

Esther T. Jones
History of Western Music
Dr. Boudreaux
May 1st 2014

The Aquitaine Troubadour Influence and Legacy

Troubadour music has a long and interesting history, spanning more than three centuries, and spreading with considerable influence to other European countries such as Italy and Germany. Until a papal crusade in 1208 (Hopkins 111) made efforts to wipe out the culture and heresy of Occitania (Bogin 57-58), troubadour and trouvère lyric flourished in the both the north and south of France, and afforded a rare opportunity for female composers to be respected for the secular works they invented (Bogin 11). Moreover, troubadour lyric was unique in that it encompassed many different genres – ranging from political, to witty, to amorous – and helped to solidify form in secular, vernacular song (Burkholder 75, 77).

But the glory days of the troubadours would have been nothing without the Duchy of Aquitaine, and in particular William IX, 7th Duke of Poitiers – commonly known as “The first Troubadour” (Holyoke vii) – and his granddaughter, Eleanor Queen of England. William IX first popularized troubadour lyric, and his descendants, including Richard the Lion-Heart – continued to support the arts (Flori 23-4, 261), providing a rich environment in which French songwriters, whether high or low born, had absolute freedom to express their art, making the house of Aquitaine responsible for the fame, influence and spread of troubadour lyric that shaped both the medieval world and modern society today.

Troubadour poetry began in the south of France (Holyoke vii), being written and performed in the Occitan language, or *langue d'oc* (Burkholder 74). The seventh Duke of Poitiers, William IX of Aquitaine (1071–1126) is the first known troubadour whose compositions still survive (Burkholder 74), and as such he has long been hailed as the first troubadour. Yet it is interesting to note that William's poetry contains references to an already established tradition, suggesting that the troubadour art existed just prior to, or occurred simultaneously during William's lifetime (Haines). Additionally, William's love of lyrical writing may have been fostered by the interest that the court of his grandfather William V of Poitiers (993–1030) had in learning (Holyoke 38), as well as the travels that William IX undertook that carried him from the court of the king of Aragon, to the Spanish Muslim territory of Al-Andalus (Flori 22), to the court of Tancred of the house of Hauteville where William IX was imprisoned for a year (Bogin 38).

The duke began to pen poetry circa 1102, after returning from a set of crusades (Bogin 46), writing mostly for the entertainment of the lords of his court (Bogin 37). As mentioned above, William was most likely not the first Frenchman to write secular poetry in the vernacular, but he caught the attention of all around him because of the style and manner in which he wrote. Feudal society gave great power to knights and kings and virtually no power at all to women, be they peasants or ladies, but in a startling move, William's poetry reversed this power imbalance, making the lady, the “midons” of his songs the master, and the man her servant (Bogin 37-8). This new way of looking at women, combined with William's witty, sometimes coarse and bawdy lyrics (Flori 243), became instantly popular, imitated by other noblemen and songwriters throughout southern France. Undoubtedly, William's status as 9th Duke of Aquitaine further heightened the spread of this revolutionary poetry, as nobles seeking to curry favour with the duke would have supported and promoted William's music.

The duke was well liked, and well received by women, as the following quote states: “Now this count

of Poitiers was one of the courteous men in the world and one of the greatest deceivers of ladies, and valiant in warfare, and bounteous in love and gallantry. And he knew well to sing and to make poetry, and long time went through the world beguiling ladies (Ida Farnell, *Lives of the Troubadours* – Hendersen 26). Throughout his life, William IX continued to write lines that ranged from amorous to religious, and lived his life accordingly, entertaining an affair with la Maubergeonne, a married woman (Flori 21), (who may well have been the muse for his love songs), and also entreating God to forgive him for his sins in a poem written in 1112, after William IX was wounded during a battle (Flori 23). The piece is a beautiful example of William's work, and showcases William's prowess with words, able to be deeply thoughtful when the mood demanded it.

