionally split words into syllables or left gaps in the text where he knew that melismas would require additional

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space for the music.[91] This enabled him to align notes and syllables very precisely; and again, the notes and rests are matched to the text in such a fashion that individual syllables 'bridge' the rests above them. In the motetus, for example, the 'te-' of 'testamento' is clearly allocated to the second note *g* after the minim rest, and the syllables '-men-', 'si-', '-te-' and '-cis' equally clearly sit under the minim rests and not under the notes around it. In the triplum, the clearest indication as to the scribe's intention in this regard is the fact that the words are split up in the hocket passage (and only here), in anticipation of the music that was to be placed above them. These gaps are necessary because the syllables in question need to accommodate the sequence of semibreve–minim rest–minim–minim rest–minim, far more than could be squeezed above each one if the text were notated continuously. And it is significant that this required space is left *within* the word, not *between* the words, in the same way as the rests have to be accommodated *within* the word. The precision and specificity with which this is implemented by the Chantilly scribe is remarkable and again leaves little doubt as to the intention of texting.

One final example will suffice here – the anonymous motet *O Philippe Franci qui generis/O bone dux indolis optime/Tenor*,[92] uniquely transmitted again in Ivrea. Like *Rex Karole/Leticie pacis*, it operates without proportional diminution; and each of the four sections contains not one, but two substantial hocket passages which are even more heavily segmented than in the compositions previously examined. Example 5 presents only the hocket passages of the first of these sections. As usual, only these passages are pan-isorhythmic, but the remainder of the texted upper voices is sufficiently consistent in its overall delivery to result in a regular and recurrent positioning of the hockets within the poem: one and a half verses of the triplum (consistent with the paired-verse structure in the first two sections, but cutting across it in the third and fourth) and a full verse of the motetus for each of the first, longer passages, plus half a verse each for the latter ones:

[91] For the order of copying and spacing of text and music in the Chantilly codex, see E. R. Upton, 'Aligning Words and Music: Scribal Procedures for the Placement of Text and Notes in the Chantilly Codex', in Y. Plumley and A. Stone (eds.), *A Late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564)* (Collection "Épitome Musical"; Turnhout, 2009), pp. 115–32.

[92] *Motets of French Provenance*, ed. Harrison, pp. 1–6.

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Example 5 Anon., motet *O Philippe Franci qui generis/O bone dux indolis optime/Tenor*, bb. 12–38 (transcription of music based on PMFC 5)

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Example 5 *Continued*

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Triplum:

O Philippe Franci qui generis
rex Francorum septimus diceris
si scripturis constat historicis
et lamentis defletur tragicis
quod Gedeon David et Iosue
reges stare nec supervacue
Sepnacherib anglus Assyrium
et Macedo modicus Darium
Leonita rex excercituum
ac Tamaris Cyrum demeritum
imperasse Romanos lacius
at quam ferro virtutum melius
quam robore plus artis lumine
prudencia quam multitudine
est igitur ut hec non deseras
ut ab hoste spolium referas
Ac tu prius sensu parabole
meminisses dehinc regnicole
quorum Remos rapit ambicio
Neutros ambos inflat presumcio
Senones et Lucdones ocia
inficiunt gula luxuria
Bituricos nexat cupiditas
Avernanos bilis inmanitas
Burdegalos livoris furia
gemellosque Gotos perfidia

Motetus:

O bone dux indolis optime
motus primos Iohannes reprime
tirannidis sorde ne sordeas
rex nature regnare studeas
Deum cole Deum inherita
ecclesia pro matre milita
meliora pluraque nocere
nobilibus sensibus nitere
rei cura precedat publice
hunc modeste proprium respice
pupillulo vidue pauperi
querentibus tribunal aperi
Non te rodat ambro vel histrio
nec acerba cives exactio
militibus solve stipendia
ne predones fiant inopia
pede calca quodcumque terreum
aurum gemmam muricem ostreum
bonum pacis quere summopere
fede rare set sano federe
tandem terras eripe sanguine
diro lotas a falso munere
testamentum cura persolvere
donec vivis et felix morere

The application of the 'hiccup principle' to this motet yields many of the expected results, yet requires us to think about its use in a slightly different fashion. If we take the first passage (bb. 12–22) as an example, we see that the motetus phrase begins with the word 'tirannidis' on the single perfect semibreve b' and ends – assuming the 'normal' hiccup underlay – on the equally perfect semibreve g'. The following note is again a single note b' – but the only pragmatic solution in the context of the entire phrase is not to 'swallow' or bridge this note in the above-mentioned manner, but to underlay it with a new syllable, beginning the following word 'sorde'. The same applies to the perfect semibreve beginning bar 19, on 'ne'. In the triplum, the isolated perfect semibreves g' in bars 16 and 18 – on 'hi–**sto**–ri–**cis**' – also have to receive their own syllables to make the passage work.

