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UNIVERSITY OF SOUTHAMPTON

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**Machaut's *formes fixes*: towards a nidus for structure**

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UNIVERSITY OF SOUTHAMPTON

ABSTRACT

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FACULTY OF ARTS

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MACHAUT'S *FORMES FIXES*: TOWARDS A NIDUS FOR STRUCTURE

by Kimberly Jane Connor

The question of how Machaut's polyphonic songs were fashioned has long occupied scholars. In the absence of a pre-existent tenor, differing perspectives have been offered as to which voice may constitute the tonal and directional prime.

The thesis explores the progress of sonority in Machaut's *formes fixes*, considering, in addition to perceived linear viability, how individual lines might be mutually informative and suggesting a mode of composition in which the vertical dynamic might resolve problematic melodic behaviour.

In seeking evidence for intervallic, or harmonic progression, a systematic survey of this polyphonic repertory has been undertaken, employing a syncretic analytical model that assumes no tonal paradigms. By these means, a thorough appraisal of cantus behaviour may result, uncovering structural norms for both intra- and inter-genre comparison and confronting exceptions.

<b>Contents</b>		<b>Page</b>
<b>Acknowledgements</b>		<b>1</b>
<b>Abbreviations</b>		<b>2</b>
<b>1</b>	<b>Introduction</b>	<b>6</b>
<b>2</b>	<b>Method</b>	<b>14</b>
<b>3</b>	<b>Machaut's monophonic virelais: an introduction</b>	<b>23</b>
3.1	Some simple refrains	24
	(i) <i>Fauvel</i> virelai 1 and Lescurel virelai 2: a related pair	
	(ii) Machaut: harmonic facility and antecedent thresholds in V8	27
	(iii) Lescurel virelai 3 and Machaut V14: micro-refrains– binary compulsion	28
	(iv) Tonal unfolding in V13 , V15 and V16	33
	(v) V9 and Lescurel virelai 5: third-chain 'hingeing'	36
3.2	V5: a chained route to <i>g</i>	40
3.3	V1 and V11: two related 5-line refrains	41
3.4	Derived lines: V20 and V30	43
3.5	Conclusion: harmonic tendencies in monophonic song	45
<b>4</b>	<b>Machaut's rondeaux: an introduction</b>	<b>51</b>
4.1	Adam de la Hale and melodic concession	52
4.1	(i) Machaut's rondeaux	55
4.1.1	R1: melodic compromise and triplum influence	
4.1.2	R2-4: inverting structures	59
	(i) An introduction to the communal <sup>-4</sup> node	
	(ii) R2: motivic density, metrical acuity	61
	(iii) R3: a stilted goal succession	64
	(iv) 'Type I' structural classification	66
	(v) R4: prolongation of unison	67
	(vi) Conclusion	71
4.1.3	R5 and R6: monotonous shared fields	73
4.1.4	R7: a contorted route	76
	(i) A harmonic anomaly?	
	(ii) Introducing tense-2 opposition and the plagal-apex figure	79
	<b>(iii) Introducing type I(i) structures – gaining order in [A]</b>	<b>82</b>

4.1.5	R8 and R9: increasingly patterned type I(i)	88
	(i) R8 and R9: a comparison	
	(ii) Vocal identity in R8	93
4.1.6	R10: <i>c'</i> and rising	96
	(i) Exploding <i>c'</i> : introducing tense-3 and unfurling open- <i>c'</i>	
	(ii) Comparison with an anonymous rondeau, <i>Rose sans per</i>	100
	(iii) Crystallising introductions in Machaut's songs	103
4.1.7	C <sub>i</sub> : R22 - <i>Remede de Fortune</i>	105
<b>4.2</b>	<b>Rondeaux in Vg</b>	<b>109</b>
4.2.1	R11 and R13: two related type I(i) rondeaux	
	(i) R11: a clarification of R7	
	(ii) R11 and B33: parallel fields	112
	(iii) R13: type I(i) structure, modernised – the promotion of 5	115
	(iv) R13: cohesive idiosyncracies	116
4.2.2	R15 and R17: expanding <i>c'</i> – building on R10	119
	(i) Pacing the <i>c'</i> -arch	
	(ii) R15 [A]: a stable arch – tension from stasis	120
	(iii) R15, R19 and B33: a dance-song technique alienated?	122
	(iv) R17: slow amplification	124
4.2.3	R12 and R14: extremes in construction	128
	(i) R12: a formally bivalent tune	
	(ii) R14 [A]: formal stricture	130
<b>4.3</b>	<b>Rondeaux in A</b>	<b>131</b>
4.3.1	R18: an accompanied, static tune	
4.3.2	R19: a wholly binary song	132
4.3.3	R20: a stylistic oddity	134
	(i) A C <sub>i</sub> relic?	
	(ii) A standard means of generating <i>g'</i> -octave potential	135
<b>4.4</b>	<b>Rondeau in E</b>	<b>136</b>
	(i) R21: retrospective, or a final type I(i) structure?	
	(ii) Field security, compared	138
4.5	Conclusion	139

<b>5</b>	<b>Machaut's ballades: an introduction</b>	<b>151</b>
5.1	Tonal constancy in the early ballades	152
5.1.1	Type 0 structures: increasing 4-'intrusion' - B1, B5 [B24], B7 and B2	153
	(i) B1: diffusing the melodic 1 - generating an axis switch	154
	(ii) B5: melodic autonomy - retaining $\bar{4}$ support	159
	(iii) B7: a clear 4-1 shift	161
	(iv) B2: 4 containment	165
5.1.2	Perpetual Ballades	170
	(i) B4: the type I(i)- <i>strict</i> initiator	
	(ii) B9: a simple parallel drone	175
5.1.3	The <i>f</i> -chain: a comparison between B6 and V15	178
5.1.4	The <i>g</i> -chain: diverting to <i>bb</i>	182
	(i) B3: acting on the implicative sonority pair	
	(ii) B8 and B11: primitive designs	184
	(iii) B16 and B42: a sudden switch?	188
	(iv) B20 [C <sub>II</sub> ]: no deceit	190
	(v) Conclusion	191
5.1.5	B13 and B14: more 4-1 ambivalence, respectively shifted and unshifted	
5.1.6	Diverting within a <i>c'</i> -base to <i>bb</i>	194
	(i) B15: spectacular harmonic displacement	
	(ii) B41: a stylistic leader	197
5.1.7	B10: <i>c'</i> and rising	200
5.1.8	B12: a lone <i>f</i> -closing duet	203
<b>5.1(ii)</b>	<b>C<sub>II</sub> ballades</b>	<b>204</b>
5.1.9	B18 and B22: restless type I tendencies	
	(i) B18: exploding <i>c'</i>	
	(ii) B22: propagating deceit –type I extended	207
	(iii) B22: the integral contratenor	208
5.1.10	B19	210
	(i) A <i>g</i> -saturation switch?	
	(ii) Reminiscences of R1 – a primitive three-part design?	211
5.1.11	B21: mobile, aligned lines	212
5.1.12	B23: a fast, enduring switch	214

5.1.13	B24: <i>c'</i> and rising – conceding to melodic primacy	216
5.1.14	Conclusion	217
<b>5.2</b>	<b>Ballades in Vg</b>	<b>219</b>
5.2.1	B25: twisting onto <i>b♭</i>	
(i)	Cues for conversion	
(ii)	Driving into the refrain: the role of metre in propagating instability	221
5.2.2	Familiar harmonic tricks in new guises	223
(i)	Elaborating the 4-1 shift in B26: incorporating the $\delta$ -motif	
(ii)	B26 and B30: same shift, same melodic incongruity, different structures – the return of type I(i)	227
(iii)	B27: another type I(i)	229
5.2.3	B28 and B29: structural oddities	232
(i)	B28: working into a drone?	
(ii)	B29: a simple type I(i) structure	234
5.2.4	B31 and B35: Type I(i)?: offsetting the deceit goal	235
(i)	B31: fragmenting gestures	
(ii)	B31: refrain focus	237
(iii)	B35: favouring <i>c'</i> and rising	238
5.2.5	Summary of progressive traits	239
<b>5.2.6</b>	<b>The <i>Voir Dit</i> relations, B32, B33 and B36</b>	<b>240</b>
(i)	B32: parallel shift and motivic diminution	
(ii)	B32 and B30: text structure informing phrase definition	242
(iii)	B33: motivic drive within measured parallel shifts	243
(iv)	B36 and burgeoning progressions	245
5.2.7	B34	247
5.2.8	The <i>Voir Dit</i> songs: conclusion	249
<b>5.3</b>	<b>Ballades in A</b>	<b>250</b>
5.3.1	B37: a monophonic relic?	
5.3.2	B38: eschewing type I(i)	252
<b>5.4</b>	<b>Ballades in E</b>	<b>254</b>
5.4.1	B39: an abrupt 4-1 shift	
5.4.2	B40: a type 0 melody denied?	255
5.5	Conclusion	257

<b>6</b>	<b>Machaut's polyphonic virelais: an introduction</b>	<b>270</b>
6	(i) Text informing structure	272
6.1	V26: stable, triadic <i>c'</i>	273
6.2	The two-voiced polyphonic virelais	279
6.2.1	Successful inverting progressions	280
	(i) V27 and V32: the pursuit of securing opposing dyads	
	(ii) V36: a V12 derivative	290
6.2.2	V31: mechanical cantus, mobile base	292
<b>6.3</b>	<b>Virelais in A</b>	<b>293</b>
	(i) V37 and V38: stylistic affinities	
	(ii) Extracting chunks: a mechanical approach	296
6.4	Conclusion	298
	<b>CONCLUSION</b>	<b>302</b>
	Bibliography	304
<hr/>		
	<b>ANALYSES</b>	<b>310</b>
	Contents	311
	Key / Summary of motif abbreviations	313
	<b>Analyses</b>	

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## Abbreviations

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### MANUSCRIPT SIGLA

A	Paris, Bibliothèque Nationale, fonds français 1584	} Machaut manuscripts employed in this study.
C	Paris, Bibliothèque Nationale, fonds français 1586	
E	Paris, Bibliothèque Nationale, fonds français 9221	
F-G	Paris, Bibliothèque Nationale, fonds français 22545-6	
Vg	Owned by the Wildenstein Galleries, New York (formerly in possession of the Marquis de Vogüé)	
Iv	Codex Ivrea, Biblioteca capitolare 115	

### MACHAUT'S *FORMES FIXES*

B1, B2, etc.	Ballade no. 1, ballade no. 2, etc.	} Numbered according to <i>Guillaume de Machaut: Musikalische Werke, I: Balladen, Rondeaux und Virelais</i> , ed. Friedrich Ludwig (Leipzig 1926-9) and <i>IV: Messe und Lais</i> , ed. Friedrich Ludwig and Heinrich Bessler (Leipzig, 1943), excepting songs contained in the <i>Remede de Fortune</i> narrative, which are arbitrarily numbered as the last of each genre.
L1, L2, etc.	Lai no. 1, lai no. 2, etc.	
R1, R2, etc.	Rondeau no. 1, rondeau no. 2, etc.	
V1, V2, etc.	Virelai no. 1, virelai no. 2, etc.	

