

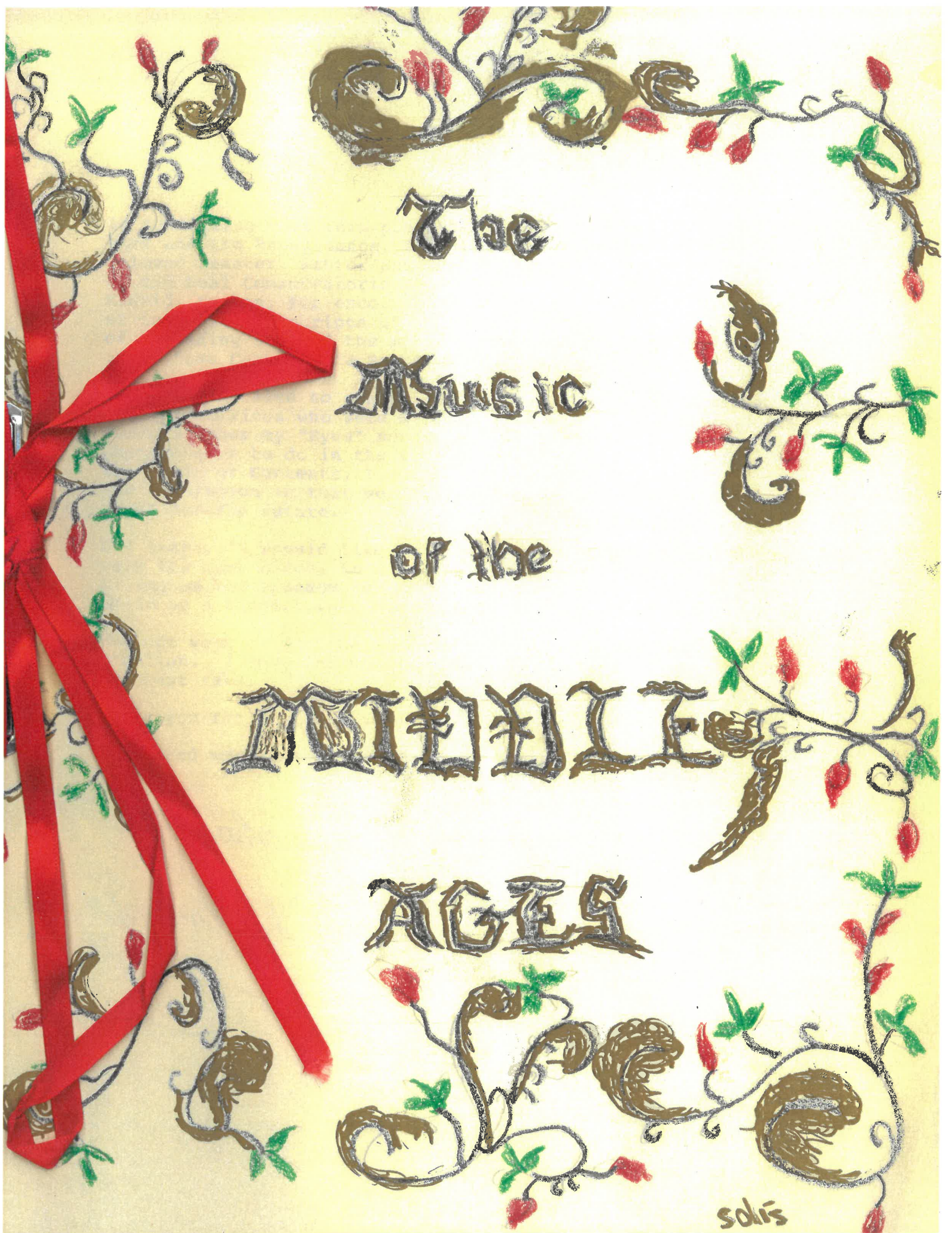
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OF THE

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AGES



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F O R W A R D

In submitting this term project for Music of the Medieval Ages and the Renaissance, I would like to acknowledge my beloved teacher, mentor and friend, Profesor Rafael Solis, of the Real Conservatorio Superior de la Musica de Madrid, Madrid, Espana, for encouraging me to pursue the mystery of the Lost Manuscripts of Andalucia. I have taken the liberty of including some of the material researched in Spain in the essay "Las Cantigas de Santa Maria."

I would also like to acknowledge with deep thanks, Disabled Student Services who were my eyes for several of the projects. Since neither my "Eyes" nor myself were entirely certain of what we were to do in the case of parts III and IV listed in the Table of Contents, I would ask that you feel free to correct the submission so that we shall all be aware of what is exactly right for the future.

And lastly, I should like to thank you Dr. Harris, for giving me a few more pieces to a puzzle I have long sought and for giving me the freedom to brush away the cobwebs of Time and write on a subject that has been so dear to my heart.

The art work is for the most part original and of my own creation. I have included my idea of a pictorial cantiga for interest sake.

Thank you for your attention to this forward.