However, if the 'hiccup principle' is to retain its validity, the explanation has to go beyond mere pragmaticism. Word boundaries are apparently not a consideration – while the motetus might suggest that at first glance (both isolated perfect semibreves begin a new word), the triplum underlay

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necessarily breaks up the polysyllabic 'historicis'. A more convincing explanation can be found in the practices of mensural polyphony. A look at the previous examples shows that all the notes following rests bridged by the hiccup principle had been minims on 'weak beats', resulting from of a *resecatio* of the perfect semibreve, to use the terminology of the Anonymous of St. Emmeram (see above). The beginnings of perfections, conversely, had always received their own syllable in *Flos ortus/Celsa cedrus* and *Rex Karole/Leticie pacis*, if simply because they had followed the *resecationes*. Furthermore, given the extent to which the perfection was privileged by the discant theorists as a cornerstone of polyphonic concord,[93] it seems less likely that such note values would have been swallowed or passed over in texting, even when preceded by a rest. Jonathan King and Graeme Boone have argued the close correlation in texting of the *principium perfectionis* (within the context of the typical modal long–short alternation that characterises much of the repertory) with the 'strong' syllables of the rhythmic verse that is being set;[94] by extension of this principle, the case can be made for supplying perfections with their own syllables as a matter of course in texted hockets. Support for this hypothesis is gained by the fact that its application once again yields an underlay where words and music match effortlessly and without the need to accommodate surplus notes or syllables.

A further effect of this solution in this particular passage is a very clear alternation of texted and untexted breve bars out of which (and only out of which) emerges the kind of interactive 'polyphony of texts' which Margaret Bent and others have described as a defining feature of the polytextual motet of the fourteenth and early fifteenth century,[95] here highlighting a series of disyllabic words with particular clarity and without interference from the other texted part, by virtue of the 'swallowed' untexted minims: 'Deum – reges – cole – stare – Deum' (bb. 30–5), or in the third corresponding passage: 'cole – pede – quorum – calca – remos' (bb. 120–5). A retexting of hockets according to the proposed principles promises a wealth of further findings in this regard.

And yet again, the source tends to confirm the proposed underlay. The Ivrea scribe – like the Chantilly scribe – had to stretch the text to accom-

[93] 'Item intelligendum est quod in omnibus modis utendum est semper concordantiis in principio perfectionis, licet sit longa, brevis vel semibrevis'. *Franconis de Colonia Ars cantus mensurabilis*; TML <http://www.chmtl.indiana.edu/tml/13th/FRAACM_TEXT.html>.

[94] King, 'Texting in Early Fifteenth-Century Sacred Polyphony', pp. 194–9; G. M. Boone, 'Marking Mensural Time', *Music Theory Spectrum*, 22 (2000), pp. 1–43; also Schmidt-Beste, *Textdeklamation*, pp. 16–20.

[95] E.g., in M. Bent, 'Polyphony of Texts and Music in the Fourteenth-Century Motet: *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur* and its "Quotations"', in D. Pesce (ed.), *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (New York and Oxford, 1997), pp. 82–103; also Bent, 'Words and Music in Machaut's Motet 9', and elsewhere.

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modate the music in these passages, and like the latter, he decided to split words into syllables rather than leaving spaces between words, to create room for the hocket figures. In the first hocket passage of the first talea (bars 13–23), the scribe's apparent intention is to coordinate the syllables 'ti-ran-ni-', 'sor-', 'ne' and 'sor-de-' each with the semibreve–two minim rests–minim figure (the last two slightly displaced for lack of space), the syllables '-des' and '-de' with a semibreve followed by a rest. Again, the vowels are placed with some consistency under the respective *rests*, not the notes. The second example is taken from the motetus of the second hocket passage of the second talea (bars 73–82) (Example 6). The scribe once more splits words into syllables, but here the spacing of the text does not appear to take the music into account very effectively, for example with an unnecessarily wide gap between 'pu' and 'pi' and a correspondingly wide gap between the semibreves above, the previous minims and rest instead squeezed tightly. The scribe had reason to be confused, however, as the syllables and notes do not match up in the accustomed fashion. The previous phrase and verse of the motetus clearly come to an end on a perfect long g' in bar 73; the phrase itself begins on a hocket, but subsequently concludes on a non-hocketed passage which accommodates only five syllables on four perfect semibreves and a closing breve (bars 80–2), leaving five syllables for only four perfect semibreves in the hocket itself (as opposed to the other *taleae*, where the passage following the hocket is further broken up into imperfect semibreves and minims which accommodate the necessary six syllables, thus also reflected by the copyist). The scribe – perhaps after first planning to begin the first syllable 'pu-' on one of the the two weak minims at the beginning of the phrase, which would account for the space left in the text subsequent to it – in the end decided to allocate, exceptionally, the fifth syllable 'vi-' to the last minim in bar 79. Another solution would have been to elide the last two syllables of the word 'vi-du-e' into 'vi-due', but that would have gone against grammar and metre at the same time.