J'ai vécu en joie et prouesse,
Mais je less quitte et l'autre
Je vais m'en aller ver Celui,
Qui donne paix à tout pécheur...
J'ai renoncé à tou ce que j'aimais
L'orgueil et la chevalerie.

In joy and valour I have lived,
But now I leave the sprightly dance
To go to meet the One above,
Who peace to every sinner grants...
I have renounced all I held dear,
Prideful conceit and chivalry.

(Flori 23).

Twelve of William's songs have survived (Holyoke 38), and music – although fragmentary – exists for “Pos de Chanter”, song ten. In a remarkable happenstance, “Jeu de Saint Agnè” a play from the 14th century, includes a note that some of the text should be sung “in sonu del comte de Peytieu”, that is “to the melody by the count of Poitiers.” (Holyoke 38,41,42), allowing musicians to reconstruct the melody for one of the first known troubadour songs.

Again, “Pos De Chanter” is an example of religious troubadour song, and speaks of William's death using the imagery of leaving for war. In a moving line, William speaks of leaving his son William X alone in a war torn world (Holyoke 42). The song is characteristic of troubadour song in that it exhibits a very strong form, with aaab being the rhyme scheme (Holyoke 41). Furthermore, every single fourth line rhymes, “Lemozi, Cozi, Vezi,” and so on, most of these words being “thematically central” (Hollyoake 41). The melody too is simple, mostly scalar and neumatic, employing melismas only on important words, usually the ones ending the line.

As has been mentioned, William IX invented a new type of lyric poetry, that in effect brought about “a new mode of thinking about and experiencing reality” (Whigham 130). During his time and beyond, troubadour music spread like wildfire. Today, 460 troubadours are known by name, from whom 42 songs have survived – although there is a great deal of anonymous troubadour music (Henry 22). Eventually this style of French secular music developed into three distinct categories, differentiated mainly by geography and gender. Troubadours came from the south of France (Holyoke vii), and Trouvères from the north, writing in the langue d'oïl (Flori 239). Trobairitz were women, and also hailed from southern France (Bogin 11). Although troubadours could originate from any background (Holyoke 37) as was the case of Bernart de Ventadorn, who was the son of a baker (Henry 23), trobairitz and trouvères were usually of noble birth, and wrote in a more sophisticated style (Holyoke 37, Bogin 16).

These musicians soon expanded and refined William's art, inventing differing genres that affected the music that was composed for them. *Sirventes* for example, were satirical songs of a political nature, for which the melodies – and sometimes even forms – were borrowed from preexisting songs that would have been known to the people of the time (Whigham 44, 45). On the other hand, *cansos*, the love

songs that consumed the complicated world of courtly love, were intensely personal songs, and as such “each canso [had to] have its own melody” as this represented the uniqueness of love from person to person (Whigham 38). In fact, some troubadour songs sought to be so unique that it is common to find poems with several different melodies for each song, as well as a variation on the form thereof (O’Neill 64).

As has been observed with “Pos de chanter,” word painting was employed in troubadour music in that certain words were ornamented and treated more melodically than others due to their relative importance in the composition. The musical range of troubadour songs tended to hover between the interval of a sixth, but it is not strange to find songs with a range of a ninth or even a twelfth. While the songs are not always set in a particular mode, the ones that are tend to correspond to the church modes one and seven (Burkholder 77). Stepwise melody lines with the occasional interval of a third are common (Burkholder 77), while chromaticisms are avoided, except to prevent tritones (Whigham 40).

Troubadour music is monophonic, and probably had little instrumental accompaniment, as an excess of instrumentation would have distracted poet's audience from the brilliance of his lyrical verse (Henry 26). In keeping with this line of thinking, the songs have a distinct strophic form to them (Henry 24), the repetition serving also to bring out the meaning of the words (Henry 25), and most likely making the lyrics easier to remember, since Troubadour music was not based on preexisting lyrics the way the music of the church was.