Submitted most humbly, and Dios le Guarde,

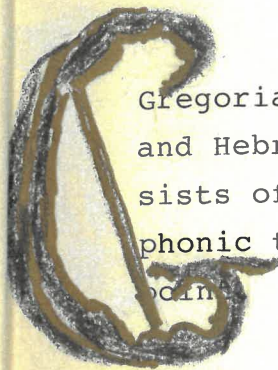
Barbara Solis

21 de Noviembre / 89



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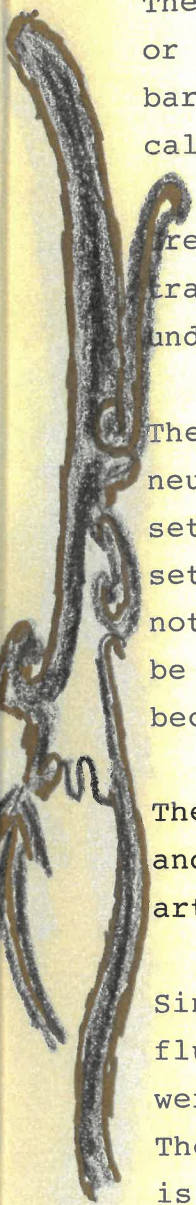
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Gregorian chant can be traced back to the music of the Greeks and Hebrews and like the music of these civilizations, it consists of a single line melody. This is also known as monophonic texture, inasmuch as it does not have harmony or counterpoint.

Melody patterns of Gregorian chant were grouped according to a specific pattern called a mode. The vocal line flows freely and matches most subtly the inflections of the Latin text. Gregorian chant has no regular accent.

The rhythm of Gregorian chant may be described as prose-like or free verse, that is, it does not have regularly accented bars of duple or triple meter such as can be found in a metrical poetic rhythm.




Gregorian chant does not contain wide leaps or dynamic contrasts, thus avoiding excessive excitement. Rather, the gentle undulating melody is prayer-like.

The setting of the text falls into three categories; syllabic, neumatic and melismatic. In a syllabic setting, one note is set to a syllable, in a neumatic setting, two to four notes are set to a syllable and in melismatic settings, a long group of notes is set over a single syllable. The latter setting can be compared to rhapsody-like improvisations of the Far East and became an outstanding feature of Gregorian chant.

The freedom from regular phrase structure and the gentle rise and fall of the melody line are reminiscent of the Romanesque art and architecture.

Since music of the Christian Church did consist of so many influences, it became obvious that the large body of chants which were accumulating would have to be organized into a liturgy. The mammoth task of accomplishing this took generations but is generally credited to Pope Gregory the Great whose reign extended from 590 - 604 A.D.



The Madrigal is a chief form of secular music from the Renaissance. Sixteenth century madrigals were an aristocratic form of poetry and music and became highly favoured at small Italian courts.

The text of a madrigal is a short poem, not longer than twelve lines and is of a lyrical or reflective nature. The mark of a madrigal is elegance and refinement.

The expression of a madrigal is caught through the use of affected words such as "weeping", "sighing", or "trembling."

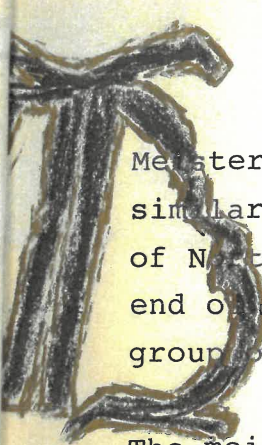
Topics of the madrigal were not limited to love and unrequited desire. Themes touched upon politics, city and country life, humour and satire. The sixteenth century madrigal reveals the depth and breadth of renaissance thoughts and feelings.

In a madrigal there is instrumental participation. The instruments either duplicate the voices or substitute for them. For example, the top line might be sung only while instruments play the other lines.

The prime purpose of the early madrigal was to provide pleasure for the performers. During the mid-Renaissance, the madrigal became more of an art form and began to be directed towards the audience. Development of musical ideas and imitative counterpoint are much in evidence. Words and music are more closely married.

The Italian Madrigal represents the last and final phase of this Renaissance form. It is much more sophisticated in words and music and is more of an expression of the composer's inner feelings.

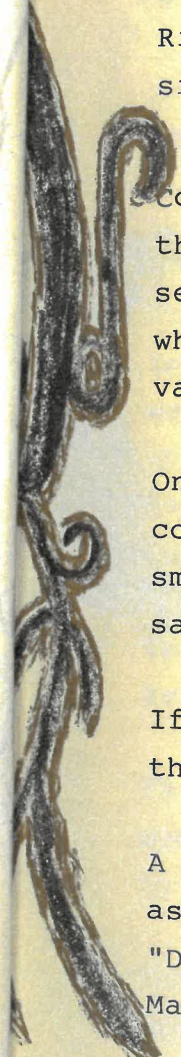
Certain elements such as rich chromatic harmony, dramatic declamation, vocal virtuosity and a blazing depiction of highly emotional words can all be found in the late madrigals of the Renaissance.



Meistersinger was a movement which came out of Germany and was similar to the movement known as the trouveres which came out of Northern France. The meistersinger movement began about the end of the 13th century and evolved from the minnesingers, a group of knights, poets and musicians.

The meistersingers were made up of artisans and tradespeople and their music was somewhat rigid and inexpressive as compared to the warm and loving music of their predecessors, the minnesingers.

An excellent portrayal of a meistersinger can be found in Richard Wagner's opera set in the 16th century, "The Meistersingers of Nuremberg."