The same principle can be applied to practically all the compositions in the repertory, with only minor variations. The anonymous motet *Apta caro/Flos virginum/Alma redemptoris*, for example, mixes broken and unbroken hocket passages, to the point that some of them can be underlaid either in an (almost) unbroken fashion or indeed applying the hiccup principle, a situation which apparently left even the scribes of the various manuscripts puzzled as they offer an uncommonly wide variety of solutions for this piece.[96] A similar situation applies to Vitry's *Petre clemens/Lugentium siccentur*, where, as Anna Zayaruznaya has shown, most of the hocket passages can

[96] See Zayaruznaya, 'Form and Idea in the Ars Nova Motet', pp. 39–42.

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Example 6 Anon., motet *O Philippe Franci qui generis/O bone dux indolis optime/Tenor*, bb. 73–82 (transcription of music based on PMFC 5)

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be turned into untexted melismas by moving the text forward into the subsequent non-hocketed passage.[97] They work at least as well, however, if the hiccup principle is applied (which is what the Ivrea scribe seems to assume as well); and the fact that in at least one section (bb. 54–60), the text *has* to be broken up (unless one assumes a scribal error) because there are not enough notes in the following passage, suggests that this is perhaps the more plausible solution.

Both in French-texted and in Latin-texted works, text and music thus come together in a strikingly consistent fashion. The degree of consistency is in fact higher in the hocket passages *cum littera* than it is in texted passages which are *not* hocketed. This may seem counterintuitive, given the regular coincidence of rhythmic patterns and clear phrasing in both text and music in this repertory. But since pan-isorhythm is rare outside the hockets themselves, both rhythms and phrasing are somewhat freer there, resulting in a variety of declamatory solutions: some syllabic, some mildly melismatic; some strictly alternating, some isochronic, some a mixture of the two. Conversely, the rhythmic pattern in the pan-isorhythmic hocket passages themselves is strict: a text which is also almost invariably stable (with the same number of syllables, very often corresponding to a specific line or lines within the strophic structure of the poem) is matched to a rhythmic pattern which is repeated for as many times as there are *taleae*. Whatever necessary adjustments there are result from irregularities of the surrounding non-hocketing and non-panisorhythmic upper voices, not from the hocket itself. This means that the texted hocket is most definitely 'declamatory';[98] every syllable has its place. A fresh look at the entire repertory seems to be required.

So the criticism of the clerics was justified, from their point of view: the hocket does break up the *cantus*, and not only the music, but also the text. Specifically with regard to the words, this criticism is backed up by the poet of the musicians' motet *Musicalis sciencia*, where we read in the triplum 'cupio | ne sit erroris motio | in dominam rethoricam, | neque contra grammaticam; | lingua secans incomplexa | sit in silentio nexa' ('I desire that there be no motion of error against Lady Rhetoric nor against Grammar; let the tongue that cuts simple things be bound in silence'),

[97] *Ibid.*, pp. 43–5.

[98] Perkins, 'Toward a Rational Approach', pp. 104–5; Schmidt-Beste, *Textdeklamation*, pp. 49–50. See also Zayaruznaya, 'Form and Idea in the Ars Nova Motet', p. 44: 'More broadly, it is my impression that there are few loosely texted hockets in this repertory. Very often, and especially in the work of Vitry, hockets either have words, or they don't.' An expanded version of this argument is forthcoming in Anna Zayaruznaya, 'Hockets as Compositional and Scribal Practice in the Ars nova Motet – A Letter from Lady Music', *Journal of Musicology*, 30 (2013), in press.

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and in the motetus 'quod maxima corruptio | fit a multis canentibus | in nostris dictaminibus. | Nam dividunt simplicia, | faciendo suspiria' ('that the greatest corruption is committed by many singers in our poems. For they divide single [words] by making sighs').[99]

However, aside from the fact that the authors in question, by censuring the practice, indirectly confirm its existence, the composer of *Musicalis sciencia* sidesteps the issue by leaving his hockets without text, as does Jacobus in the hocket *A lentrade d'avrillo* in book 7 of his *Speculum*.[100] But words bridging rests are perfectly commonplace in melismatic music, and there is positive evidence advocating the practice from an unexpected source. The short *Practica artis musicae* written by the English monk Amerus or Aluredus in 1271[101] deals, as the title implies, with questions of practical music (as opposed to the speculative *musica theorica*), primarily with the familiar elements of chant pedagogy: the systems of pitches and intervals, the modes, the psalm tones, the hexachords. Only a single passage – inserted between the hexachord-based theory of intervals and the psalm tone differences – deals with the delivery of text, if utterly out of context and without reference to either the preceding or the subsequent argument. One can only speculate about the motivation of the author (or the scribes) to include the passage and to place it where it appears in the text – although it is perhaps not without significance that one of the two known complete copies of the treatise is bound with a collection of motets and hockets in the Bamberg codex. In any case, it is highly relevant to the question at hand. It reads as follows:[102]

[99] See for a transcription, a (slightly differing) translation and discussion of the two passages Zayaruznaya, 'Form and Idea', pp. 240–3. See also Harrison in his preface to *Motets of French Provenance*, p. xiii: 'In the poem of the duplum of number 33 Rhetoric is made to complain that many composers chop up vowels with short rests (*suspiria*) and in the triplum Music admonishes a number of composers, who are named, to refrain from violating the rules of Rhetoric by dividing indivisible syllables. The composer of this motet evaded rather than observed this admonition, however, by the expedient of placing the words so that all seven hocket passages are vocalized after a complete word has been pronounced.'