### MUSICAL SETTINGS OF THE *FORMES FIXES*

[A]	First musical section
[B]	Second musical section
[A1], [A2], etc.	First subsection of section A, second subsection of section A, etc.
[B1], [B2], etc.	First subsection of section B, second subsection of section B, etc.
∪	Antecedent unit
—	Consequent unit [ $-_o$ = <i>Ouvert</i> consequent] [ $-_c$ = <i>Clos</i> consequent]

## MACHAUT'S FORMES FIXES TITLES

### Ballades

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- B1 *S'Amours ne fait*  
B2 *Helas! tant ay dolour*  
B3 *On ne porroit penser*  
B4 *Biaute qui toutes autres pere*  
B5 *Riches d'amour*  
B6 *Doulz amis*  
B7 *J'aim mieus languir*  
B8 *De desconfort*  
B9 *Dame, ne regardes pas*  
B10 *Ne penses pas*  
B11 *N'en fait n'en dit*  
B12 *Pour ce que tous mes chans fais*  
B13 *Esperance qui m'asseure*  
B14 *Je ne cuit pas*  
B15 *Se je me pleing*  
B16 *Dame, comment qu'amez*  
B17 *Sanz cuer m'en vois / Amis, dolens / Dame, par vous*  
B18 *De petit po*  
B19 *Amours me fait desirer*  
B20 *Je sui aussi*  
B21 *Se quanque amours*  
B22 *Il m'est avis*  
B23 *De Fortune me doy pleindre*  
B24 *Tres douce dame*  
B25 *Honte, paour, doubtance*  
B26 *Donnez, signeurs*  
B27 *Une vipere en cuer*  
B28 *Je puis trop bien*  
B29 *De triste cuer / Quant vrais amans / Certes, je di*  
B30 *Pas de tor*  
B31 *De toutes flours*  
B32 *Pleures, dames*  
B33 *Nes que on porroit*  
B34 *Quant Theseus / Ne quier veoir*  
B35 *Gais et jolis*  
B36 *Se pour ce muir*  
B37 *Dame, se vous m'estes*  
B38 *Phyton, le mervilleus serpent*  
B39 *Mes esperis*  
B40 *Ma chiere dame*  
B41 *En amer a douce vie* [Remede de Fortune 'Baladelle']  
B42 *Dame, de qui toute ma joie* [Remede de Fortune 'Balade']

## Rondeaux

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- R1 *Doulz viaire gracieus*  
R2 *Helas! pour quoy*  
R3 *Merci vous pri*  
R4 *Sans cuer, dolens*  
R5 *Quant j'ay l'espart*  
R6 *Cinc, un, treze*  
R7 *Se vous n'estes*  
R8 *Vos doulz resgars*  
R9 *Tant doucement*  
R10 *Rose, lis, printemps*  
R11 *Comment puet on mieus*  
R12 *Ce qui soustient*  
R13 *Dame, se vous n'avez aperceu*  
R14 *Ma fin est mon commencement*  
R15 *Certes, mon oueil*  
R17 *Dix et sept, cinc, trese*  
R18 *Puis qu'en oubli*  
R19 *Quant ma dame les maus*  
R20 *Douce dame*  
R21 *Quant je ne voy*  
R22 *Dame, mon cuer* [Remede de Fortune]

## Virelais

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- V1 *He! dame de vaillance*  
V2 *Loyaute weil tous jours*  
V3 *Ay mi! dame de valour*  
V4 *Douce dame jolie*  
V5 *Comment qu'a moy*  
V6 *Se ma dame*  
V7 *Puis que ma douleur*  
V8 *Dou mal qui m'a longuement*  
V9 *Dame, je weil endurer*  
V10 *De bonte, de valour*  
V11 *He! dame de valour*  
V12 *Dame, a qui m'ottri*  
V13 *Quant je sui mis*  
V14 *J'aim sans penser*  
V15 *Se mesdisans*  
V16 *C'est force, faire le weil*  
V17 *Dame, vostre doulz viaire*  
V18 *Hélas! et comment*

- V19 *Dieus, Biaute, Douceur*  
V20 *Se d'amer*  
V23 *Je vivroie liement*  
V25 *Foy porter, honneur garder*  
V26 *Tres bonne et belle*  
V27 *En mon cuer*  
V28 *Tuit mi penser*  
V29 *Mors sui, se je ne vous voy*  
V30 *Liement me deport*  
V31 *Plus dure que un dyamant*  
V32 *Dame, mon cuer emportes*  
V36 *Se je souspir*  
V37 *Moult sui de bonne heure nee*  
V38 *De tout sui si confortee*  
V39 *Dame, a vous sans retollir* [Remede de Fortune]

## 1 Introduction

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The privileged position that Machaut's *formes fixes* songs hold, both in terms of their uniquely preserved state and of their quality, has deservedly provoked much scholarly interest. While the problem of reliability in transmission and translation has been greatly reduced through the relatively authoritative nature of the sources for this repertory, the question of validity, of deriving a meaningful interpretation of compositional process, continues to occupy the modern analyst.<sup>1</sup>

This pursuit of an analytical reading that is sensitive to our cultural detachment from medieval song has long yielded polarised responses. Margaret Bent, in a recent article, questions the legitimacy of applying modern methodologies to early music, looking only to those techniques posited in contemporary treatises:

The task is to reconstruct, as precisely as possible, ... , the languages, grammars and dialects proper to specific repertories, as we would in dealing with their verbal counterparts, if we aspire not to a ventriloquized monologue but to a true dialogue.<sup>2</sup>

Explanations that digress from this constraint are thus given to be intrinsically tainted. However, the observed absence of such regulation of compositional procedure beyond the *contrapunctus* dictates of proximal intervallic closure obliges the analyst to adapt or formulate modern tools in the pursuit of a coherent expression of larger structural behaviour.<sup>3</sup>

Two concerns that are relevant to the present study arise from this article, to be addressed in turn:

- 1) The centrality of the cantus-tenor duet
- 2) The existence of an organised tonal plan.

As pedagogical writings of the time were largely preoccupied with the navigation of the individual vocal line as moderated through being in tandem with one other, then, according to Bent, it is only in this dyadic encounter that the musical essence may be uncovered. In this view, to perceive in terms of *triadic* progression would be

anachronistic; additional voices are held to be extraneous to the independently conceived central duet. Against this long-held view, several scholars have asserted that the situation may not be quite so unequivocal and recent research has involved a consideration of vertical process in which contratenor functionality is implicit. Jehoash Hirshberg, in an earlier examination of Machaut's ballades, concluded that while some works were certainly formulated for two integral voices to which additional voices were later added, others may have been conceived for three voices, even if the contratenor was not immediately realised.<sup>4</sup> Daniel Leech-Wilkinson, likewise, does not adhere to the idea of a blanket assumption of dyadic primacy and suggests that contemporary treatises were not prescriptive beyond their function as a survival guide for novices.<sup>5</sup> This argument is furnished with an examination of the polyphonic rondeau *Rose, lis* (R10), in which a Salzerian, reductive voice-leading analysis is employed to reveal a simple harmonic backdrop, featuring the contratenor in its articulation.<sup>6</sup>

The issue of validity in the application of a Schenkerian-derived expression of tonal hierarchy, with its harmonically fixed inception, is addressed by Leech-Wilkinson with regard to the shortcomings of Salzer's own interpretations.<sup>7</sup> Both he and succeeding scholars have found Schenkerian notation an elegant means of articulating perceived stratification of melodic and polyphonic material as detached from implied tonicised perceptual loading.

Sarah Fuller adopts this notation to explore larger structure in the most replete examination of individual songs by Machaut to date, with separate articles on the ballades *J'aim mieus languir* (B7), *De toutes flours* (B31) and, most recently, *Pas de tor* (B30).<sup>8</sup> To Fuller, the starting point is the simple *contrapunctus* intervallic progression. Each song is pared down into its component substructures in absolute detail, with both cantus and tenor reductions examined in isolation prior to a consideration of their mutual effect. A valuable overview of harmonic process results from which the cantus is observed to be mutable in tonal focus as opposed to manifesting one single tonal arena. Hence, notions of pre-determinacy in tonal

orientation are rejected by Fuller in preference for a 'process-based', or 'performative' approach in which a tonal path develops according to the reciprocal tug of linear, vertical and non-pitched variables.<sup>9</sup> This path need not, ultimately, solidify: the position of the final in harmonic space is not contextualised to assert a 'developed' tonal mould. On examining B7, Fuller concludes that,

...its structure, as embodied in concrete properties of lines, *contrapunctus*, voice-leading progressions and tonal orientations, is a complex of intersecting planes that do not naturally align themselves hierarchically to form a one-track linear core.<sup>10</sup>

This addresses the second point of Bent:

...the question of what kind of tonal planning, if any, may be present has not yet been examined on sound foundations. Anachronistic views of mode will no longer do. If any concept of long-range sounding tonal coherence has the authority to override local grammatical logic, that has yet to be demonstrated.<sup>11</sup>

The question of tonal coherence is very much of current concern, with several scholars pursuing the notion of linear tonal integrity. The earlier proposal of Gilbert Reaney that,