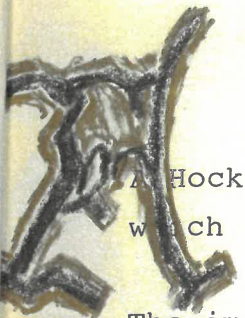


Color is one of two characteristic elements which is found in the tenor of the 14th century motet. Color is the term for a set of intervals. The second element was known as the talea which is a pattern of rhythm. Color and talea were used in various ways.

One way of putting color and talea together was to take the color and repeat it and make the note values of the talea smaller. This worked well where the two elements were of the same length.

If the lengths of the two elements were different to begin with, the color would have to be repeated in the middle of the talea.

A motet which has a tenor constructed in such a manner is known as an isorhythmic motet. An example of this type of motet is "De bon espoir - Puisque la douce - Speravi" by Guillaume de Machaut.



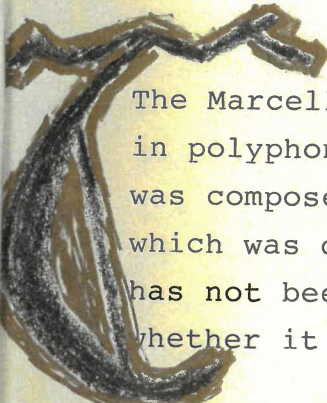
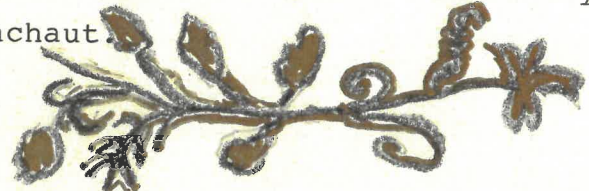
A Hocket is a late thirteenth century form of secular song which gives the impression of being cut into pieces.

The impression is achieved by the insertion of rests so that where these occur, another voice supplies the missing notes. Thus the melody is really divided between two voices.

The form of the hocket can be found in the late thirteenth and early fourteenth century secular conducti and motets.

Compositions in which the device of hocketing was used could be for voice or instrument. For instrumental hockets, a fast tempo was favoured.

An example of a hocket can be found in the twenty-three motets of Guillaume de Machaut.

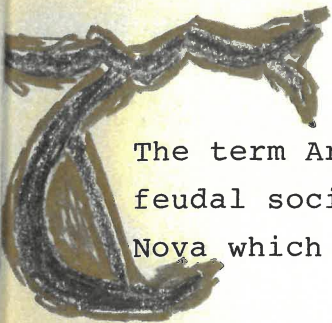


The Marcellus Mass is a six voice mass composed by Palestrina in polyphonic style. It has been said that this particular mass was composed at the time of the Council of Trent (1545-1563) which was demanding the abolishment of polyphony. The leyenda has not been substantiated so that it is difficult to know whether it was true or false.

The Marcellus Mass was published in 1567 and was probably written during the time of Pope Marcellus II.

The Mass is built on a theme from Gregorian chant. The lovely stepwise line of the melody from the Agnus Dei with a few skips of a third lend a natural elegance to it.

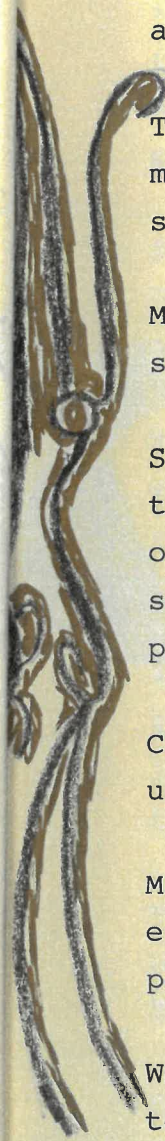
The absence of chromaticism, a favourite device with Palestrina's contemporaries, gives a pureness of harmony to the work.



The term Ars Antiqua means old art. It was a product of the feudal social structure and lacked the refinement of the Ars Nova which finally displaced it in the early 14th century.

The period known as the ars antiqua began about the middle of the 12th century and continued until the end of the 13th century. It was called ars antiqua because of a certain way of composing and for its polyphonic contribution.

Three types of polyphonic compositions emerged from the ars antiqua period. These were the organum and conductus from around 1180 - 1250 and the motet which appeared about 1250.



The centre for ars antiqua was Paris. The most important achievements of the period were the rhythmic modes and notation to measure rhythm.

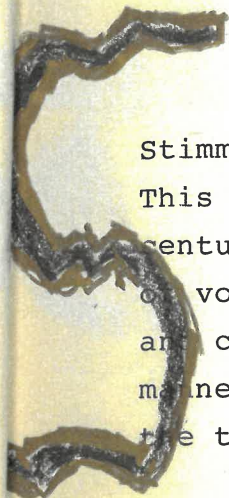
Music of the ars antiqua period was balanced and exhibited a strong framework in which to house the elements.

Some of the principal characteristics of ars antiqua music are the use of the rhythmic modes with triple groups of beats, use of the Chant as the foundation of a composition, limitation of sound, (deliberate) linear textures and elementary harmony using perfect fifths and octaves.

Chromaticism and other devices for the sake of appeal were not used in ars antiqua music.

Most of the music of ars antiqua was sacred although by the end of the century both sacred and secular texts were being set polyphonically.