[100] H. Husmann,'Der Hoketus "A l'entrade d'avril"', *Archiv für Musikwissenschaft*, 11 (1954), pp. 296–9.

[101] *Ameri Practica Artis Musicae* [1271], ed. C. Ruini (Corpus Scriptorum de Musica, 25; Neuhausen-Stuttgart, 1977), pp. 9–16; also M. Huglo, 'Le Traité de *cantus mensurabilis* du manuscrit de Bamberg', in Ritva Jacobsson (ed.), *Pax et sapientia: Studies in Text and Music of Liturgical Tropes and Sequences in Memory of Gordon Anderson* (Acta Universitatis Stockholmiensis: Studia Latina Stockholmensia, 29; Stockholm, 1986), pp. 91–6. B. J. Blackburn, 'Properchant: English Theory at Home and Abroad, with an Excursus on Amerus/Aluredus and his Tradition', in D. B. Cannata, G. I. Currie, R. C. Mueller and J. L. Nádas (eds.), *Quomodo cantabimus canticum? Studies in Honor of Edward H. Roesner* (Middleton, Wis., 2008), pp. 81–98, esp. 88–92. I am grateful to Lorenz Welker (Munich) for first pointing me towards this text and its potential relevance to my work.

[102] *Ameri Practica Artis Musicae*, pp. 33–4; TML <http://www.chmtl.indiana.edu/tml/13th/AMEPRA_TEXT.html>.

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Cognoscant qui canere volunt quod numquam inter sillabas eiusdem dictionis pausare licet de iure rationis cantus, nisi forte plures note super eandem sillabam fuerint. Tunc inter notas eiusdem sillabe poterunt pausare, ita quod residuas notas reservant cum eadem sillaba preincepta et note coniuncte naturaliter non debent disiungi …	Those who want to sing should know that it is never permitted to pause between the syllables of the same word, on account of the rational laws of song, except if several notes happen to be written over the same syllable. In that case, they [the singers] can pause between the notes belonging to the same syllable, in such a manner that they keep the remaining notes with the same syllable on which they began; they must not disjoin naturally conjunct notes [i.e., ligatures].

This is illustrated by a music example, reproduced as Figure 5 (from the Bamberg exemplar). Amerus addresses an issue more of performance practice than of notation – prescribing where the singer is allowed to draw breath and where not; however, while the example does illustrate that issue, it does so in a fashion which seems more applicable to polyphony. The square notation is identical to that of the remaining plainchant examples in the treatise, but the sequence of ligatures and multiple rests suggests more than anything else a line of a modally notated piece of discant. The rests in particular suggest a line from a hocket, not unlike the ones found in the music bound with the treatise; and the example is supplied with words which have been broken up into syllables by the scribe. It is straightforward to apply the rule as established by Amerus in his treatise: if there are several notes over one syllable, a singer may pause/breathe between notes, but not between syllables ('keeping the remaining notes with the syllable on which they began'), and he may not break up ligatures in doing so. Put another way, this means that the singer may not begin a new syllable on a note/ligature directly following a rest (that is, after taking a breath), but has to wait until the subsequent note/ligature – unless that is again preceded by a rest. The transcription emphatically illustrates this principle (see Figure 5).

The application of Amerus's rule to the example provides a perfect match between the musical line and the words, with no syllables or notes left over; it is not entirely clear whether the Bamberg scribe (or the scribe of the second extant copy, Trier, Bibliothek des Bischöflichen Priesterseminars 44, who underlays the example in a very similar fashion, perhaps working from the same exemplar) understood this correctly, as the third syllable '-ri-' is in a completely wrong place while all others roughly reflect Amerus's instructions. But more importantly: the result also corresponds exactly to the 'hiccup principle' proposed above for the broken hocket. One must not read too much into a single testimony from a theorist; but Amerus does provide evidence of three things: first, that contemporary

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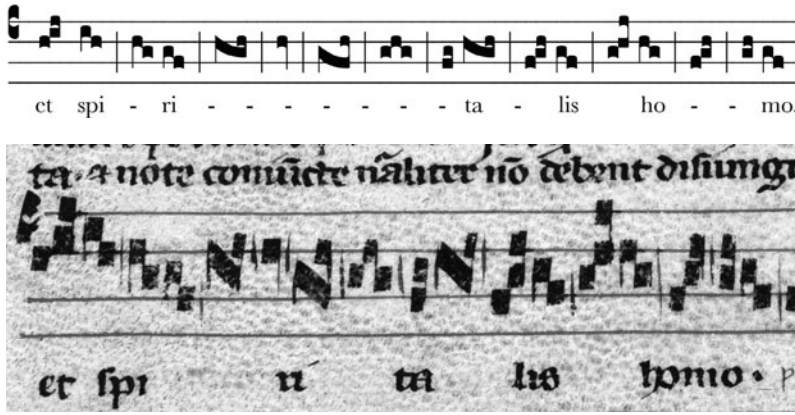