The musical edifice was created story by story, and the tenor was the foundation,<sup>12</sup>

is opposed by that of Hirshberg, for whom

...the tenor is fitted to the melodic line of the cantus, ....<sup>13</sup>

The lack of clear contemporary theoretical guidelines has prompted several recent attempts to contrive tonal patterns from this output, exploiting quasi-medieval vocabularies. Hirshberg adopts the language of the hexachord, the interlocking scalic realms through which the medieval performer would navigate the gamut, to elucidate tonal procedure, while Christian Berger proposes that the modes were the tonal point of departure.<sup>14</sup> Advancing the notion of cantus primacy in fourteenth-century French polyphony in an innovative study, Peter Lefferts postulates that an integrated tonal system was already established; here, the key signature and final of the cantus signify the enactment of a particular 'tonal type', a pre-ordained tonal orientation that was known to the composer.<sup>15</sup> Fuller, however, disputes the appropriateness of any such

assumption of linear pre-determinacy, noting, further to the weak statistical basis for the latter supposition:

Such an approach distances itself from the direct observation of how songs unfold and privileges external signs that bear the appearance of objective markers.<sup>16</sup>

This disagreement in perceived melodic tonal centricity has been intensified by the refined adaptation of Lefferts' research presented by Yolanda Plumley.<sup>17</sup> Here, Machaut's *formes fixes* are categorised according to the set criteria, supplemented by exhaustive statistics of goal markers at various cadential junctions. In addition, a large group of songs receives detailed analysis. From her findings, Plumley concludes:

The consistency in the tonal organization of the polyphonic chanson has significant implications for our understanding of compositional process. It confirms that in chanson composition composers were operating within the bounds of a unified tonal system.<sup>18</sup>

On comparison with a selection of monophonic songs, Plumley proposes that melodic orientation within a polyphonic setting remains essentially intact. The status of the cantus-tenor harmonic progression as a foundation for melodic embellishment is thus called into question, as the tenor is held to function reactively in support of the melodic prime:

... the essential melodic structures of the cantus (i.e. stripped of its motivic surface) may be seen as representing the stable element from work to work, evincing certain responses from the tenor which comply to the precepts of good counterpoint ..., the contrapuntal structure itself was not necessarily the starting point.<sup>19</sup>

With reference to the varied perspectives outlined above, the present thesis comprises a structural survey of Machaut's polyphonic songs. Examining both harmonic markers and other cues towards closure will allow comparison between the cantus in monophony and polyphony. No pre-set tonal realms are assumed: the concern of this study is to assess tonal hierarchies as they accumulate and to compare the findings. Having established the perceived linear viability of the polyphonic cantus, its positional relationship with the tenor will be explored, which may further clarify melodic profiling within polyphony.

For each polyphonic song, a graphical representation of structural development will be drawn (explained in 'Method', p. 14, and collected in 'Analyses', p. 310), from which comparisons of larger patterning may readily be made and implications for both Machaut's concept of genre and the evolution of style considered.<sup>20</sup>

The role of text in focussing musical structure will form a subsidiary component of the present exploration; it is, however, a subject that demands more scrutiny than this study can provide. A brief introduction to this, the fundamental prompt for Machaut's settings, follows.

The analyses of Fuller advance the work of text-based studies by Rose Lühmann and Marie Louise Göllner in observing both the larger line junctions as structural enforcers and the influence of individual words upon their musical realisation.<sup>21</sup> Fuller directs the analyst to the fact that to ignore the interaction of lyrical and musical variables would be to deprive interpretations of a crucial element.

At what level texts inform their settings is a tricky issue. As often quoted, Machaut himself described the expressive function of music in his *Prologue*:

Et Musique est une science  
Qui vuet qu'on rie et chante et dance.  
Cure n'a de merencolie  
Ne d'homme qui merencolie.<sup>22</sup>

Douglas Kelly considers that, in the medieval setting,

[Music] is a parallel and independently valid art. One may listen to the poem for its music, which is conducive to joy. Or one may listen to the poem for its rhetoric, which is meant to direct thought and sway emotions.<sup>23</sup>

The music, then, a detachable adjunct; introspective occasions would favour lone recitation. Would such independence render any musical representation mere embroidery, precluding the possibility that the poet-composer might convey aspects of the poetry, wittingly or not? John Stevens, on addressing this question, presents the view of Raymond Preston:<sup>24</sup>

As we look through the ballades, their repeated melodic devices seem to have the force of motifs associated with certain emotions suggested but inadequately expressed in the verse. Thus, an irregular sobbing triplet rhythm is given to words such as *Hélas* and *Ploures*...<sup>25</sup>

This notion is questioned by Stevens, who proposes that the setting, like the subject of the text, was unchanging in expression and asserting that in musical analysis

...it is unnecessary to make any cross-reference between the melody and the poem except *metrically*...there is no referential relationship whatsoever between the two.<sup>26</sup>

In this, he is in accord with the earlier view of Sarah Jane Williams:

... the mediaeval musician has little concern for the realistic imitation of the word; his interest lies rather in establishing a formal congruence of text and music, a coincidence of rhyme and cadence.<sup>27</sup>

As music served to invoke joy and the poetry conveyed an abstracted *amour courtois*, the exclamation '*Hélas!*' is less a truly anguished cry than a contrived gesture. The 'sobbing triplets' to which Preston refers are observed to form a staple of Machaut's melodic vocabulary; it is therefore important to establish exactly what constitutes typical and atypical cantus behaviour before attempting to correlate potentially evocative lyrical and musical design.

Yet, convincing associations have been found. Wulf Arlt, for example, discusses the coincidence of the word '*estrange*' with a striking shift in mensuration, contour and rhythm in Machaut's B4, *Biaute qui toutes autres pere*.<sup>28</sup> Wolfgang Dömling records numerous examples of perceived text illustration, including perhaps the most compelling evidence of poetic evocation as the cantus uniquely 'quivers' in response to the text '*viaire pali*' in B32, *Ploures, dames*, a fitting depiction of the enfeebled state of the ailing protagonist.<sup>29</sup>

The fact that music was intended to serve as a blanket purveyor of positive emotion need not, therefore, exclude the influence of the text from which it was inspired. This, of course, requires that Machaut held in mind the lyrics at the point of setting. The choice of whether to grant emotive words musical significance would be subject to both context and whim: such application was to remain happily inconsistent.

## Chapter 1: notes

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- <sup>1</sup> The manuscripts containing Machaut's songs are described in Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York, 1995), ch. III. This book is the point of departure for gaining a detailed overview of the composer and his works and is a comprehensive source for bibliographical references. While the accuracy of settings in manuscript is good, the status of added voices is subject to debate; it is unclear whether, in some instances, these were designed to supplement or replace other additional voices - Earp notes their received authenticity. As given in 'Abbreviations' (p. 2), the numbering of Machaut's songs in this thesis essentially follows the edition *Guillaume de Machaut: Musikalische Werke, I: Balladen, Rondeaux und Virelais*, ed. Friedrich Ludwig (Leipzig, 1926-9) and *IV: Messe und Lais*, eds. Friedrich Ludwig and Heinrich Besseler (Leipzig, 1943), with *Remede de Fortune* songs numbered as the last of each genre. For the analyses, the edition of Leo Schrade, *The Works of Guillaume de Machaut, Polyphonic Music of the Fourteenth Century, I: Lays, III: Ballades and V: Rondeaux and Virelais* (Monaco, 1956, repr. 1977) and transcriptions (unpublished) by Alison Bullock, are also consulted.
- <sup>2</sup> Margaret Bent, 'The Grammar of Early Music: Preconditions for Analysis', *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, 1998), p. 19.
- <sup>3</sup> Sarah Fuller, in 'On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections', *Journal of Music Theory* 30 (1986), pp. 35-70, illustrates the application of *contrapunctus*, for example, of the major sixth stretching out to the octave and of the minor third condensing onto the unison. The restricted scope of contemporary writings as an analytical resource is noted by Jehoash Hirshberg, in *The Music of the Late Fourteenth Century: A Study in Musical Style* (PhD dissertation: University of Pennsylvania, 1971), p. 90, Yolanda Plumley, in *The Grammar of 14<sup>th</sup> Century Melody* (New York, 1996), p. 5, and Margaret Bent herself in 'Preconditions', p. 53.
- <sup>4</sup> Hirshberg, in *Study*, provides a valuable assessment of contratenor function in Machaut's ballades. In pp. 79-85, middle ground is traced between the view of Sarah Jane Williams (*The Music of Guillaume de Machaut* (PhD dissertation: Yale University, 1952), p. 236) that the cantus-tenor pair remained intact while additional voices were detachable (this, nevertheless, perceived to be compatible with the ability of the composer to imagine the work as a complete entity, inclusive of an organic contratenor) and the work of Kurt von Fischer, 'On the Technique, Origin and Evolution of Italian Trecento Music', trans. Joel Newman, *Music Quarterly* 47 (1961), pp. 41-57. In the latter study, dissonant fourths between the tenor and cantus are ascribed to an interdependent, three-voiced conception (Wolfgang Dömling, in *Die Mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut* (Tutzing, 1970), also builds on the work of von Fischer in an informative, wide-ranging study). Hirshberg, examining motivic and harmonic behaviour, questions the validity of considering the fourth a dissonance in the given contexts.
- <sup>5</sup> Daniel Leech-Wilkinson, in 'Machaut's *Rose, lis* and the Problem of Early Music Analysis', *Music Analysis* 3:1 (1984), p. 10, particularly fn. 4.
- <sup>6</sup> Leech-Wilkinson, '*Rose, lis*', p. 22. The structural foundation, mirrored by cantus embellishment, is observed to comprise a simple descent of a fifth.
- <sup>7</sup> Leech-Wilkinson, '*Rose, lis*', p. 12, in reference to Felix Salzer, *Structural Hearing: Tonal Coherence in Music*, 2 vols. (New York, 1952, repr. in 1 vol., New York, 1962).
- <sup>8</sup> Sarah Fuller, in 'Line, Contrapunctus and Structure in a Machaut Song', *Music Analysis* 6:1-2 (1987), pp. 37-58, 'Guillaume de Machaut: *De Toutes Flours*', *Models of Music Analysis: Music before 1600*, ed. Mark Everist (Oxford, 1992), pp. 41-65, and 'Exploring Tonal Structure in French Polyphonic Song of the Fourteenth Century', *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, 1998), pp. 61-86. Fuller advances the work of Hellmut Kühn in *Die Harmonik der Ars Nova. Zur Theorie der Isorhythmischen Motette*, *Berliner musikwissenschaftliche Arbeiten* 5 (Munich, 1973), in which a discrete series of works is scrutinised, with the triad asserted as a differentiated structural component (liberated from modern associative tendencies).