Writing in the vernacular as he did, William IX had freedom to express himself in a language that was understood not only by the educated, but by the common people, which allowed troubadours and trouvères, peasants and nobles to compose freely in the vernacular (Henry 22) which probably contributed to the rapid spread of Troubadour lyric across both Northern and Southern France. However, it must be noted that whilst troubadours and trouvères all wrote the poetry, and often the music for the poems, the composers – especially those of noble birth – tended to hire jongleurs to perform their works in public (Henry 22). Those who did sing the troubadour lyrics were often desired of, “strength, clarity and sweetness” in their singing (Henry 27) .

Of course, because of the numerous, valid reasons that to William IX of Aquitaine is ascribed the title of the First Troubadour (Holyoke vii), it should come as no surprise that the house of Aquitaine in particular has an intimate connection with the world of the troubadours, and provided a supportive atmosphere that nurtured the growth of troubadour and trouvère art both directly and indirectly.

Despite the fact that the notion of courtly love had not yet obtained cult status during the duke's lifetime, William IX nevertheless exemplified some of the characteristics of the concept, carrying on an affair as he did, with a mistress that he later brought to his court at Poitiers (Flori 23), and although William's son – Duke William X of Aquitaine (1099–1137) – was not a poet, he welcomed troubadours to his court where “the Provençal lyric mingled with the Celtic myths that would soon give rise to the first courtly and chivalrous romances” (Flori 19, 23-4,5). William X was most likely so receptive to this fostering of culture due to the reputation his father had as a fine musician and poet (Henderson 26), and the names of troubadours Marcabru (1127–1148) and Jaufre Rudel are associated with his court and patronage (Holyoke 38) (Flori 23-4).

It was into this atmosphere that Eleanor of Aquitaine (1122/1124–1204) (Flori 18) was born, and though her grandfather died when she was still an infant (Flori 23), his legacy followed her into adulthood, where, much like her father, Eleanor provided a welcoming environment for troubadour lyric, serving both as an inspiration for famous troubadours of the times, and as the figurehead for the world

of courtly love that dominated troubadour poetry (Flori 261, 292) (Hendersen 32). In fact, it was during Eleanor's lifetime, and more specifically, during her marriage to her second husband Henry II of England (1133–1189) that courtly love was catapulted to such a high level (Flori viii, 256), that for centuries, the entire movement was credited to her, beginning with Andreas Capellanus in the 12th century (Flori 261).

Now, the *cansos* of troubadours and trouvères are based in this world of courtly love (Flori 23-4) and exemplify the most desirable aspects of the concept. To truly understand the lyrics of these musician composers, a brief explanation of courtly love, its origins and far reaching effects, is necessary.

There is no clear cut answer as to the origins of courtly love (Flori 244), especially in the manner that it came to be presented in troubadour lyric. Many theories have been proposed, with possible influences spanning the writings on love from Ancient Rome, to the literature of Arabic culture, to the frustrations of celibate clergy and spurned second sons having few prospects under the rights of primogeniture (Flori 244-7, 253, 256). However, it is impossible not to draw connections between courtly love and the Arthurian romances that reached the height of their popularity in medieval France (Hopkins).

Two of the most well known Arthurian legends are those of Guinevere and Lancelot, and Tristan and Isolde, and both are similar in that they feature women who were married to kings (King Arthur and King Mark respectively), but were in love with other men – both incidentally Knights of the Round Table, who were supposed to hold duty to their king, honour and religion above all other matters. In the myths, when the lovers consummated their affairs, awful things happened (Hopkins 86, 97, 102-3), and in particular in Arthur's case was one of the events that led to his eventual demise.

For the nobility of France, these stories served several purposes. Firstly, the legends relieved boredom and allowed the lords and ladies to relive the glory days of the long forgotten past (Hopkins 66). Secondly the myths reminded the men and women of court of the consequences of breaking their marriage vows in reality, and thirdly, they provided a framework for the troubadours to base part of their lyrics upon.

