Historical Performance in the Age of the Troubadours and Trouvères

AS.100.341
Spring 2018
Tuesdays 1:30-3:50 pm
Room: Smokler Center 213

Dr. Jenna Phillips
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Office Hours: Mondays 12:00-2:00 and by appointment
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Course Description
This seminar examines the practices of musical and theatrical performance in the era of the troubadours and trouvères, “the long thirteenth century.” We look at the context in which trouvère song was composed, performed, and transmitted in manuscript form. Students will also sing trouvère music, and while a knowledge of musical notation is not strictly necessary, it is helpful.

The objective of this course is to examine the artistic output of the troubadours and trouvères not as a purely literary genre but by integrating the sounds of the language and of the music—through performance and listening—as a path to learning and understanding. Moreover, while the primary source material is primarily poetic and musical, we will be adopting a historical approach in reading and listening to these sources for what they can reveal about the social, economic, emotional world of Western Europe in the High Middle Ages.

The second half of this syllabus is subject to change, given that the number of performers enrolled, and desired dates of performance, will be determined in the first two weeks of the semester.

Course Requirements
Short Essay & Presentation (a ‘mini-conference paper’): 25%
Throughout the semester, each student will give one 8-12-minute presentation (i.e. you will read aloud a polished 4-5-page conference paper), in which you will discuss the historical background of a song, providing information about its genre, composer, context, lyrics and music. Performing the song, or directing your fellow students in performance, as part of this presentation is encouraged. The text of your essay should be turned in (approximately 4-5 pages, double-spaced).

Jeu Parti Versification & Performance (can be spoken or sung, with a partner/s) 15%

Class participation and preparation: 20%.
There may be short written reading responses, which will be included under this heading.

Final Project (Performance AND/OR Final Paper): 40% .
MUSICIANS: A research paper of 7-10 pages is due at the end of the semester, in addition to the performance of a piece of medieval music.
NON-MUSICIANS: A research paper of 15 pages is due at the end of the semester.
Readings
Each week, you will have secondary readings, as well as the texts and music of troubadour & trouvère songs. You should have read and be prepared to discuss both these primary and secondary sources.

Readings will be either provided as photocopies, or posted to Blackboard each week, in which case you should print out your own copy and bring to class. PLEASE BRING HARD COPIES OF READINGS TO CLASS, and DO NOT read from an electronic device in class.

Many of the readings are also on 1-day reserve at the reserve desk at Eisenhower; a list will be provided. If there is any subject you are interested in pursuing further, speak to me about suggested bibliography.

Week 1: Introduction
January 30 Introductions, Overview of course.

Week 2: Troubadours and Trobairitz
February 6

Readings Due
- Samuel Rosenberg and Gerard LeVot, Songs of the Troubadours and Trouvères, “Introduction” pp.1-5, 7-13
- Ruth Harvey, “Courtly Culture in Medieval Occitania” pp.8-27

Listen & Sing
- Bernart de Ventadorn, ‘Can vei la lauzeta mover’ (R/S/LV p.64-68)
  ‘Non es meravelha’seu chan’
- Comtessa de Dia, ‘A chantar m’er de so qu’ieu non volria’ (R/S/LV p.98)

Suggested Readings: Tilde Sankovitch, “The Trobairitz” pp.127-140
  Yudkin, “the Vernacular Tradition 1000-1300”

Week 3: Music of Love and War
February 13

Reading Due
- Margaret Switten, “Music and Words: Methodologies and Sample Analyses” p.14-28
- Linda Paterson, “Fin’amor and the development of the courtly canso” pp.28-46

Listen & sing
- Marcabru, Pax in Nomine Domini (R/S/LV p.51)
- Guiot de Dijon, ‘Chanterai por mon corage’ (R/S/LV p.289-90)
• [Anon., Jerusalem, grant damage me fais (R/S/LV p.214)]
• Jeu Parti on Duty to fight v. Duty to love

Suggested reading    WC Jordan, “Departing on crusade”,
                      *William Marshal*, selections

**Week 4: Popular Music of the Trouvères: Adam de la Halle and the Jeux Partis**
**February 20**

**Reading Due**
- Jeu Parti Selections
- *Chapter from Adam de la Halle, or Jennifer Saltzstein, “Cleric-trouvères of Arras”*

  Reading question (to discuss in class): Based on your reading of the *jeu parti* texts, what is problematic about Saltzstein’s article?

**Assignment Due:** With a partner, write your own verse rendition of a *jeu parti* in modern English, and be ready to read aloud.

**Suggested Reading:** Pierre Bec, *La Joute Poétique*

**Week 5 Jeux Partis II**
**February 27**

**Readings Due:**
- Christopher Page, “Listening to the Trouvères”

**Suggested Reading:** John Haines, “The First Readers” in Eight Centuries of Troubadours and Trouvères, pp.7-48

**Assignment Due:** Be prepared to perform your *jeu parti*—this can be spoken or sung.

**Week 6 Women’s Songs, “Chansons de Toile”**
**March 6**

**Additional rehearsal times to be decided**

**Reading Due**
- Doss-Quinby, Grimbert et al., pp.1-26 ; skim pp. 27-73
- Handout on rondelaux/ bele doette/ chansons de toile

**Listen & sing**
- ‘Bele Doette as fenestres se siet’ (DQ p.186)
- ‘Soufrés, maris, et si ne vous anuit’ (DQ p.184)
Week 7
March 13  Rehearsal
Additional performance to be scheduled this week?

March 16: Concert at Loyola University, 3pm – participation to be decided in weeks 1-2

SPRING BREAK  (March 17-25)

Week 8
March 27  Optional Class – use as rehearsal time/ researching final paper
  [Dr. Phillips will be attending a conference this week]

Week 9  Listening with a medieval ear: advice from the thirteenth century
April 3  discussion & rehearsal, possible performance scheduled this week

-class gets out early so that students can attend Thomas Kelly’s colloquium presentation at Peabody

Reading Due
  • Raimon Vidal, Abril Issia
  • Razos selection
  • Christopher Page, “Minstrels and the Knightly Class” p.42-60

Suggested Reading: Page, Discarding Images

4pm- Colloquium lecture by Prof. Thomas Kelley at Peabody
  (attendance optional)

Due: Each student schedules individual meeting with professor to discuss paper topics & bibliography

Week 10  Performing and Recording Medieval Music
April 10  recording sessions

Due: Final Paper Proposal

For non-musicians: this should include a detailed topic discussion and annotated bibliography
Week 11  Music and Romance Literature
April 17

Reading Due
• Chrétien de Troyes, *Erec et Enide*
• Joseph Duggan, *Chrétien de Troyes*, selection
• Christopher Page, “Music and Chivalric Fiction in France, 1150-1300”

Week 12  Manuscripts, *Chansonniers*
April 24  Class meets at Walters (to be confirmed)

Reading Due
• William Burgwinkle, “The chansonniers as books” pp. 246-263
• Look at chansonniers online (links to be provided) for example:
  http://gallica.bnf.fr/ark:/12148/btv1b54002413d/f9.item.r=manuscrit%20du%20roi%20trouv%C3%A8re

Week 13
May 1  Final Presentations and complete paper drafts Due- to be emailed to jenna.phillips@jhu.edu

Listen and Sing
• Sumer is icumen in

Monday May 7, 5pm: Final Papers Due, emailed to jenna.phillips@jhu.edu