- <sup>9</sup> Fuller, 'Tonal Structure', p. 62. The means by which a tonal focus may be set, at both a local and generative level, will form a major component of the present study. Hirshberg, in *Study* (pp. 90-104), explores the proto-'dominant' cadence; here, the earlier contention of Wolfgang Marggraf ('Tonalität und Harmonik in der französischen Chanson zwischen Machaut und Dufay', *Archiv für Musikwissenschaft* 23 (1966), pp. 11-31), that an emergent dominant-tonic function may be attributed to certain progressions, is largely dismissed (the function of the 5-1 jump, underlying a melodic 2 or 3, is introduced respectively in 4.1.4(ii), p. 79 and 4.1.7(i), p. 96).
- <sup>10</sup> Bent, 'Preconditions', p. 53.
- <sup>11</sup> Fuller, 'Line', p. 55.
- <sup>12</sup> Gilbert Reaney, 'Fourteenth Century Harmony and the Ballades, Rondeaux and Virelais of Guillaume de Machaut', *Musica Disciplina* 7 (1953), p. 135.
- <sup>13</sup> Jehoash Hirshberg, 'Hexachordal and Modal Structure in Machaut's Polyphonic Chansons', *Studies in Honor of Otto E. Albrecht*, ed. John Walter Hill (Clifton, New York, 1980), p. 19, after Yolanda Plumley, *Style and Structure in the Late Fourteenth Century Chanson* (PhD Dissertation: University of Exeter, 1990), p. 18.
- <sup>14</sup> Hirshberg, 'Modal Structure' and Christian Berger, *Hexachord, Mensur und Textstruktur: Studien zum französischen Lied des 14. Jahrhunderts*, Beihefte zum Archiv für Musikwissenschaft 35 (Stuttgart, 1992).
- <sup>15</sup> Peter Lefferts, 'Signature Systems and Tonal Types in the Fourteenth-Century French Chanson', *Plainsong and Medieval Music* 4 (1995), pp. 117-47.
- <sup>16</sup> Fuller, 'Tonal Structure', p. 63.
- <sup>17</sup> Yolanda Plumley, *Grammar*, p. 302.
- <sup>18</sup> Plumley, *Grammar*, p. 302.
- <sup>19</sup> Plumley, *Style*, p. 202.
- <sup>20</sup> Excluding only B17 and R14, both of which employ a structural conceit (respectively, chace and palindrome), using a predictable, fixed melodic and harmonic field.
- <sup>21</sup> Mary Louise Göllner, 'Musical and Poetic Structure in the Refrain Forms of Machaut', *Liedstudien Wolfgang Osthoff zum 60. Geburtstag*, eds. Martin Just and Reinhard Wiesend (Tutzing, 1989), pp. 61-76, and Rose Lühmann, *Versdeklamation bei Guillaume de Machaut* (PhD dissertation: Ludwig Maximilians University, Munich, 1978). In addition, Wulf Arlt examines both analytical and lyrical aspects of Machaut's *formes fixes* in the wide-ranging study, 'Aspekte der Chronologie und des Stilwandels im französischen Lied des 14. Jahrhunderts', *Aktuelle Fragen der musikbezogenen Mittelalterforschung: Text zu einem Basler Kolloquium des Jahres 1975*, Forum Musicologicum 3: Basler Beiträge Musikgeschichte (Basle, 1982), pp. 193-280.
- <sup>22</sup> Lines 85-88 of the *Prologue*, Machaut's last didactic text of c. 1372.
- <sup>23</sup> Douglas Kelly, *Medieval Imagination* (Madison, Wisconsin, 1978), p. 11.
- <sup>24</sup> John Stevens, 'The Music of the Lyric: Machaut, Deschamps, Chaucer', *Medieval and Pseudo-Medieval Literature, The J.A.W. Bennett Memorial Lectures* (Perugia, 1982-83), p. 112.
- <sup>25</sup> Raymond Preston, 'Chaucer and the *Ballades notées* of Guillaume de Machaut', *Speculum* 26 (1951), p. 615, quoted in Stevens, 'Lyric', p. 112.
- <sup>26</sup> Stevens, 'Lyric', p. 116.
- <sup>27</sup> Sarah Jane Williams, *The Music of Guillaume de Machaut* (PhD dissertation: University of Yale, 1952), p. 31.
- <sup>28</sup> Arlt, 'Aspekte', pp. 260-1.
- <sup>29</sup> Wolfgang Dömling, 'Aspekte der Sprachvertonung in den Balladen Guillaume de Machaut', *Musikforschung* 25 (1972), pp. 301-7.

## 2 Method

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The central objective of the following study is to derive structural templates for the *formes fixes* of Machaut, employing a composite analytical method. In addition to the received distillation of Schenkerian notation, the larger adaptation here is of Gestalt concepts and terminologies transferred from the visual to the auditory stimulus, as introduced by Leonard Meyer.<sup>1</sup> Hence, in particular, the terms *proximity*, and its attendant *good continuation* (pacing) and *closure* will be adapted in the pursuit of a modified implication-realisation model: the accumulation, or stacking, of stratified units which amplify the smallest realistic perceptual units into a picture of the whole. Construing a larger image of the work is here considered to equalise the influence of lower level perceptual variability, from which a proposed map of compositional intent may be gleaned, thence structural norms that are specific to the genre, the composer or the contemporary repertory as a whole.

By accommodating the implication-realisation model to a medieval repertory, the mandatory assumption is demanded: that the modern analyst is picking up the same cues that permitted the medieval listener to derive meaning, or perceptual satisfaction from a musical event, on a level contentiously removed from the theoretically-assured application of *contrapunctus*. It is in this pursuit that the ensuing study aims to provide a different, complementary view of Machaut's work, taking into consideration the reciprocal interaction of both linear and harmonic progression in addition to considerations of metre, rhythm and text to produce weighted chunks. The process is given to be 'bottom-up' rather than 'top-down' (that is, additive, as groups amass to inform higher order patterning).

This approach is not incompatible with the derivative Schenkerian linear readings offered by Fuller, Plumley and Leech-Wilkinson. The present exploration, however, leaves intact both the metrical pacing of unfolding musical events and the vertical contextualisation of the polyphonic cantus. Further, the role of harmonic field articulation is often heeded above the requirement for linear completion - the latter is

given to comprise only one of the potentially persuasive cues for closure. As a result, the cantus, where perceived to digress from familiar cues for auto-closure, may be explored in terms of a vertically prioritised paradigm shift; variance in melodic field location will then be examined for structural potential.<sup>2</sup>

The simple, obvious point of departure for analysis is the differentiation of a series of cantus pitches through:

### **1 - Enveloping, or condensing cues**

With an unstable semitone set under a given node and whole tone above, the enveloped goal becomes the local point of stable equilibrium; this requires further harmonic consolidation.

### **2 - Harmonic scaffolding**

The goal is enclosed at the upper octave, perfect fifth or lower perfect fourth (termed hereafter as the plagal base). Disjunctly articulated, this can be a forceful indicator. The term 'field' refers to the initial overtones of the harmonic series (example 2.1a), which might be *c-g-c'* (overtones 1, 2 and 3) or the less stable *c-e-g* triad (overtones 3, 4 and 5).<sup>3</sup> Extension of a triad about the central third - for example, from *f-a-c'* onto *e'* and *d* - permits local tonal flexibility, even ultimate bivalency, as oscillation may develop between interlocking goals along this 'third-chain' (example 2.1b).<sup>4</sup>

In polyphonic writing, such markers act on the cantus simultaneously, amplifying or neutralising the multitude of other acting cues. This contextually bound intervallic potential may, of course, itself generate driving structural antagonism, absorbing the cantus to a vertically described end (the latency of intervallic field conflict is illustrated in example 2.1c). This is not incompatible with the assumption of a prime role for the cantus in guiding the listener through the evolving structure, remaining the pervasive dyadic carrier even where adherence to its own tonal or directional agenda is compromised. The tenor, accordingly, is often found to exist as a little

ornamented yet harmonically instructive foundation; consequently, there is little exploration of this voice as an independent force of tonal integrity.<sup>5</sup>

**Example 2.1a – Harmonic series**

overtones

1 2 3 4 5 6 7

(fundamental)

**Example 2.1b – The third-chain**

**Example 2.1c – Security of dyads within the harmonic series**

*stable*                      *unstable* - simultaneous octave asserts the *g*-field; this may induce a **core-shift, octave-shift or rooting**

↓                      ↓                      ↓

According to the Meyerian system, structural strata are represented by phrase lines bearing metrical accents, designated in this text as U– (weak-strong corresponding to antecedent-consequent). In extension to this given weighting, successive antecedents are depicted by the duplication and triplication of the U symbol: U U and U U U. This conveys the intensification arising from the repeated failure to close a given grouping

and allows the overlap of units where several variables are at play.<sup>6</sup> An example of such application is V1 (chapter 3.3, p. 41); here, the ongoing rhyme-motif accumulates antecedent markers, while the perceived medial closure of b. 5 seals a larger chunk.