Figure 5 Bamberg, fol. 67^{v}: Amerus/Aluredus, *Practica artis musice*, detail

pedagogues did think about the placement of pauses within a musical phrase (whether as a breath or as a notated rest) and did not leave this issue entirely up to the singers' intuition; secondly, that the interruption of a word by a pause was a reality both in chant and in polyphony (whether it met with approval or not is another matter); and thirdly, that the most apt place to insert such a pause was – at least for some – in the middle of a syllable rather than between syllables.

In summary, the proposed model combining text and music in hocket passages may go against long-cherished ideals of 'correct' declamation, and it certainly would not have pleased all contemporaries either. However, the combination of the evidence provides the first plausible and consistent paradigm for texting the broken hocket (the unbroken hocket being self-evident in this regard). The model is underpinned by the etymology of the word 'hocket'; it conforms most closely to the underlay in musical sources, which in general are proving to be more reliable witnesses in these matters than has long been assumed; and perhaps most importantly, the texting 'adds up' insofar as the number of notes and rests and the number of syllables overwhelmingly match, without a random number of notes and/or syllables 'left over' or unaccounted for. In a repertory in which all other rhythmic, structural and textual parameters are so highly organised, it is only fitting that the texting of the hocket should not fall short in this regard.

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APPENDIX

Polyphonic Compositions with Texted Hockets

This list does not claim to be complete, but to provide an overview based on widely available published sources for easy reference. In particular, the recent and ongoing discoveries of (fragmentary or complete) new compositions or concordances of Ars nova polyphony by Margaret Bent, Michael Scott Cuthbert, Jason Stoessel and others have not systematically been included, nor have hockets or hocket passages from theoretical treatises.

A 'texted' hocket, for the purposes of this list, is defined as a composition where it is possible to conclude, either from the underlay in the sources or from the amount of text relative to the music, that a deliberate correlation of syllables to notes is necessary or intended. Excluded are thus the instances (about equal in total number to the ones listed here) of completely textless compositions, of texted compositions where the hocket passages are left deliberately without words (as a type of interlude), where they are bridged by lengthy melismas, or where the texting is so rudimentary that no specific attempt at syllable-to-note coordination can sensibly be attempted. Needless to say, this is partly a judgement call by the author and indeed the scribes of the original manuscripts (who do not necessarily take identical approaches to texting), but it is hoped that basic patterns of distribution can emerge nevertheless. A hocket is labelled 'unbroken' where there is consistent correlation of word breaks and rests, 'broken' where words are split by rests (usually triggering the hiccup underlay discussed in the article) and 'mixed' where the two principles appear together or where the evidence is insufficient to decide whether one or the other definitely applies.

ABBREVIATIONS:

Texting: F = fully texted; P = partly texted; Dis = Discantus; Mot = Motetus; Tr = Triplum

Type of texting: U = unbroken; B = broken; M = mixed (broken and unbroken)

Editions:

CMM	Corpus Mensurabilis Musicae
EFCM	Early Fifteenth-Century Music (=CMM 11), ed. G. Reaney, 7 vols. (Neuhausen-Stuttgart, 1955–83)
LudwigM	Guillaume de Machaut, *Musikalische Werke*, ed. F. Ludwig, 4 vols. (Leipzig, 1926–43)
PMFC	Polyphonic Music of the Fourteenth Century, ed. K. von Fischer and I. Bent, 24 vols. (Monaco, 1956–91)
TischlerM	*The Montpellier Codex*, ed. H. Tischler (Recent Researches in the Music of the Middle Ages and Early Renaissance, 2–8; Madison, Wis., 1978–85)