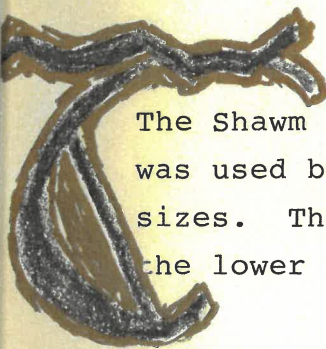
When the rhythmic modes began to lose their authority and the tenor was relegated to a purely formal status, the period of the ars antiqua came to a quiet close.



Stimmtausch is the German word for an interchange of voices. This device is found in the motets and conducti of the 13th century and can best be described as a continuous interweaving of voices. Stimmtausch is found at the beginnings of phrases and cadences. The independent voices tend to move in a linear manner and sometimes produce clashes between themselves and the tenor.

The melodies of a stimmtausch form are lilting and dance-like. The motifs are repeated or appear as melodic sequences. Thirds are a prominent part of the texture. The effect of stimmtausch tends to sound harmonic with the use of the thirds. Generally, the intervals found in a stimmtausch section are those which were accepted by the Middle Ages as consonances, that is the octave, fifth and fourth.

An excellent example of stimmtausch can be found in the Organum Quadruplum "Sederunt principes" by Perotin, at measures 26-33.

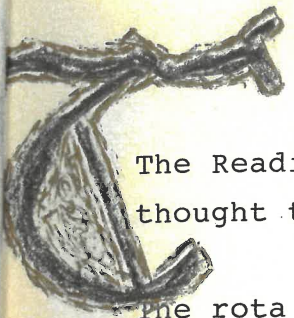


The Shawm is a conical shaped double reed instrument which was used between the 13th and 17th centuries. It exists in seven sizes. The higher sounding shawms are made of one piece and the lower sounding shawms are made in several pieces.

A particular feature of the shawm is that it is longer than it needs to be for its pitch. The added portion flares out like a bell. The shawm has tuning holes to assist the player to get the lower pitch up to its normal level of sound.

The keys are covered with a piece of wood which has been pierced. Just below the reed is a disc known as a "pirouette." The pirouette supports the player's lips.

Shawms were considered to be "outdoor" instruments and were used for festivals and other gatherings of the people.



The Reading Rota is a medieval 13th century round which is thought to have originated in Reading, England.

The rota is a medieval form which appeared around 1300. It is also known as a canon.

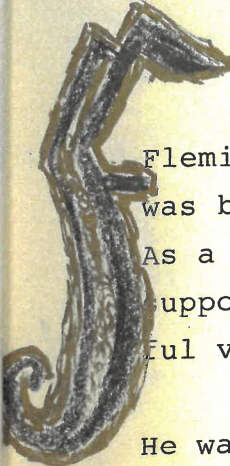
A famous rota is "Sumer is icumen in" which dates around 1240 and is associated with Reading, England.

This canon displays many characteristics of medieval music. It begins at the unison and has a chordal texture. It uses thirds as consonances, it is major in tonality and exhibits voice exchange.

Below this particular canon is a text for two voices (tenors). This is known as a pes which is a bass motif. The motif is repeated much like a ground bass, in a continuous interchange with the other voices.




ORLANDO DI LASSO



Flemish tradition reached its zenith in Orlando di Lasso who was born at Mons in 1532.

As a choirboy in the church of St. Nicholas at Mons, he was supposed to have been kidnapped on account of his most beautiful voice.

He was very much a man of the world having spent time in Sicily and Milan under Viceroy Ferdinand de Gonzaga. He spent three years in Naples and six months in Rome.



Lasso received an appointment at San Giovanni in Laterano and stayed until 1548. After this, he paid a visit to England and settled in Antwerp in 1554 where he was much in the company of distinguished and learned men of the nobility.

In 1557 he was called to Munich to enter the court Kapelle. Taking over the conductorship of the Kapelle, he remained in Munich until his death in 1562.

He wrote about 2500 works and his music reflects the era of strict single counterpoint. His sacred music and madrigals, chansons, etc., bring us a broad view of life at that time and as well give us a balance between clear harmony and melodic innovation. His art combines elegance, rich detail and sensuousness. Not to be overlooked are the qualities of brilliance and humour and most important of all - mysticism.

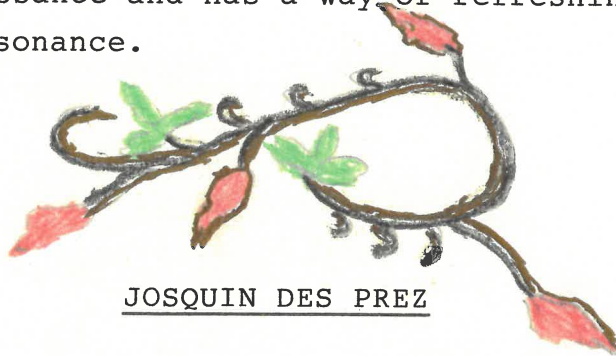
The quality of mysticism can be found in his motet "Tristus est anima mea." Written in 1568, it reveals the a cappella style of late 16th century music. The counterpoint follows the text in rhythms which are flexible and lines which flow.

Set for five voices, Lassus gets our attention immediately by allowing four of the voices to enter on the word "Tristus" and builds to the entrance of the first soprano.

Orlando di Lasso (cont.)

The created effect is most profound.

Lasso's art closes the book on one hundred and fifty years of Flemish polyphony. It incorporates all the beauty and splendour of the Renaissance and has a way of refreshing the tired world and its dissonance.