The same extension applies to the less common succession of strong, or consequent, phrases (– =), the second of which generally acts as a reinforcing ‘end-unit’ (a structural suffix). Where a phrase is combined in function, the conflicting stresses are placed thus:  $\cup$ . Such an occurrence will be observed in certain structures designated as ‘type I’. Here, the opening cantus phrase, in descending a perfect fifth, is in itself stable and closed in definition.<sup>7</sup> The immediate repetition of this contour, however, provokes instability, not in any requirement for harmonic completion, for the units are inert in this respect, but in the acquired need for counterbalancing activity to enclose a larger, stable group. The paired phrases are given as  $\cup\cup$ , the former unit weakened through its repetition, prior to the equalising consequent: –.<sup>8</sup>

The standard modern pitch designation used in this study has middle c given as  $c'$ . This octave-based representation, however, breezes over the hexachordal scalic systems by which the medieval performer was conveyed. As introduced above, harmonic stability is often conferred in this repertory through the development of one or more harmonic fields. The assumption taken in this study is that hexachords and their points of mutation played no formative role in the creation of the musical event, remaining detached from the creative process of associating sounds in time.

In discussing pitches, a basic numeric system is adapted. The tonal goal is given as 1, its pitch class, where pertinent, represented after a forward slash: hence,  $5/c'$  refers to the fifth degree,  $g'$ , of the local goal,  $c'$ . Where tenable, the pitch of other voices is contextualised against that of the cantus. In order to illustrate the terminologies applied to musical analyses, the virelai *Tres bonne et belle* (V26), is given as example 2.1d below.

**Example 2.1d - Numeric representation of pitch in V26 cantus and tenor (bb. 1-5)**

5 \ 1 3 \ -7 2 \ -6 -5  
 cantus: 5 4 3 2 | 1 3 2 | 1 -7 | 2 1 -7 -6 || -5

( a slash depicts denial: the binary consequent phrase is deflected. )

tenor: -5 | -6 -5 -6 -4 | -3 -2 | -1 [-] || 1 2 1

The image shows a musical score for two voices, cantus and tenor, in 3/4 time. The cantus part is on a treble clef staff, and the tenor part is on a bass clef staff. Above the cantus staff, there are three large, curved lines representing melodic contours. A dashed line with an arrow points from the first contour to the second, and another dashed line with an arrow points from the second to the third. A text box on the right explains that a slash in the numeric notation depicts denial. Below the tenor staff, there are three vertical lines representing accents. The numeric notation for the cantus is: 5 \ 1 3 \ -7 2 \ -6 -5. The numeric notation for the tenor is: -5 | -6 -5 -6 -4 | -3 -2 | -1 [-] || 1 2 1. The tenor notation includes a double vertical line (||) and a bracketed minus sign [-].

The initial phrase comprises three descending melodic contours, which are notated in abbreviated form, a linear descent represented with a diagonal arrow: 5\1. A disjunct pair, as that bridging the first cadence and second phrase in the tenor, is represented with a hyphen, i.e., -1-1. The minus sign depicts ‘an octave below’ the affixed number; for example, -7--5--1/c’ gives *b - g - c*.

Where vertical grouping is discussed, the voices are ordered according to their ultimate range; for example, the initial tenor-contratenor exchange sketched in the above example is symbolised as [1]/-1/-5 – [1]/-5/-1 (bold-type provides emphasis, in this instance marking the tenor outline). A vertical line represents any accentual junction, here the implicit bar-line, a vital consideration in the allocation of harmonic stresses. The double vertical line depicts a larger phrase division. The implicit ‘bar-line’ divides at the breve, unless otherwise specified. In graphic representation, pitches are allocated their spatial slots, yet denied their modern rhythmic identification to permit stratification through selective beaming. In standard modern transcription, breve = *minim* and minim = *quaver*. The former, longer values are used in discussion, while notated illustrations revert to modern type.

The elaboration of the tenor line in b. 2 of V26 (the contour generalised as 3-2-3-1) is a decorative fundamental among the songs of Machaut: this is abbreviated to  $\alpha$  throughout the study (here, the figure may be expressed as  $\alpha$ -f or  $\alpha$ -4).<sup>9</sup>

The terms *closure*, *good continuation* and *proximity* may be applied to V26, in addition to other vocabulary relevant to this study. In the opening phrase, clear linear and vertical cues induce in the cantus a strong tendency towards 1/c'-closure at the head of b. 4, the fulfilment of implied group completion, with cadential provision of attendant 'aligned' (that is, of the same harmonic field) support: 1/[-5]/-1. This implication (symbolised by the standard  $\Rightarrow$ ), however, is *denied* at the due point as 1 is *deflected* by an accented appoggiatura and absorbed into an active descent,  $d' \searrow a$ . *Good continuation* raises the expectation that this third melodic descent will proceed down to g, completing the pattern of the initial group - an iambic descent of a fifth - to assert a stable plagal frame, integrated with the essential underlying c-field drone:

[bb. 1-2]     $g' \downarrow f \downarrow \quad e' \downarrow d' \downarrow \quad | c' \downarrow .$   
 [bb. 4-5]     $[d' \downarrow] c' \downarrow \quad b \downarrow a \downarrow \Rightarrow \quad | g \downarrow .$

Of course, it is the *proximity* of the two events that elicits such a ready association. Withholding the anticipated closure onto g in b. 5 produces a musical enjambement, or *elision*, as its provision opens the next unit.<sup>10</sup> Such overlap of groups, or *chunks*, is animating in effect and will be seen to produce in other songs a strong re-orientating jolt, particularly upon disruption of a regular accentual pulse.<sup>11</sup>

Motivic chunks, where metrically organised, are identified by square brackets. For example, in binary metrical units, the grouping [2+2] + [2+2] represents three levels of stacking: 2 gives the number of breves in the smallest unit, which forms an antecedent to another breve-pair, this [2+2] group in turn forming a larger antecedent to identically-grouped symmetrical complement. Where there is a high degree of internal closure within a large phrase structure, as with this simple binary configuration, it may be designated a *statement*, requiring no external endorsement.

A summary of adapted vocabulary and abbreviations employed in this thesis is set out in respective tables 2.1a and 2.1b below:

**Table 2.1a - glossary of terms**

<b>Chunk</b>	♦ Pattern grouping, which can refer to any of the divisions of a musical work at the section, phrase or sub-phrase level.
<b>Closure</b>	♦ Completion of a chunk according to expected patterning.
<b>Deceit</b>	♦ Generating strong expectation of a closure that is not ultimately to be fulfilled.
<b>Deflection</b>	♦ Deprivation of closure through continued motion.
<b>Denial</b>	♦ A broader term for failed closure.
<b>Distal</b>	♦ Formed from the distance; here given to convey the opposite of proximal in the sense of an effect on a larger temporal scale.
<b>Elision</b>	♦ Overlap of chunks.
<b>Good continuation</b>	♦ This is the generator of expectation of closure as an imprinted pattern is inherently completed. Denial of good continuation exacerbates the import of its subsequent provision, given sufficient proximity.
<b>Hingeing</b>	♦ Tonal ambivalency produced through the use of a third-chain. For example, along the <i>f</i> -chain ( <i>f-a-c'-e'</i> ), downwards extension onto <i>d</i> effects an opposing, hingeing function on <i>a</i> and <i>f</i> as the former is stabilised from 3/ <i>f</i> to 5/ <i>d</i> and the latter is weakened from 1/ <i>f</i> to 3/ <i>d</i> . Oscillation between such interlocking nodes can prove enduring, so that a 'hinged' final sits uneasily. <sup>12</sup>
<b>Nidus</b>	♦ A catalyst for tonal crystallisation. In an ambiguous, perhaps saturated, tonal arena (with third-chain, or 1- <sup>-</sup> 4 ambivalence, for example), a sudden, focal point of tonal committal may occur.
<b>Proximity</b>	♦ The tendency to group close objects together. Such <i>proximal</i> grouping is perceptually binding. By repeating an unclosed tonal group in immediate succession, the requirement for realisation is compounded. Also taken here to depict the immediate, or local effect of an event.
<b>Subsumption</b>	♦ Enclosure, or subordination of a perceived cantus tonal centre through its polyphonic context.

**Table 2.1b - abbreviations: examples of hyphenation signifying ‘of’**

1-base	♦	Harmonic base, or floor of 1
1-buffer	♦	Buffer using 1
1-collaboration	♦	Collaboration of 1
1-deceit	♦	Deceit using 1
1-fulcrum	♦	Fulcrum about 1
x-line	♦	A musical section comprising ‘x’ number of lines
a-rhyme	♦	The first rhyme of a given song (b-rhyme is the second, etc.)

The text format, according to convention, is represented by number and letter, the former denoting the number of syllables in a line and the latter representing the rhyme used, this being underlined in the case of a feminine rhyme. Refrain texts are italicised. Hence, the first stanza of Machaut’s V5 may be represented:

Musical section	Verse	Text	Line no.	Line structure
[A]	1	<i>Comment qu’a moy lonteinne</i>	1	<u>6a</u>
		<i>Soies, dame d’onnour,</i>	2	6b
		<i>Si m’estes vous procheinne</i>	3	<u>6a</u>
		<i>Par penser nuit et jour.</i>	4	6b
[B]	2	Car souvenir me meinne	1	<u>6a</u>
		Si qu’ades sans sejour	2	6b
[B]	3	Vo biaute souverainne	1	<u>6a</u>
		Vo gracieus atour	2	6b
[A]	4	Vo maniere certainne	1	<u>6a</u>
		Et vo fresche coulour	2	6b
		Qui n’est pale ne veinne,	3	<u>6a</u>
		Voy toudis sans sejour.	4	6b
[A]	5	<i>Comment qu’a moy lonteinne</i>	1	<u>6a</u>
		<i>Soies, dame d’onnour</i>	2	6b
		<i>Si m’estes vous procheinne</i>	3	<u>6a</u>
		<i>Par penser nuit et jour.</i>	4	6b

Only text relating to musical structure is presented in the analyses; differing *clos* cadence lyrics are printed in greyscale.