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Composer	Title	Genre	Amount and position of hocket	Texting	Type	Edition
A. Ars Antiqua						
Anon.	*A ort sui d'amours*	Motet	instances	F (Mot)	U	TischlerM, no. 180
Anon.	*Cele m'a tolu la vie/Lonctans a que*	Motet	instances	F	U	CMM 75, no. 57
Anon.	*Coument se poet/Se je chante*	Motet	pervasive	F	U	TischlerM, no. 277
Anon.	*Entre Copin et Bourjois/Je me cuidoie*	Motet	instance	F	U	CMM 75, no. 52
Anon.	*J'ai un cuer*	Motet	instances	F (Mot)	U	TischlerM, no. 234
Anon.	*Ja n'amerai*	Motet	pervasive	F	U	TischlerM, no. 2
Anon.	*Je cuidoie bien metre/Se j'ai folement*	Motet	end of phrases	F	U	TischlerM, no. 332
Anon.	*Li pluiseur se plaignent*	Motet	instances	F (Mot)	U	TischlerM, no. 194
Anon.	*On doit fine amor/La biauté madame*	Motet	second half	F	U	TischlerM, no. 134
Anon.	*Or ne sai je que devenir/Puisque d'amer*	Motet	instances	F	U	TischlerM, no. 267
Anon.	*Povre secours/Gaude chorus omnium*	Motet	instances	F	U	TischlerM, no. 39; CMM 75, no. 36
Anon.	*Qui d'amours se plaint*	Motet	instances	F (Mot)	U	TischlerM, no. 215
Anon.	*Traveillé du mau d'amour*	Motet	instances	F (Mot)	U	TischlerM, no. 211
B. Ars Nova/Trecento						
Anon.	*A vous, vierge de douçour/Ad te, virgo*	Motet	end of every talea	F	M	PMFC 5, 74–7
J. de Porta	*Alma polis religio/Axe poli cum artica*	Motet	diminution section only	P	B	PMFC 5, 155–61; CMM 39, 33–9
Vitry, Philippe de?	*Almifonis melos/Rosa sine culpe*	Motet	end of every talea	F	U	PMFC 5, 46–9
Anon.	*Altissonis aptatis/Hin principes*	Motet	diminution section only	F	B	PMFC 5, 7–12
Vitry, Philippe de?	*Amer amours/Durement au cuer*	Motet	beginning of every talea	F	M	PMFC 5, 100–3
Machaut, Guillaume de	*Amours qui ha/Faus samblant m'a deceu* (M 15)	Motet	isolated instances	P	B	LudwigM 3, 55–7; PMFC 2, 157–9
Vitry, Philippe de?	*Apta caro/Flos virginum*	Motet	pervasive	F	B	PMFC 2, 17–23; CMM 39, 8–13

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Machaut, Guillaume de	*Aucune gent/Qui plus aimme* (M 5)	Motet	isolated instances	F	mostly U	LudwigM 3, 18–23; PMFC 2, 123–6
Matteo da Perugia	*Ave sancta mundi salus*	Motet	beginning of every talea	F	U	PMFC 13, 206–8
Machaut, Guillaume de	*Bone pastor/Bone pastor* (M 18)	Motet	diminution section only	F	U	LudwigM 3, 65–7; PMFC 3, 4–7
Machaut, Guillaume de	*Christe qui lux es/Veni creator spiritus* (M 21)	Motet	middle of every talea	F	B	LudwigM 3, 73–8; PMFC 3, 13–21
Anon.	*Cine vermeil*	Ballade	isolated instances	P (Dis)	B	PMFC 19, 143–6
Bonbarde	Credo	Mass	end of every section; coda	P	M	PMFC 23B, 224–37
Anon.	Credo	Mass	end of first section; Amen	P	M	PMFC 23B, 307–12
Vitry, Philippe de	*Cum statua/Hugo*	Motet	diminution section only	F	B	PMFC 1, 82–4
Machaut, Guillaume de	*De bon espoir/Puis que la douce rousee* (M 4)	Motet	isolated instances	F	mostly U	LudwigM 3, 13–17; PMFC 2, 119–22
P. des Molins	*De ce que foul pense*	Ballade	isolated instances	P (Dis)	B	PMFC 19, 127–9
Anon.	*Deus creator omnium/Rex genitor*	Motet	isolated instances	P	U	PMFC 15, 100–5
Machaut, Guillaume de	*En amer a douce vie*	Ballade	pervasive	P	U (Dis)	LudwigM 1, 98–9; PMFC 3, 138–9
Philipoctus de Caserta	*Espoir, dont tu m'as fayt*	Rondeau	isolated instances	P	B	PMFC 19, 3–5
Anon.	*Febus mundo oriens/Lanista vipereus*	Motet	middle of every talea	F	M	PMFC 5, 13–16
Machaut, Guillaume de	*Felix virgo/Inviolata genitrix* (M 23)	Motet	diminution section only	P	B	LudwigM 3, 82–6; PMFC 3, 26–34
Vitry, Philippe de?	*Flos ortus/Celsa cedrus*	Motet	diminution section only	F	B	PMFC 5, 42–5
Machaut, Guillaume de	*Fons tocius superbie/O livoris feritas* (M 9)	Motet	beginning of every talea	F	U	LudwigM 3, 33–36; PMFC 2, 137–40
Anon.	*Gratiosus fervidus/Magnanimus opere*	Motet	diminution section only	P	B	PMFC 12, 153–6, CMM 39, 46–8
Machaut, Guillaume de	*Hareu! Hareu!/Helas! Ou sera pris confors* (M 10)	Motet	diminution section only	F	B	LudwigM 3, 37–40; PMFC 2, 141–3
Machaut, Guillaume de	*He las! pour quoy/Corde mesto* (M 12)	Motet	end of every other talea	F	U	LudwigM 3, 44–8; PMFC 2, 147–50