Perhaps then, the most important feature of courtly love – the fine amours of the troubadours (NAWM 41) – was that it was a constructed fantasy that allowed the French nobility to live in a imaginary world (Hopkins 66) where love reigned supreme, without harming anyone in actuality. The romances and affairs were all quite real – on paper that is, in the lyrics of the troubadours, and nowhere else. However, despite the fact that troubadour and trouvère lyric existed in a separate reality which was most likely never realised in real life (Hendersen 32), they followed a set of rules that were summarized and codified by Andreas Capellanus in his treatise on love (Books I and II of *De Arte Honesti Amadi*, written circa 1185) (Flori 241).

A small selection of these rules is presented below to illustrate the boundaries within which the troubadours and trouvères worked:

1. The state of marriage does not properly excuse anyone from loving.
5. Whatever a lover takes against his lover's will has no savour.
11. It is unseemly to love anyone whom you would be ashamed to marry.
13. Love that is made public rarely lasts.
15. Every lover regularly turns pale in the presence of his beloved.
16. On suddenly catching sight of his beloved, the heart of the lover begins to palpitate.
21. The feeling of love is always increased by true jealousy.

23. A man tormented by the thought of love eats and sleeps very little.
26. Love can deny nothing to love.
31. Nothing forbids one woman being loved by two men, or one man by two women.

(Hopkins 6 – 9)

Number thirteen in particular seems to exemplify the concept that courtly love was to remain in the minds of its participants only, number 21 can be found in brief in *Can vei la lauzeta mover*, a Ventadorn composition (NAWM 39), and items 15 through 26 seem aptly suited to the turns of poetry that pervade troubadour lyric.

It must be noted that the troubairitz, who lived amidst this fantasy world of courtly love, and were often the objects of affection spoken about (Bogin 65) (especially in the case of those women married to or in a relationship with a troubadour) wrote lyrics in an entirely different style, seeming to speak more of the realities of their love affairs than of the fantasy world concocted by the men (Bogin 68). The songs of the troubairitz, and the writings of those poets who had married of their own free will may speak to a reality of true love that was hidden beneath the extremely codified rules of courtly love (Bogin 68).

Now that the concept of courtly love has been expounded upon, it is easier to understand the world in which the troubadours composed their lyrics. But this world would not have been possible if it were not for the active patronage of Eleanor of Aquitaine.

The granddaughter of William IX, it was to Eleanor (as well as her daughter Marie de Champagne) that Capellanus (who considered the queen an expert on courtoisie) (Flori 270) attributed a good portion of the rules of courtly love (Flori 261, 270), and Eleanor has long been thought to have been the driving force behind both the glorification of fin'amors, and the active presence of troubadour song in the north of France (Hendersen 32). Living in a time where women often had little real power, Eleanor was a wonderful anomaly.

Married at age fifteen, Eleanor reclaimed control of her life at age 30, taking advantage of a loophole regarding incest as conceived of in Catholic times (Hopkins 67). Her next marriage was to a man twelve years younger than her, curiously enough more closely related to her than her first husband. Nevertheless Eleanor married well, as her husband, Henry of Anjou became the King of England, catapulting Eleanor to the position of Queen of England (Hopkins 67).

Her new husband's lavish courts "set the tone, [and] favoured the growth of the profane culture [of] fin'amors, initiating or at least encouraging the development of the ritual of courtly love and making a large contribution to its spread" (Flori 256). Claims have been made that Eleanor was not as influential as once believed in bringing the lyric of the troubadours to the north of France (Flori ch 12). But if nothing else, simply by being a noble, and a queen at that, Eleanor of Aquitaine would have inspired musicians to compose to curry both her favour and that of her husband. It is hard to imagine that Eleanor would not have been a patron of the arts, given her heritage and upbringing, and scholars have highlighted lines and references in the poems "Roman the Brut" and "Roman de Troie" by Benoît de Saint-Maure (Flori 289-290) that are references to Eleanor and her husband, painting them in a favourable light.