## Chapter 2: notes

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- <sup>1</sup> Leonard Meyer, *Emotion and Meaning in Music* (Chicago, 1956).
- <sup>2</sup> For example, the structural conflict in B2 (5.1.1(iv), p. 165) will be proposed to derive from vertically expressed field alternation.
- <sup>3</sup> The exploitation of physical hierarchies in composition has long been recognised by theoreticians. One of the most celebrated is Heinrich Schenker, who, at the background level, designates an unfolding of the stable tonic field:  $3/-1 | 2/-5 | 1/-1$ . Melodic closure is assisted by the tenor foundation, the provision of the second pitch class of the series ( $\bar{5}$ ) merging itself into the final sonority. See Heinrich Schenker, *Der freie Satz* (Vienna, 1935) and trans., ed. Ernst Oster, (New York, 1979). Use of position 5 will be seen to exact precisely the same kind of stabilisation of the final in Machaut's polyphonic songs, often presented in an octave configuration (refer, for example, to B7, (5.1.1(iii), p. 161)).
- <sup>4</sup> Such third-chain expansion was prevalent in Machaut's earlier output. For example, in both V5 (*g-bb* ambivalence: 3.2, p. 40) and R4 (*a-c'* ambivalence: 4.1.2(v), p. 67), the rooted security of the lower node opposes its hinged minor third, whose own triad is more harmonically stable in possessing a major third (in V5,  $\{g-[bb-d']-f'\}$ ). 'Hingeing' is defined in table 2.1a (p. 20).
- <sup>5</sup> Tenor subordinacy in directing potential is not, however, taken for granted in this study: the push towards closure will, in numerous examples, be attributed to an active tenor line breaking directional stasis in the cantus. Moreover, in the related pair R4 (4.1.2(v), p. 67) and B9 (5.1.2(ii), p. 175), the tenor is observed to be melodically viable and constant against an ornamented, uni-directional cantus, carrying a related arching contour (respectively, bb. 16-20 [with proposed semibreve displacement] and bb. 17-23, as given in reduction on p. 70).
- <sup>6</sup> Of course, one of the advantages of the arboriform representation of Fred Lerdahl and Ray Jackendoff, in *A Generative Theory of Tonal Music* (Cambridge, Massachusetts, 1983), is the clarity and subtlety with which successive antecedents may be presented (as linked offshoots). The system used in this thesis was chosen for simplicity, conserving space and utilising familiar indicators for antecedent-consequent (with the description of structural patterning maintained at the generalised level of familiar (**a**) against contrasting (**b**)). Adapted Schenkerian notation is here at the service of marking both the linear and positional stability of the cantus; this may involve extensive 'beaming' of focal pitches to convey their relative potency.
- <sup>7</sup> The type I structure, found in [A], is explored in chapter 4. Its most stable application is given as type I(i), described in 4.1.4(iii), p. 82.
- <sup>8</sup> The resultant undermining of melodic tonal identity in the provision of an effective consequent is proposed to derive from the exhausted potential of the melodic goal in the antecedent pair, an idea developed through this study.
- <sup>9</sup> Decorative expansions of this elementary ornament likewise receive Greek letters and are given in 'Summary of motif abbreviations', p. 313.
- <sup>10</sup> The term *elision* is adopted after Hugo Riemann, *Vademecum der Phrasierung*, 5<sup>th</sup> edition (Berlin, 1912), p. 2.
- <sup>11</sup> The term 'chunk' was introduced by George A. Miller in 'The Magic Number Seven Plus or Minus Two: Some Limits on our Capacity for Processing Information', *Psychological Review* 63:2 (1956), pp. 81-97; we process and store stimuli through organisation into meaningful, manageable units or *chunks*.
- <sup>12</sup> The refrain of V9 exemplifies the use of tonally disruptive hingeing, the termination on *d* offset by pervasive activity about *f* (*d-f* ambivalence, as discussed in 3.1(v), p. 36). Of course, the term may apply to a constant node within other shifting fields, including the '4-1 shift' that will identify many of Machaut's works.

### 3 Machaut's monophonic virelais: an introduction

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It was with Machaut that virelais emerged as a discrete collection. As is well recognised, the qualification '*chansons baladees*' was consistently applied by the composer when referring to the *virelai* in his narrative poems, which is believed to specify a dance-song association. In order to suit this function, the virelai needed to be simple, memorable and metrically active. These are precisely the characteristics that identify the majority of Machaut's monophonic virelais, as argued by Lawrence Earp in his article, 'Genre in the Fourteenth Century French Chanson'.<sup>1</sup> Here, V39, '*Dame, a vous*', is noted for 'its clearly profiled, metrical melody', reflecting the fact that, among Machaut's earlier output, virelais possess the 'best tunes, wholly unlike melodies that set ballade and rondeau verse'.<sup>2</sup> The syllabic propulsion, as parsed according to the lyrical format, and the 'easily remembered' melody are demonstrated by Earp to conflict, holding the listener through denied expectation.

Daniel Leech-Wilkinson identifies a property attendant on this strong imprinting in monophonic virelais, that of circularity: in leaving a harmonic thread un-secured upon conclusion of the refrain, the listener is compelled to hear another run.<sup>3</sup> Variance in style through Machaut's virelai output, both in tonality and metrical structure, is noted by Leech-Wilkinson, leading to the possibility of chronological ties and of correlating virelai writing with that of the polyphonic ballades and rondeaux.

A unifying approach is taken by Yolanda Plumley, who, in postulating a system in which tonal-type correlates with melodic orientation, provides detailed analyses of a relevant group of monophonic and polyphonic virelais.<sup>4</sup>

The purpose of this chapter is to gain a broad overview of Machaut's melodic construction, selecting examples that exemplify both the simple and complex in tonal orientation and structural design. Of particular concern here is the question of how the listener is propelled towards closure and the pacing of events, the means by which the composer managed harmonic profiling, motivic design and metrical

impetus. In order to contextualise the writing of Machaut, a selection of the few virelais that are known to have pre-dated Machaut will also be examined.

### 3.1 Some simple refrains: accentual frames and binary chunking

- (i) ***Fauvel* virelai 1 and Lescurel virelai 2: a related pair**
- (ii) **Machaut: harmonic facility and antecedent thresholds in V8**
- (iii) **Lescurel virelai 3 and Machaut V14: micro-refrains - binary compulsion**
- (iv) **Tonal unfolding in V13, V15 and V16**
- (v) **V9 and Lescurel virelai 5: third-chain ‘hingeing’**

When Machaut set about writing his earliest virelais, what models were available? The following is a brief study of some extant monophonic virelais that are known to pre-date Machaut, one of the two anonymous virelais in the *Roman de Fauvel* and three of the five set by Jehan de Lescurel.<sup>5</sup> Their text structures are set out in table 3.1a below (in boldtype). The diversity of text construction evident here was to be propagated only in the virelais of Machaut, as ballade and rondeau construction settled into a largely decasyllabic formulation.

**Table 3.1a - Early virelais**

Source	Anonymous ( <i>Roman de Fauvel</i> )		Lescurel				
<i>Paris, B. N., f.fr. 146</i>	<b>23<sup>v</sup></b>	<b>27<sup>v</sup></b>	<b>57<sup>v</sup></b>	<b>58<sup>v</sup></b>	<b>59<sup>r</sup></b>	<b>59<sup>v</sup></b>	<b>59<sup>v</sup></b>
Virelai	<b>1</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
[A] (verse 4)	<b>7a7b7a7b</b>	<b>7a3b11c</b>	<b>3a3a6a</b>	<b>7a7b7a7b</b>	<b>10a10b</b>	<b>8a8b8a8b</b>	<b>4a 6a   :6b :   4a   :6a 6b :  </b>
[B]	<b>7c5d</b>	<b>7a</b>	<b>7b4b6c</b>	<b>7c5d</b>	<b>10c</b>	<b>7c7d</b>	<b>  : 6c :  : 4d :  </b>

#### 3.1(i) *Fauvel* virelai 1 and Lescurel virelai 2: a related pair

A simple bisection of the 4-line refrain texts listed above produces a repeated musical structure, with *ouvert/clos* end-units. The moulding of text with contour in the opening of *Fauvel virelai 1, Providence*, is wonderfully effective in its simplicity (example 3.1a(i), p. 26).<sup>6</sup> A tonally undifferentiated rise, *a ↗ d*, is set apart from the reciprocal descent by use of lyrical parsing, receiving the opening text, ‘*Providence, ...*’.<sup>7</sup> The balancing descent, taking the focal adjective, ‘*...la senee*’ [the wise], extends to bring potential tonal revelation, with metrical affirmation of a goal-

defining 5-1 [/g] (bb. 3-4). The pacing of this descent is structurally informative, leaving the re-iterated *d'*-crest active beyond the hasty linear retreat to the defining core, thereby ensuring propulsion.

Condensing reinforcement of this tonal definition follows, yet closure is denied as completion of the accentually traced 3b-2 -|1 at b. 6 elides as the starting point of the second line-phrase conjunction, producing a perceptual jolt on the affirmed *g*-goal. By essentially retracing the same ascent to 5, with *ouvert/clos* responses, the [A] consequent simply shadows its antecedent, harmonically grounded (with added 3b buffering) and metrically displaced [bb. 6-9 (*ouvert*) ≈ bb. 1-2]. Tantalising the listener by the simple means of bouncing off the point of goal definition was to become a staple of Machaut's earlier monophonic song output, intensified still further by the strength of metrical impulse that the composer generated.

This device was also to be used in **Lescurel's virelai 2**, *Douce Amour* (example 3.1a(ii)); the degree of similarity between these two refrains is notable.<sup>8</sup> Again, accentual mobility sustains interest as an unyielding pentachordal outline is drawn.<sup>9</sup> Machaut, too, was inclined, in his earlier monophonic works, to retain a registrally confined, pentachordally fixed line, the object of musical discourse being tonal closure that is clearly and simply marked through harmonic and enveloping cues. In V3, V4 and the primitive R18, for example, the cantus, while marking the final deliberately from the outset (the former two with a goal-defining 5-1 leap, the latter through rising slowly from 1), remains activated through the isolation of 5, with 1 recharged at the beginning of the consequent.<sup>10</sup> However, in both these melodies and that of Lescurel's virelai 2, the elision is diminished in metrical potency as the 1-refraction possesses no strongly displaced accentual marker to mobilise the overlap.

The question of retaining an active metrical thread in Machaut's virelai output will be introduced in relation to Lescurel's virelai 3 below.

### Example 3.1a - Deflecting goals & metrical impetus

#### (i) Fauvel virelai: Providence refrain

(h)

Pro-vi -- den-ce, la se ---- ne-e. | A poin-nes m'a en ---- cli ---- né | (...ti ---- né.)