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Machaut, Guillaume de	*He! Mors/Fine amour* (M 3)	Motet	diminution section only	P	M	LudwigM 3, 9–12; PMFC 2, 115–18
Trebor	*Helas! Pitié envers moy*	Ballade	pervasive	P (Dis)	B	PMFC 19, 46–8
Anon.	*Humanae linguae organis*	Motet	isolated instances	F	M	PMFC 15, 153–5
Philipoctus de Caserta	*Il n'est nulz homs*	Ballade	pervasive, mostly lower parts	P	B	PMFC 19, 17–20
Anon.	*Il vient bien sans appeller*	Rondeau	second section only	P	B	PMFC 22, 70
Anon.	*J'ay grant desespoir*	Ballade	one isolated instance	P	U	PMFC 20, 151–3
Machaut, Guillaume de	*J'ay tant mon cuer/Lasse! je sui en aventure* (M 7)	Motet	middle of every talea	P	B	LudwigM 3, 27–9; PMFC 2, 130–3
Anon.	*Kyrie Rex angelorum*	Ord.miss.	numerous interludes	P	U	PMFC 23A, 50–5
Anon.	*L'amoureuse flour/En l'estat d'amere*	Motet	middle of every talea	F	U	PMFC 5, 108–12
Gherardello da Firenze	*L'aquila bella*	Madrigal	one isolated instance	P	B	PMFC 7, 96–7
Anon.	*L'ardure qu'endure/Tres dous espoir*	Motet	diminution section only	F	U	PMFC 5, 149–54; CMM 39, 29–33
Anon.	*Lamech, Judith et Rachel*	Ballade	isolated instances	P (Dis)	B	PMFC 19, 66–9
Petrus de Fabri (?)	*Laus detur multipharia*	Virelai	central passage	P	B	PMFC 18, 25–7
Machaut, Guillaume de	*Le lay de confort*	Lai/chace	pervasive	F	M	LudwigM 4, 54–66; PMFC 2, 52–74
Machaut, Guillaume de	*Le lay de la fonteinne*	Lai/chace	pervasive	F	B	LudwigM 4, 45–54; PMFC 2, 39–51
Machaut, Guillaume de	*Martyrum gemma/Diligenter inquiramus* (M 19)	Motet	end of every talea	F	B	LudwigM 3, 68–70; PMFC 3, 8–10
Anon.	Mass of Barcelona, Sanctus	Mass	isolated instances	F	B	PMFC 1, 156–61
Machaut, Guillaume de	*Maugre mon cuer/De ma dolour* (M 14)	Motet	second half of every talea	F	B	LudwigM 3, 52–4; PMFC 2, 154–6
Anon.	*Mercè, o morte*	Ballata	pervasive	F	U	PMFC 11, 89–90
Machaut, Guillaume de	Messe de nostre Dame, Sanctus	Mass	pervasive	P	B	LudwigM 4, 14–16; PMFC 3, 55–9
Anon.	*Mon chant en plaint/Qi doloreus onques*	Motet	middle of every talea	F	M	PMFC 5, 80–3

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Giovanni da Firenze	*Nel boscho sença folglie*	Madrigal	central passage	F	B	PMFC 6, 44–7
Anon.	*O Maria virgo davitica/O maria maris stella*	Motet	end of every talea	P	B	PMFC 12, 147–50
Vitry, Philippe de?	*O Philippe/O bone dux*	Motet	pervasive	F	B	PMFC 5, 1–6
Vitry, Philippe de	*Petre clemens/Lugentium siccentur*	Motet	end of every talea	P	B	PMFC 1, 97–103
Landini, Francesco	*Principum nobilissime*	Motet	isolated instances	P	B	PMFC 4, 222
Anon.	*Pura, placens, pulchra*	Motet	isolated instances	P	B	PMFC 15, 106–10
Machaut, Guillaume de	*Quant en moy/Amour et biauté* (M 1)	Motet	middle of every talea	F	mostly U	LudwigM 3, 2–5; PMFC 22, 108–11
Vitry, Philippe de?	*Quid scire proderit/Dantur officia*	Motet	middle section only	P (Tr)	B	PMFC I, 104–105
Royllart, Philippe	*Rex Karole/Leticie, pacis*	Motet	end of every talea	F	B	PMFC 5, 141–8; CMM 39, 17–22
Machaut, Guillaume de	*S'il estoit nulz/S'Amours tous amans joir* (M 6)	Motet	end of every talea	F	U	LudwigM 3, 24–6; PMFC 2, 127–9
Cunelier	*Se galaas et le puissant artus*	Ballade	pervasive	P	B	PMFC 19, 13–16
Anon.	*Tant a souttille pointure/Bien pert qu'en moy*	Motet	end of every talea	F	M	PMFC 5, 70–3; CMM 39, 1–3
Machaut, Guillaume de	*Tant doucement/Eins que ma dame* (M 13)	Motet	end of every talea	P	M	LudwigM 3, 49–51; PMFC 2, 151–3
Machaut, Guillaume de	*Tous corps/De souspirant* (M 2)	Motet	diminution section only	P	M	LudwigM 3, 6–8; PMFC 2, 112–14
Anon.	*Triumphat hodie*	Motet	isolated instances	P	U	PMFC 15, 72–6
Anon.	*Trop ay dure/Par sauvage*	Motet	middle of every talea	F	B	PMFC 5, 104–7
Machaut, Guillaume de	*Trop plus est bele/Biaute paree de valour* (M 20)	Motet	isolated instances	P	B	LudwigM 3, 71–2; PMFC 3, 11–12
Machaut, Guillaume de	*Tu qui gregem/Plange, regni respublica* (M 22)	Motet	pervasive	P	B	LudwigM 3, 79–81; PMFC 3, 22–5
Vitry, Philippe de	*Tuba sacre fidei/In arboris*	Motet	end of every talea	F	M	PMFC 1, 88–90
Vitry, Philippe de	*Vos qui admiramini/Gratissima virginis*	Motet	diminution section only	F	U	PMFC 1, 76–81