Indeed, if this were not enough, Benart de Ventadorn (c. 1130-1200) (Burkholder 74), wrote numerous poems, "Three of [which] allude clearly to King Henry II as the only obstacle that could keep him from his lady, his beloved" (Flori 292). Real or imagined, this lady was most likely modeled on

Eleanor, (Flori 292), and another of Bernart's *cansos* directly refers to Eleanor in the last line:

*“Lady I am yours and shall be,
Serving you forever,
I am your man, sworn and warranted.
I know not when I shall see you again,
But I leave in pain and sorrow.
Because of you I am no longer with the King,
And pray you that I shall not suffer for it.
I shall be known at court
Among Ladies, and Knights
For being gentle, humble and honest.
Huguet, my courtly messenger,
Gladly sings my song,
To the Queen of the Normans.”*

The Queen of the Normans is of course Eleanor (Flori 291-2) whom, according to the rules of courtly love, Bernart could not acknowledge by name. Bernart was attached to the court of Eleanor of Aquitaine, and enjoyed a great deal of fame both during his life time and today (Holyoke 64). Hailing from the South of France, where Ventadorn is located (Burkholder 74), his music exemplified the genre of Trobar leu (clear or light style) in which “Music and words communicated intense feeling through elegant patterns of poetic imagery and melodic gesture.” (Holyoke 64).

According to his *vida*, Bernart fell in love with Eleanor and was devastated when she re-married, although this claim is suspect partly on account of his *vida* having been written in the 1200's (Flori 249), perhaps after Bernart had already died. However, it matters not if Bernart really loved Eleanor or whether the two had an affair, as the rules of courtly love strictly forbade physical relations (Hopkins), while allowing all things in the imaginary world of courtoisie. Therefore, Bernart was perfectly at liberty to write intensely personal, passionate songs, all the while operating in the fantasy world of fin'amors, a world that was fostered by the encouraging atmosphere of Henry and Eleanor's court toward the concept. His *canso* “Can vie la lauzeta mover” (NAWM 39-40) is a wonderful example of this balance, and although the lady being addressed could be any woman, the fact that she is so utterly unattainable, and the allusions Bernart makes to “leaving her service,” as well as the lady doing “what is forbidden her” could be read in the light of the powerful, fiercely independent queen, whom Bernart himself could never be with.

In Eleanor's son, King Richard I of England (1157-1199) (Burkholder 79) , there can be seen a wonderful outworking of the art started more than a century earlier by William IX. Richard I (known as the lion-heart because of an oft forgotten tale involving Richard, a lord's daughter, and the slaying of a lion barehanded) (Gillingham 183) is known as a *trouvère*, for he was a nobleman – a king – who wrote poetry and music, and lived in the north of France. Troubadour song had by Richard's time moved from Southern France where it began, and traveled with the house of Aquitaine to the North as the family gained more and more power until finally Richard began to write, following in his great-grandfather's footsteps, albeit in a much loftier position.

In addition to belonging to the *trouvère* class, and being a patron of the troubadours, Richard enjoyed more than just secular music; from one account that survives, it is clear that Richard enjoyed having a prominent place during occasions involving music, as he seated himself on a throne during mass, thereby making himself part of the service (Gillingham 97). Sadly, only a single song of Richard's

survives intact (Hendersen 199), the lament titled “J'a nuns hons pris” (Gleason 8). Meaning “I have been taken,” the piece – addressed to Richard's sister, Marie de Champagne (Hendersen 199) – mourns the king's captivity at the hands of the enemy (Bogen) (Hendersen 199). A close inspection of the poem reveals that Richard inherited his great-grandfather's talent for dramatic mournful poetry, as can be observed in the first verse of Richard's most famous work:

I
Ja nus hons pris ne dira sa raison
Adroitement, se dolantement non;
Mais par effort puet il faire chançon.
Mout ai amis, mais povre sont li don;
Honte i avront se por ma reançon
— Sui ça deus yvers pris.