JOSQUIN DES PREZ

Josquin des Prez was born in 1450 and died in 1521. Greatly admired, he is a true representative of 16th century Renaissance music.

Although details of his life are sketchy, it would seem that he sang in a choir and later on became a choirmaster at St. Quentin.

As a pupil, he studied with Okeghem and sang in the Sistine Chapel during the time of Pope Sixtus IV. During his time in Italy, his art took on the balance and moderation found in the classical form.

He was the first composer to take themes and develop them into a free and continuous style of counterpoint. In fact his contemporaries regarded des Prez as their greatest composer in the field of contrapuntal music.

One finds a serenity in his melodies, a clear structure and a kindness which say much about this composer of the Renaissance period.

Josquin des Prez (cont.)

The work which provides us with the best example of Josquin des Prez's method of imitation which shows us his free and continuous style, is a motet called "Ave Maria." The theme of the choral work is based on a Gregorian chant entitled "Ave Maria gratia plena." By filling in the skips of the original melody and ornamenting it, the theme is given a rhythm. As each voice enters, further imitative variation occurs.

The motet is for four voices with the two middle ones frequently crossing. While each phrase of the text has been set individually, the "continuous" idea has been accomplished by making the phrases overlap with one another.

Josquin des Prez brought beauty and expressiveness to his art in such a way that it has been compared to the art of Raphael. It is no wonder he was known as the "Prince of Music"¹ during the age of the Renaissance.



¹ Joseph Machlis, The Enjoyment of Music, Third Edition/Regular. (New York: W.W. Norton & Company, 1955), 330

COMPLETE WORKS

GIBBONS, ORLANDO 1583-1625

complete keyboard works, in five volumes.
Transcribed and ed., from mss. by Margaret
H. Glyn....London, Stainer & Bell Ltd.
(cop. 1924-25)

5 v. Originally for harpsichord and organ

GIBBONS, ORLANDO 1583-1625

"Keyboard Music," see Musica Britannica Vol. 20

GIBBONS, ORLANDO 1583-1625

Parthenia, see Parthenia

GIBBONS, ORLANDO 1583-1625

Ten pieces arranged for modern organ from the
Virginal book of Benjamin Cosyn. Composed by
Orlando Gibbons. Ed. by J.A. Fuller-Maitland.
London, J & W Chester Ltd.,
(cop. 1925)

2 p.L., 36p

CALL LETTERS M7, G44, F97 1925

GESUALDO, CARLO, Principe di Venosa ca. 1560-1613

... Samtliche Werke, Hrsg. von Wilhelm Weismann
und Glenn E. Watkins Hamburg, Ugrino Verlag,
1957 - , v. 1, 1962

... Samtliche Madrigale fur funf Stimmen. Nach
dem Partiturdruk von 1613, hrsg.
von Wilhelm Weismann. Hamburg, Ugrino Verlag,
(cop. 1957-62).

6 v.

Same as Vol. 1-6 of his Samtliche Werke.

CALL LETTERS M3, G35, 1957

COMPLETE WORKS (cont.)

OCKEGHEM JEAN DE d. ca 1496

Collected works, ed. by Dragan Plamenac...New
York, Pub. for the American Musicological
Society by Columbia University Press, 1947 - .
v. 1 - facsims, (American Musicological Society).

OCKEGHEM JEAN DE d. ca 1496

Studies and Documents No. 3, 1
For Vol. 1, 1st edition, see Publikationen alterer
Musik, Jahrg 1².

Contents:

- Vol. 1. 2d ed. Masses 1-VIII, 1959.
- Vol. 2. Masses and mass sections IX-XVI. 1947.

CALL LETTERS M3, 016, 1959 folio

REPERTOIRE INTERNATIONALE DE LA LITTERATURE MUSICALE

Anderson, Gordon Athol. New sources of medieval music,
Musicology AUS VII (1982) 1-26. Music.

Describes and identifies four manuscript fragments containing 13th and 14th century motets or parts thereof and presents musical transcriptions together with critical notes and English translations of the Latin texts.

Brockett, Clyde W. (Christopher Newport Col., Newport News, Va., USA). Modal and motivic coherence in the music of the Fleury play book, Comparative drama XVI/4 (winter 1982-83) 345-71. Music, charts, tables.

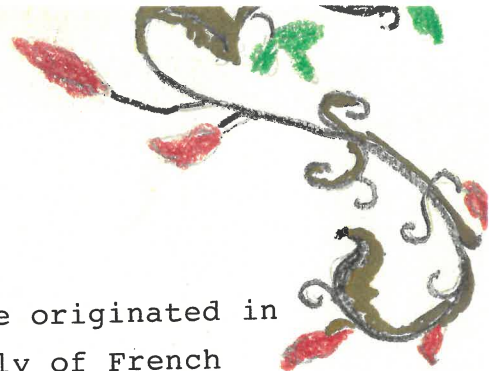
Discusses the eight church modes in terms of their operation in each of the ten dramas of the Fleury Play book, analyzing most of the melodies for these dramas for their modal usage.

Cummings, Anthony. (Princeton U., N.J. USA). A Florentine sacred repertory from the Medici restoration (Manuscript II.I.232 (olim Magliabechi XIX.58; Gaddi 1113) of the Biblioteca nazionale centrale, Florence): bibliography and history, Acta Musicologica LV/2(1983 267-332). Facsimili music, list of works.