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C. Late fourteenth and early fifteenth century						
Cesaris, Johannes	*A virtutis ignitio/Ergo beata nascio*	Motet	second half of every talea	F	B	EFCM 1, 32–9
Velut, Gilles	*Benedicta viscera/Ave mater gratiae*	Motet	second half or middle of every talea	P	B	EFCM 2, 137–45
Anon.	*Certes mout fu de grant/Nous devons*	Motet	end of every talea	F	B	CMM 21/2, 81–4
Anon.	*Christe qui supra sidera/Christe nostra salvatio*	Motet	second half of both taleae	F	B	CMM 21/2, 55–7
Anon.	Credo	Mass	isolated short instances	P	B	CMM 46/I/2, 217–22
Pycard	Credo	Mass	isolated instances	P	B	CMM 46/I/2, 223–30
Ciconia, Johannes	*Doctorum principem/Melodia suavissima*	Motet	codas to all three sections; passage in middle section	P	U (Tr), B (Mot)	PMFC 24, 89–93
Anon.	*En esperant*	Ballade	pervasive in volta	F	M	CMM 21/3, 117–19
Anon.	*En un vergier*	Ballade	almost pervasive	P	B	CMM 21/3, 77–8
Anon.	*Flos regalis Katerina/Maxentius rex*	Motet	end of every talea	P	B	CMM 21/2, 147–51
Ciconia, Johannes	Gloria	Mass	one instance in coda	P	U	PMFC 24, 1–5
Ciconia, Johannes	Gloria	Mass	one instance in coda	P	U	PMFC XXIV, 6–12
Anon.	Gloria	Mass	one isolated instance	F	B	CMM 46/I/1, 65–9
Anon.	Gloria	Mass	isolated instances	P	B	CMM 46/I/1, 100–5
Anon.	Gloria	Mass	isolated instances	P	B	CMM 46/I/1, 105–10
Anon.	Gloria	Mass	isolated instances and coda	P	B	CMM 46/I/1, 112–15
Anon.	Gloria	Mass	isolated instances	P	B	CMM 46/I/1, 115–19
Anon.	*Hunc diem festis/Precursoris verbi*	Motet	isolated instances	F	M	CMM 21/2, 64–7
Anon.	*Iubar solis universa/Fulgor solis*	Motet	end of every talea	P	B	CMM 21/2, 17–21
Anon.	*Le point agu*	Ballade	isolated instances	P	B	CMM 21/3, 80–2
Anon.	*Mon mal en bien/Toustens je la serviray*	Motet	almost pervasive	P	B	CMM 21/2, 175–7
Anon.	*O clavis David/Quis igitur aperiet*	Motet	middle of every talea	P	B	CMM 21/2, 114–19
Cividale, Antonius de	*O felix flos Florentiae/Gaude felix dominice*	Motet	coda only	P	B	EFCM 5, 25–28

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Anon.	*O rex virtutum/Quis possit digna*	Motet	second half of every talea	P	B	CMM 21/2, 125–30
Ciconia, Johannes	*Padu . . . serenans*	Motet	almost pervasive	F	B	PMFC 24, 108–9
Anon.	*Par grant soif/Dame de tout*	Motet	end of every talea	P	B	CMM 21/2, 171–4
Anon.	*Personet armonia/Consonet altisonis*	Motet	end of some taleae	F	M	CMM 21/2, 58–63
Anon.	*Pour ce que point/A toi vierge*	Motet	end of every talea	P	B	CMM 21/2, 166–70
Anon.	*S'on veult d'Amours a voir*	Ballade	refrain	P	B	CMM 21/3, 114–16
Anon.	*Sage discret estre tousdis*	Ballade	in volta and refrain	P	B	CMM 21/3, 11–12
Pycard	Sanctus	Mass	pervasive	P	B	CMM 46/I/2, 373–6
Anon.	*Sanctus in eternis/Sanctus et ingenitus*	Motet	end of every talea	F	B	CMM 21/2, 75–80
Cividale, Antonius de	*Sanctus itaque patriarcha Leuntius*	Motet	one isolated instance and coda	P	B	EFCM 5, 33–5
Carmen, Johannes	*Venite adoremus dominum/Salve sancta eterna*	Motet	middle of every talea	P	M	EFCM 1, 39–48