7a 5b

#### (ii) Lescurel: Virelai 2 refrain

(h)

Douce A ---- mour, confortez moi | Do lente et des-con-for-té ---- e | (...ti ---- né.)

7a 5b

The settings of the shorter couplets in *Providence* and *Douce Amour* are also correlated as a square 2+2-bar antecedent provides metrical contrast to its asymmetrically set consequent and the 5-bar units of [A]. No contrast in contour or register is offered in the *Providence* couplet; the melody is further compressed onto a 3b-1 range.<sup>11</sup> In Lescurel's virelai, however, the assertion of 8 at the outset of [B] counterbalances the subdued register of 5-1 in [A] and, picked out on alternate downbeats, further solidifies the harmonic frame. This succession of binary units hastens the listener back into [B] as 1-completion elides into animation through octave coupling. This is even more jarring if, as notated, the performer does not wait for the alternating bar slot upon repeat, as the resumption of 8 interrupts the binary flow, denying symmetrical completion.<sup>12</sup> There is, of course, a certain desirability in metrical squareness of unit definition (example 3.1b):

**Example 3.1b - Deflecting goals & metrical impetus in Lescurel: Virelai 2 [B]**

Car pour vous je suis es-pri-se | D'a-mer loi-al-ment |

8c 5d

Against this marked succession, the meandering of [A] becomes all the more impressive. The question of whether or not the medieval ear chunked such material in this octave-framed manner is, of course, rather pressing here. Yet, it will be seen that in the monophonic output of both Lescurel and Machaut, that the exploitation of this simple associative marker is a fundamental compositional resource. In Machaut's V8, setting out the enclosed *f*-field [8-5-3-1] on metred pegs could be little clearer in presentation, as illustrated below.<sup>13</sup>

**3.1(ii) Machaut: harmonic facility and antecedent thresholds in V8**

**Example 3.1c – Machaut: V8 - a simple accentual outline**

- ment | -ment | -ment | - li - e || -ment | -di - e |

7a 6a 5a 5b 7a 6b

Here, there is closer binding of text and motif as each line is accorded a 2-breve chunk to generate syllabic impetus, which periodically stalls to articulate each rhyme. Indeed, with the exception of the later V30, a succession of a-lines appears to

elicit a metrically driven, motivically active response in Machaut's settings, exploiting the inherent drive offered by the propagation of lyrical pattern and expectation of its closure (contrasting rhyme).<sup>14</sup> Here, instead of interpreting the melody according to the dynamics of linear voice leading, it is tempting to assert that the listener is, and was, bound simply and contagiously by the particularly strong harmonic tethering to the down-beat embarkation of each unit. The final is signalled from the opening bar, with an exposed 8-5 drop. The 5↘1 fill of bb. 3-4, the second antecedent, serves to presage the larger stratified, condensing descent (8-5-3-1) as the unfolding frame remains active on 5; structural arrival is reserved for the terminal bb. 7-8 chunk, coinciding with the revelation of the lyrical object, '*Ma dame jolie*'.

The 'exploding-*f*' opening is partially stabilised upon second encounter, the initial 6↗8 wedge secured through distinct 5-preparation. In the absence of field ambiguity, attention is held through its sustained, metrically contained buoyancy: 1 is held active until the closing unit and harmonic solutions lie out of phase with metrical delineations (8 misses its initial slot and 3 fails to be completely extinguished). In terms of chunking, this refrain forms both a [∪-][∪-] division of [2+2]+[2+2]-breve construction, due the melodic goal pairing, and as a [∪∩∩-] succession, resulting from the overriding contour (and poetic) groups. The former pattern may be seen to heighten expectation of the latter.<sup>15</sup> Continuity in lyrical form cements the intersectional cohesion of the undulating *f*-frame.

### 3.1(iii) Lescurel virelai 3 and Machaut V14: micro-refrains– binary compulsion

The intensifying refrain structure explored above, and seen at its most potent in Machaut's V4, is also encountered in larger constructions to bring emphasis to the terminal unit. This is exemplified in **virelai 3** of Lescurel, *Dame vo regars*. Perversely, this is a decasyllabic 2-line, through-composed structure. The first line is cleaved into an introductory statement and discrete destabilising end-unit, which, in closing on an established 3, provides the accentual pivot for the closed binary construction of the second line (example 3.1d).

[A] embarks with descending sequential thirds, similar to those of Lescurel's virelai 4, *Dis tans*. The text plays no formative part in the production of motif in the initial 3×2-bar group, the first six syllables merely punctuating the down-beat.<sup>16</sup> The opening 2-bar gesture,  $c' \setminus a$  (complexified by a  $c' \setminus d'$  echappée), is imitated,  $b[b] \setminus g$  and  $a \setminus f$ , the latter disclosing the potential final in bb. 5-6.<sup>17</sup> This harmonic assertion (an essential 5-1) is but one level of completion, however; there is a lack of opposing motion and 3 remains active (as an unstable descent, 5-4-3, clearer in its alternating down-beat delineation than the tonally yielding 3\1), to be amplified in the suffixed [2+2] unit. Here, metrically marked oscillation about this focal pivot ( $a \setminus a \setminus b \setminus b \setminus a$ ), coupled with a reciprocal, activating 1\3 rise, cadences as its initiator to produce a larger antecedent.

The section consequent is a symmetrical [2+2]+[2+2] set, a formulaic process whose autonomy further isolates the introductory  $c'$ -long of b. 11. Here, 3 is exhausted through initiating each of the three antecedents while its descent onto 1 is made inevitable by the most simple of cues. The antecedents close clearly on the second bar: 3-1-|3, 3-1-|2, 3-4-|5. Having already heard a sequential 3-2-1 traced in the opening of the refrain, strong expectation arises of the same conclusion. The third unit, in denying this metred closure, both heightens the destabilising accumulation of antecedents (the 3-prime:  $\cup \cup \cup$ ) and re-activates 5. With the consequent unit (bb. 16-17) opening on this held  $c'$ , pattern is broken and closure provoked, with 3 usurped in rising into a more stable valence (3\5 offsetting the failed essential 3\1) and the lone  $c'$  of b. 11 integrated. The deliberate leap, 5-1, to close (the linear 'fill' is elaborative) thus represents a mathematically primed synthesis - completion of the failed 3-2-[\*]-1 at its next down-beat slot coupled with the realisation of 5-support - to form a neat, symmetrically-bound package (table 3.1b). This basic anticipatory decoding evidently evoked the same delight in the inevitability of closure for the medieval ear. The combination of such directional and metrical simplicity and tonal clarity are what makes this such a readily memorisable (and danceable) tune.

**Table 3.1b** – Lescurel, virelai 3 [A] consequent: square closure (column = 2-long bar)

	U		U		U		-	
5					5	5		
←→ 3	3		3	2	3			
		3						
					1			1
<i>De</i>	<i>vous a -</i>	<i>mer</i>	<i>et ser -</i>	<i>vir</i>	<i>Et</i>	<i>lö -</i>	<i>- -</i>	<i>er</i>

The textual breaks are reflected in their setting: “*De vous amer | et servir | et löer*”, producing effectively a 4b 3b 3b format. Lescurel, nevertheless, was possibly accommodating the text into the music here as the binary set requires more syllables for consistency in underlay.<sup>18</sup>

**Example 3.1d** – Lescurel virelai 3 refrain: binary unit terminal focus

An analogous format is employed in Machaut’s **V14**; here, however, the text is more amenable to the construction.<sup>19</sup> The first two lines are isolated, forming a harmonically deceptive proem to the ensuing period structure (6a6b | [6a6b] [6a6b]), whose architectural precision is heightened by lyrical association.<sup>20</sup> The role of text in informing style is particularly apparent here.

The opening of Machaut’s virelai is more metrically driven than that of Lescurel. By commencing on the up-beat (as specified by a breve rest), the motivic groups are set against the metrical pulse. The rate of motivic activity is notably fast here, as successive contours are fixed by a stalling rhythm, ♩ ♩ ♩ / ♩ ♩ | ♩. , the static *d*'-

opening relenting to  $c' \nearrow e'$  before the consequent fixes  $5 \searrow 1/a$ . Maintaining the cross-beat, however, cuts awkwardly across syntax, leaving the singer with an uncomfortable task in articulating effective declamation.<sup>21</sup>

It is the following, main body of [A] that is the focal component of the virelai, however - this is curious, given that the refrain of this anomalously structured song does not transpire until [B]. In the manner of a pause before the deliberately-paced structural punch-line, the breve preparation in b. 6 provides a re-orientating jolt, setting down an unanticipated new footing onto  $f$  and adjusting attention back onto the down-beat. As with Lescurel's virelai 3, this soon to be structurally isolated pitch is already harmonically exposed. The following 4-unit chunk comprises a modified period structure centred about plagal- $f$ : the sub-antecedents of bb. 7-8 and bb. 11-12 (example 3.1e) can be seen, however, to saturate the listener with this conspicuously introduced pitch, thereby spurring the switch onto  $d$  that transpires. Both units present a clear, if deflected, 3-1. Further fixation results from the production of a measured  $3 \searrow 2$  from the initial down-beats, whose 1-completion is further enhanced by the cadential elaboration of b. 10 (diverting from 2 to bring plagal floor support [ $-7 \nearrow 2 - 5$ ]: a plagal octave enclosure results). Duly, 1 is accorded its expected position (b. 11), forming a forceful elision into the consequent binary pair so that the second sub-antecedent both embarks from, and tends once more, towards a now integrated  $f$ .

With the consequent unit pre-set in both its structural apportionment and closing function, the potency of an  $f$ -resolution is somewhat diminished by the strength of its medial provision. In other 4-unit constructions of Machaut, such as V4 and V8, such harmonic staticity endured as their diminutive forms were sustained through motivic rigour and incomplete field-closure. What of the tonal choice made in this virelai? The terminal unit drops markedly and conclusively onto  $d$ . Rather than sitting neatly within an octave-framed harmonic field, the melodic construction of V14 can instead be observed to hinge between interlocking links along an extended third-chain, [ $e'$ ]- $c'-a-f-[d]$ , reaching twice downwards in the pursuit of a stable foundation. On dropping each peg, the former 3 is elevated to the function of 5, so that implicit

stabilisation occurs. With the force of *f* as a structurally sealing destination reduced through its ample proximal sounding, the loose thread of the remotely held *d'*-pedal opening of the virelai coupled with the abandoned *a*-cadence perhaps provided a more convincing prompt for memorable harmonic closure.