I
No prisoner can tell his honest thought
Unless he speaks as one who suffers wrong;
But for his comfort as he may make a song.
My friends are many, but their gifts are naught.
Shame will be theirs, if, for my ransom, here
I lie another year.

(Bogen).

French poetry is notoriously difficult to translate into English, and thus while the last line has here been translated as “here I lie another year,” the word “pris” means taken, and Richard ends every verse except the last with this word, expressing the fact that his experience has been filtered through the lens of captivity. The song itself has a fairly simple melody, mostly scalar with a few leaps.

The contour of the melody aptly fits the melancholy mood of the piece, as each phrase ends on a pitch that is lower than the first note, arriving there by a downward motion after having first risen toward the middle of each line. Since “J'a nuns hons pris” is strophic, the music is given for the first verse alone, the assumption being that each subsequent verse will follow the same structure. The form of the poetry is aa,aa,b, with the musical form following ab,ab,cd, or more broadly, AAB, which embodies bar form (Burkholder 77).

This wonderful poem might have passed into obscurity if it were not for the fact that Richard's skill as a *trouvère* has been forever immortalized through the legend of Blondel, who was a real person, hailing from Picardy (Hendersen 199). According to the myth, this Blondel was a close friend of the king and worked at Richard's courts as a troubadour (Gilligham 184-5). He and the king had composed a song together that no one else knew, and during Richard's imprisonment in the dungeons of Durrensten, Blondel wandered the countryside singing the first half of the song before every castle he came to, until at last he heard Richard's voice, singing the second half of the song. There is no way to determine the truth of the legend which first appeared in the mid 1200's, but the story has persisted in operas and other musical forms to this day (Gilligham 184-5).

The impact and influence of the troubadours is more widespread and far reaching however than a legend about one of the most famous English kings. A papal purge in 1208, designed to wipe out heresy from south France (Holyoke 39) had the unfortunate side effect of forcing troubadour music from Southern France (Bogin 58). But despite papal suppression, troubadour art continued to live on, as it spread from France to Italy, Spain, England and Germany (Bogin 10), where it transformed into a new form with German troubadours coming to be known as *minnesingers* (Hopkins 12). Thus troubadour lyric continued well on into the 14th century though in a slightly disguised fashion.

Another part of troubadour culture that survived was the idea of courtly love and it is doubtful whether the concepts contained in courtly love would have filtered down through the ages if they had not had an exalted place in the courts of Eleanor of Aquitaine. Because *courtoisie* was much admired by the

powerful French court – which by virtue of Richard's rule of England became the English court as well – the notion lingered for a long time in the collective memories of men and women of subsequent centuries. Never forgotten, courtly love was thought of fondly during the romantic era (Hopkins 115), and revived during the Victorian era (Hopkins 116) and the influence of medieval French *Courtoisie* has permeated the western concept of romantic love.

For instance, the medieval idea that “Love’s arrows strike the lover through the eyes and travel straight to the heart, the moment the lover catches sight of the beloved,” (Hopkins 19-20) is exactly parallel to the idea of love at first sight. The 2011-2018 television show “Once Upon a Time” based on various fairy tales revolves heavily around this concept. Additionally, the notion that “worth is a measure of one's deeds” (Hopkins 45) and that physical beauty is “less important than character” (Hopkins 46) is quite similar to the idea touted by modern culture that a person's outsides matter much less than their insides. Literature has exemplified this concept in famous works such as “The Phantom of the Opera,” and “Beauty and the Beast.” (Both notably of French origin.) Of course, one of the most important features of courtly love, wherein the lady is unattainable, still persists in modern western culture today, in both literature and song, such as the Austin Mahone song “Mmm Yeah,” that speaks of a beautiful woman who rebuffs the singer's affections, which only makes the lady that much more desirable to the singer (Mahone). Of note is the fact that this last example is a pop tune, set in strophic form, in which case it could be considered a very modern troubadour song.