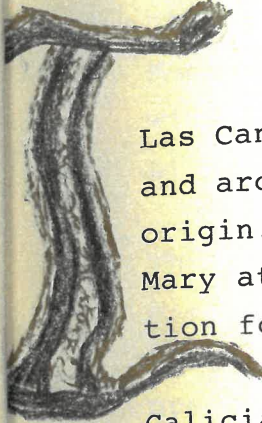
A systematic treatment of this important source of early 16th century polyphony, which is the major Florentine source for Isaac motets, contains the largest number of Josquin motets and is also an important document of Medici artistic patronage.

Gregori I Cifré, Josep Maria. Mateu Ferrer, tenorista i mestre de cant de la Seu de Barcelona(1477-1498) (Mateu Ferrer tenorista and singing master at Barcelona Cathedral (1477-1498). Recerca Musicologica E. III (1983) 7-37. Facsimili, charts, tables. In Catalan.

Challenges the hypotheses pertaining to the origin of the word tenorista, as derived from its functional application to the creator-performer of the tenor part in 16th century polyphony.

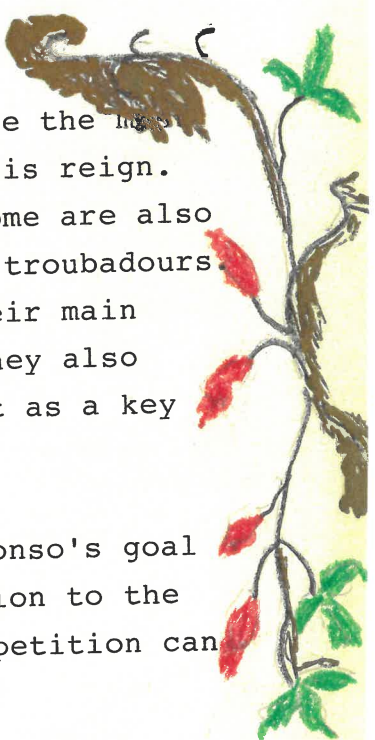


LAS CANTÍGAS de SANTA MARÍA

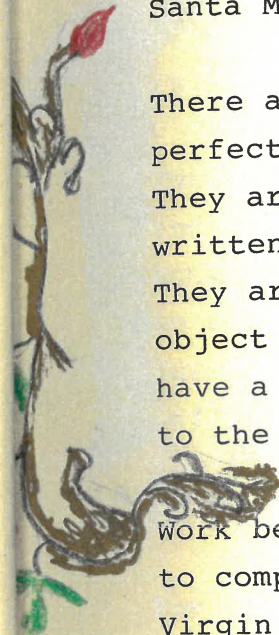


Las Cantígas de Santa Mariá were thought to have originated in and around Santiago de Compostela or are possibly of French origin. Bands of pilgrims who visited the shrine of the Virgin Mary at Santiago de Compostela found a source there, of inspiration for earthly songs and dances.

Galician troubadours were already composing poems on a variety of subjects which were intended to be sung. These came to be known as cantigas. They began to write songs dedicated to the Virgin Mary. These were gathered by King Alfonso el Sabio of Spain and by his assistants and became known as Las Cantigas de Santa Maria.




There are about 427 Cantígas de Santa Mariá and were the most perfect of King Alfonso's many contributions during his reign. They are written in the Galician language although some are also written in Portuguesa and in the poetic style of the troubadours. They are full of thematic richness and beauty and their main object was to teach the peasants about God. Since they also have a chronological significance, they are important as a key to the history of Spain.



Work began on the Cantigas in 1257. It was King Alfonso's goal to compose one hundred songs. He even wrote a petition to the Virgin Mary to support his intention to do so. The petition can be found on leaf 133.¹

Three ancient manuscripts of the Cantigas are still in existence. The most sober and most ancient of the manuscripts can be found in Toledo. There are one hundred cantigas in it and each contains 27 lines of text. They are arranged in one or two columns on a page. Their form shows the refrain followed by the first stanza and then the refrain again.



The second manuscript can be found in El Escorial outside of Madrid, Spain. This manuscript begins with the festival songs with which the first manuscript concluded and has miniatures of musicians painted before every tenth song.

The third manuscript was originally two volumes but has been placed into one volume and contains one hundred and ninety-three songs. Beautiful miniatures depict those Spanish cities reconquered from the Moors, such as Sevilla. The miniatures are characteristic as they reflect the Almorades style of the horseshoe arches which was in vogue during the time of the Moors.



INTERPRETATION

There are many mysteries surrounding Las Cantigas de Santa Maria and one of them has been the question of how to interpret the songs. Although the primary source of interpretation has been to consider the Cantigas as church music which are to be performed slowly and solemnly, they reflect many Arabic-Persian influences. This then gives rise to the thought that perhaps another, very different and perhaps unique interpretation may be possible.

For example, if the element of the rhythm within the Cantigas were to be approached from the Oriental point of view, bearing in mind the great influence that culture had upon the Arabic civilization, it is entirely possible that the Cantigas might be interpreted as slow Moorish dances instead of solemn Spanish songs.


Through the understanding of some of the musical elements we shall examine in the Cantigas which came to Spain through Arabic traditions, it is the hope of the writer to place before the reader another interpretation of these most beautiful songs.