So it is that the troubadours, *trouvères* and *trobairitz* of Medieval France developed a tradition that relied heavily on the notion of courtly love. Starting with William IX of Aquitaine, who developed a startling new way of thinking about women in a misogynistic world (Bogin 37-8), this style spread until it over took both the north and south of France, inspiring the men and women who wrote troubadour lyric to expand the form, experimenting with differing subjects, melody and structure. Raised in this rich culture, William X of Aquitaine and his daughter Eleanor continued to foster an environment where troubadours and *trouvères* could thrive; to Eleanor in particular were attributed the rules of *courtoisie* (Flori 270).

This powerful women also served as an inspiration for one of the most famous troubadours of all time, Bernart de Ventadorn (Holyoke 64). Her son Richard Coeur de Lion went on to write his own music, spawning a musical legend that has followed him throughout the centuries (Gilligham 184-5), and furthermore the impact that courtly love and troubadour lyric had on medieval France was not isolated but spread to other other countries, surviving in today's modern culture in various forms. To the troubadours of medieval France, popular music and modern ideals of romantic love owe a great deal, but more specifically, to the house of Aquitaine, for it is because of the First Troubadour, and his descendants that French secular song developed and thrived, and refused to die.

Works Cited:

- Bogen, Nancy and Alexej Steinhardt. Trans. Henry Adams. *Coeur de Lion, Mon Coeur: Background. The Lark Ascending*: New York. 2003 Web.
<<http://www.thelarkascending.org/TLA2_CdLMC/CdLMCbgd.html>>
- Bogin, Meg. *The women Troubadours: an introduction to the women poets of 12cents. Provance and a collection of their poems*. New York. W.W. Norton & Company 1980. Print.
- Burkholder, Peter J., Donald Jay Grout, and Claude V. Palisca. *A History of Western Music: 8th Edition*. New York: W.W. Norton & Company Inc. 2010. Print.
- Burkholder, Peter J., Donald Jay Grout, and Claude V. Palisca. *Norton Anthology of Western Music, Volume 1 – Ancient to Baroque: 6th Edition*. New York: W.W. Norton & Company Inc. 2010. Print
- Flori, Jean. Trans. Olive Classe. *Eleanor of Aquitaine: Queen and Rebel*. Edinburgh: Edinburgh University Press LTD. 2007 Print.
- Gillingham, John. : *Richard Coeur de Lion: Kingship, Chivalry and War in the twelfth Century*. Ohio, The Hambledon Press 1994. Print.
- Gleason, Harold. Ed: *Examples of Music before 1400: 2nd Edition*. New York: Appleton–Century Crofts, Inc. 1945 Print.
- Haines, John Butt, John Dreyfus, Laurence *Eight Centuries of Troubadours and Trouvères : The Changing Identity of Medieval Music* West Nyack, NY, USA Cambridge University Press 2004
- Henderson, Phillip: *Richard Coeur de Lion: A Biography*. New York W.W. Norton & Company. Inc. 1959 Print.
- Henry, Derrick. *The Listeners guide to Medieval and Renaissance Music*. (22-27) New York, Quarto Marketing LTD. 1980 Print.
- Holyoke College, Mt.: *The Medieval Lyric: Anthology I, Monastic song, Troubadour song, German song, Trouvère song*. 1988 Ma Mt Holyoke College.
- Hopkins, Andrea. *The book of courtly love: The passionate code of the Troubadours*. New York: HarperCollines Publishers. 1994 Print.
- Mahone, Austin feat. Pitbull. “Mmm Yeah.” *The Secret*. azlyrics.com 2014
<<<http://www.azlyrics.com/lyrics/austinmahone/mmmyeah.html>>>
- O'Neill, Mary. *Courtly Love Songs of Medieval France : Transmission and Style in Trouvere Repertoire* Oxford University Press, UK 03/2006 Ebook
- Whigham, Peter. *The Music of the troubadours*, Volume 1. 1979 USA Ross-Erikson Publishers