FORM

The first element we shall consider is form. A large majority of the Cantigas are in the zejel form. This form came to that part of Spain known as Andalusia around the 9th century. It was unique to the Spanish Moors.

The zejel form in the Cantigas can be recognized by a few of the following characteristics:

- 
- (a) rhyme is essential to the zejel form. Where there is no rhyme, this represents a partial line, called a cesura.
 - (b) zejel form is always lyrical.
 - (c) the estribillo or refrain of a zejel form always comes before each verse or strophe. It is NOT divided nor are the verses divided.
 - (d) the estribillo can have two or more verses to it and often does.

A great many of the Cantigas follow the zejel form. Most apparent is the lyricism of the songs and placement of the refrain. In fact, they are so similar to the zejels of Andalusia one is tempted to ask why this may be so. Is it possible that the so-called "Lost Manuscripts"² of Andalusia are contained within the Cantigas?

It is interesting to note that out of all the Cantigas, there are only 5 which follow the Galician tradition and 9 which follow the Provencal tradition.

One also finds that poetry and music of the Cantigas do not always fit together. In many instances, King Alfonso set new words to the simple zejel form which was already in existence. The form of the simple zejel is "aab ccb"³.

A further analysis of the melodic forms reveal to us that the Cantigas follow the primitive Arabic-Persian forms, the Andalusian zejel form and the Hispano-Persian forms,⁴ all of which were introduced to Spain by the Moors.



Rhythm is an element of Las Cantigas de Santa María which reflects a strong Arabic influence is the rhythm. If one examines the musical structure of the Cancionero de Palacio, it will be seen that the two structures containing the elements of rhythm and harmony coincide.

The rhythm is found in the melody and certain sounds when they are fitted together create the harmonic effect.

In the 9th century, Oriental authors grouped notes together to form rhythmic units. Each type of rhythm had a fixed beat and was indicated by certain characteristics.

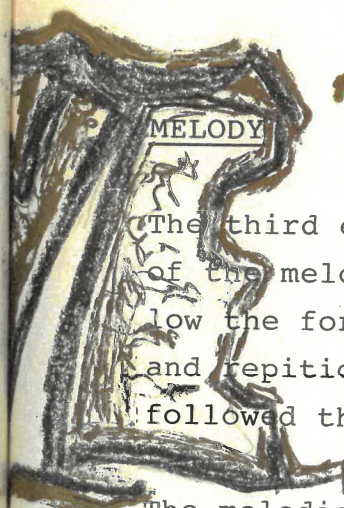
Oriental Arabic music was classified to its rhythm and there were four main types of rhythm. These were the hezej, the ramel, first and second takil and the makhuri. The types of rhythm had two forms, (a) andante and adagio (b) allegro and allegretto. There were eight Arab dances which corresponded to these rhythmic forms. The movements of the dances matched exactly to the beats of the rhythm. Two of the dances were known as the "camel" and "ball."⁵

In the Cantigas, notes of varying values are also grouped to appear as rhythmic units. The hezej which is associated with toccatas for the lute can be discerned in some of the Cantigas which actually sound like toccatas intended to be sung.



The following table may be of interest to the reader as it offers a comparison between the Oriental-Arabic rhythms of the 9th century and the rhythms of the Ars Mensurabilis which are found in the Cantigas.

ARABIC SONGS		ARS MENSURABILIS	
hezej		Mode V	
ramel		Mode II	
		Mode I	
1st takil			
2nd takil		Mode III	
		Mode IV	
makhuri		Mode VI	



The third element we shall bring forward for discussion is that of the melody. Many of the melodic phrases in the Cantigas follow the form of the Persian dubait, that is to say two verses and repetition of short phrases. Melodic rhythm as we have said followed the form of takils, ramel, hezej and the makhuri.

The melodies could be distinguished by their major, minor or bimodal tonality. They range from between a 5th and an octave.

Certain inflections and ornamentation as well as tempo in the melodies would perhaps indicate that not all of the Cantigas are intended to be sung, but rather to be performed by an instrument. The kind of instrument is determined by the intervalic sizes. The quiet undulating motion of gentle intervals would indicate

a plectrum since it would be impossible to play arpeggios, brusque leaps⁷ and distant strings upon it. A guitar like instrument on the other hand would have no difficulty with the above mentioned.

Another interesting point to be found in the Cantigas is the domination of one theme, which seems to run through several of the works. The theme varies in tempo and rhythmically but it is apparent.

The age of the melody in the Cantigas can be determined by the size of the intervals and these in turn can be found in the Arabic melodies. Earlier intervals found in Arabic music tended to be conjunct while later they became bolder and disjunct.⁸

Byzantine and Persian influences in the melodies of the Cantigas are characterized by patterns, rhymes and poetic texts. These lend a charm and exquisiteness to the music which quite sets it apart.

Finally the flow of melody we hear in the Cantigas would indicate a highly developed artistry and acts as a chronological guide to events as they took place in Spain.

CONCLUSION

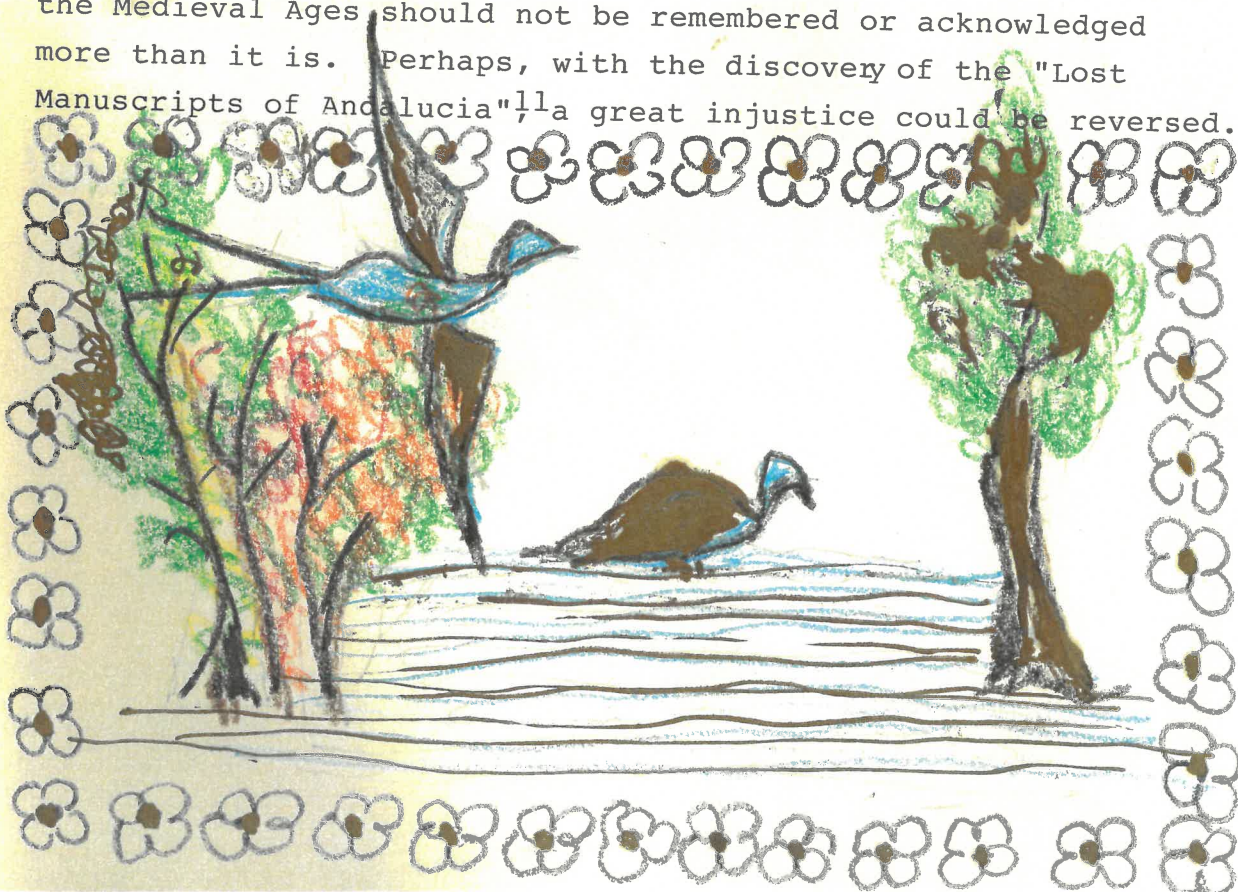
In the light of our brief examination of Las Cantigas de Santa María by King Alfonso el Sabio of Spain, it is difficult to understand why ancient Arabic music is still so repudiated in Spain, even today. It is obvious that the foundations of these deep rooted repudiations⁹ are for the purposes of attempting to deny that Islam was ever a part of Spain.

The prejudice is evident even in the poetic text of the Cantigas. No less than 35 Cantigas have been devoted to the Moors.¹⁰ The ultimate conversion of the Moor which is the focal point to the Cantiga is of little importance. What takes precedence is the cruelty and violence the Moor has unleashed against the innocent Christian.

The existence of this kind of prejudice against Islam by Spain makes it almost mandatory for some kind of careful and unbiased investigation into all the art forms but perhaps specifically into that of the Cantigas.

For no matter how outstanding Spanish writers still like to state that Spanish music has not absorbed any Islamic influences, the fact is that Spain does owe a huge debt to the Arabic traditions, which sang and played for 8 centuries within her civilization.

It is unfortunate that a music which was so powerful during the Medieval Ages should not be remembered or acknowledged more than it is. Perhaps, with the discovery of the "Lost Manuscripts of Andalucia",¹¹ a great injustice could be reversed.



- ¹ Julian Ribera, Music in Ancient Arabia and Spain:
Being La Musica de las Cantigas.
(New York: Da Capo Press), 1970, 186.
- ² Ibid, page 191
- ³ Ibid, page 191
- ⁴ Ibid, page 192
- ⁵ Ibid, page 81
- ⁶ Ibid, page 195
- ⁷ Ibid, page 218
- ⁸ Ibid, page 220
- ⁹ Ibid, page 19
- ¹⁰ Albert Ian Bagby Jr., The Moor and the Jew in the Cantigas
of Alfonso X, El Sabio. (Michigan:
University Microfilms Inc.), 1969, 3.
- ¹¹ Julian Ribera, Music in Ancient Arabia and Spain:
Being La Musica de las Cantigas.
(New York: Da Capo Press), 1970, 191

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*This is a
beautifully and
meticulously printed project.
While there are a number of
errors and issues (and
in the text, I have decided
not to mar the overall
presentation of your
effort. Well done!*

9.