Functionally, the refrain serves more to consolidate the newly established harmonic base rather than to provide structural focus, a quality that is observed by Leech-Wilkinson, who also proposes that the progressive shifts in tonal focus through [A] give rise to a 'circular' form.<sup>22</sup> Such ambivalent tonal behaviour will be seen to transpire even among the immobilised cantus lines of the polyphonic output.<sup>23</sup> On subsequent encounter, the opening of [A] is reinterpreted through the imprint of consolidated harmonic nodes to combine, albeit weakly, an 8-5/*d* function. The *f*-breve of b. 6 thus asserts more strongly the pervasive field of conflict to follow.

This is, patently, a more dynamic mode of construction than such virelais as the adjacently placed V15 as there are clear, metrically enforced harmonic tracks, generating strong inter-unit engagement.

**Example 3.1e - V14: Refrain structure showing metrical and harmonic realignment**

J'aim sans pen - - ser lai - du - - re Et ay long temps ané      Celle      Ou Dicus et Natu - - re Ont mis tant de bonte

Que tou-te cre-a - tu - re D'onneur a seurmon té.

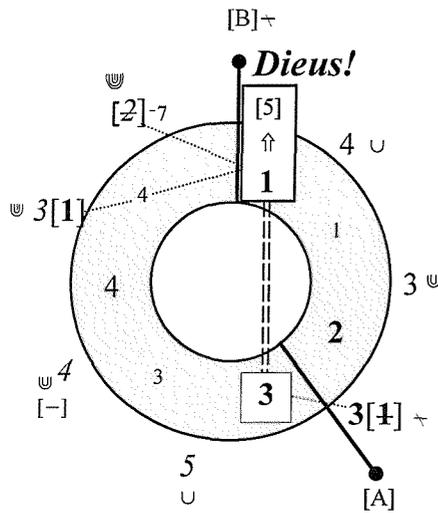
### 3.1(iv) Tonal unfolding in V13, V15 and V16

V13, V14 and V16 embark from a clear essential  $d' | e' \searrow c' \searrow a$  contour to develop varying degrees of third-chain extension, terminating respectively on  $a$ ,  $d$  and  $d$ . V15, related in opening, likewise negotiates this chain to close on  $f$ . What cues may have informed the tonal route taken in these similar refrains?

The divisible text configuration of V13 [A] (7a5b7a5b) produces a bipartite [U-][U-] structure. As with V15, motivic association is weaker than in works exploiting a-rhyme chains. The metrical pulse exerts a simple harmonic guide, producing in the antecedent phrase pair a tonally uncertain outline:  $c' \nearrow e' | c' - d'$  (bb. 1-8) before consolidating, with sequential envelopment, the  $a$ -goal. Through this construction, a staged linear descent, from the initial  $e'$ -closure of b. 4, develops at the rate of four breves (alternating longs). With  $e' - d' - c'$  thus marked, the listener is lulled into continuation, which, with the third unit identifying  $a$  in a linear descent, primes conjectured expectation of  $[b^{\natural}] - a$  completion in the fourth unit to secure a symmetrically taut block.

Could it be this formation of strong pattern that drives the structure to fulfil metrically its surface potential? This does not imply a pre-conceived harmonic end, only a manipulation of each successive unit in the light of what has gone before. There is no need to exert a  $d$ -footing, for example, as expectation of  $a$  remains active and strongly buffered by 5. Cadential prolongation of  $a$  in bb. 15-16 with third-chain extension generates a hefty eliding jolt at b. 17 as its stalled provision transfers essential motion onto the interlocking pulse (illustrated in example 3.1f, where alternating longs are threaded in turn to the inner and outer circle):

**Example 3.1f - Perpetual motion and neglect of 2 in interlocking strands**



Of the manifold examples of elision found among the songs of Machaut, it is perhaps that of b. 17 here, illuminating the focal exclamation, ‘*Dieus!*’, that is the most persuasive, in terms of text portrayal.<sup>24</sup>

The three phrases of the refrain are metrically tied by their openings (1-1-2), linking neatly back into [A] as the rising pattern continues (3-3-4-4: 4 thus functions as an intensifying *échappée* for ensuing refrains, potent in its *plagal-d'* potential). As with [A], a linear descent reforms on the sub-consequent pulse: *d'-c'* (example 3.1f, outer circle). The *b* of b. 25 switches back onto the original accentual track, however, heralding strong *a*-closure; this is again deflected through elaborative prolongation, binding the sectional ends by enforcing 3 to close. Metred completion is attained only in the elision described above; true to the metaphorical mandate, the listener is subject to an endless draw.

The force of the point of tonal solidification and the rhythmically marked interplay of competing strands sustains attention in this *virelai* with recourse to only fleeting third-chain extension. By contrast, V14 underwent a cogged extension onto *f* and then onto *d* perhaps for no other reason than that full-stops to the preceding goals had already presented themselves.

In V15, an  $e' \searrow d$  range is spanned in the opening two chunks, these registrally dynamic units (locally outlining  $[d']c'-g|a-d$ ) marking a potential  $d$ -final and setting apart their  $a$ -line prompts. Only in the reciprocal  $b$ -line rises of the two consequent phrases (bb. 9-12 | 13-16) is the previously absorbed  $f$ -initiator firmly anchored to assert the final, revealing the essential harmonic conflict of interlocking third-chain fifths  $a-d$  and  $(e' \searrow)c'-f$  (obscured in the opening two units). The final receives clear corroboration in [B] with immediate  $\delta$  support; however, the strong  $d$ -close of the initial phrase of the virelai receives its own  $\delta$ -buffer in b. 31, strengthening the return of this antagonist. Ultimately, the enduring tonal play is about  $[7 \searrow]5/f$  and its rhythmically fixed complement  $[3 \searrow]1/f$  (the initial third-chain extension onto  $d$  is too abrupt in presentation to sustain the larger refrain construction). The reversion to  $f$ , while an elevated position, is nevertheless harmonically buffered and this goal retains mobility through deflection in b. 16 into the concluding phrase of the refrain, a reduced summary that unites the essential  $7 \searrow 5$  and  $3 \searrow 1$  components.

The rhythmic figure that relates these two strata-fixing descents,  $\uparrow \downarrow \uparrow \downarrow$ , is distinctive and employed elsewhere among Machaut's earlier works: this may have been the decisive factor in assigning a 5-function to its first appearance in b. 2, so that the final was generated from the very opening.<sup>25</sup> In contrast to V14, which effects a 'forced' tonal diversion, the final of V15 is perhaps foregone in setting the opening phrase.

V16, like V14, embarks with a discrete delineation of  $d'-e' \searrow a$ . In oscillating unidirectionally ( $d'-a$  |  $e' \searrow a$ ), the construction is more volatile, however. The exposed opening fourth, despite proximal absorption into the consequent  $e'-a$  drop, remains harmonically inductive towards a  $d$ -foundation (indeed, the fused 4b line of bb. 3-4 restates  $d'-a$ ). The second phrase, in restarting from  $d'$ , commits fully to this end, tracing  $8 \searrow 2$  to a very unstable  $e$ .

Comparing this to the similar cantus opening of B21, it is evident that Machaut may have already had the  $d'$ -octave field in mind in having exposed the fourth thus – in

polyphony such cantus fourth definition is often reliant upon actualised tenor support.<sup>26</sup> With an integral tenor-contratenor pair, there is no ambiguity as to the final from the outset as the cantus sits on 8, with reinforcing  $\bar{7}\#$  support, prior to the dynamic drop to the shared plagal [-5] core. With personal responsibility for completing the 8-5\2 descent removed, the cantus is free to engage in registral polarisation, attempting to secure 8 from above, while diffusely retreading harmonic ground. Diversion of compositional priority is further observed in this ballade as reciprocity in contour is notably lacking: taken alone, the B21 cantus is comparatively nonsensical. V16, however, requires some form of proximal stabilisation, as, obviously, there is only itself against which to assert closure. The terminal unit is framed with the inevitable 1/*d*, its arched contour complementing the antecedent descents, the whole bound through lyrical association.

### 3.1(v) V9 and Lescurel virelai 5: third-chain ‘hingeing’

V9 further contextualises the final destination of V14. Its 4-line refrain is grouped into three 2-breve units: 7a 7a 5b2b, the two antecedents united by a rhyme motif to rest on an unstable *a* (with *b* flattened above).<sup>27</sup> The first phrase is tonally malleable:  $a-[c'\backslash g-]a$ . In V7, this very contour condenses onto *g* in the second antecedent, its realisation forming an elision into the consequent. Here, however, the opening anacrusis entry fixes *c'* on the first down-beat to which the second phrase sets firm a 5 function by embarking from *f*. This causes the two cadences to be interpreted as a [5\]3 [1↗]3 [/*f*] pivot within a measured harmonic scaffold.

With one chunk remaining, the final needs to be set; both *f* and *a* provide a simple pivot for the crystallising third-chain extension onto *d*. The hitherto exposed *a* is now tethered. At the same time, by opening on *f*, the consequent phrase at b. 5 is metrically pinned to those foregoing, a relationship restated at the next accentual slot:  $c'[\backslash a] | f[\swarrow a] | f[\{d\}g] | f[d]$ . By these means, the refrain remains in a state of flux: the  $[c'\backslash]f$ -platform is arguably the more stable (particularly with the weighting in the final phrase given to its upper auxiliary). At the close of the virelai, while the

final sits comfortably with 5 and 3 buffers (consolidated in [B]), the conflicting *c'*-crest looms.

Such oscillation is also found in V12. Here, though, the opening gesture is highly generative, the  $1\diagup 3$  onto a major third (*a*) being a compositional staple of Machaut (here, moulded from the 3-line text and forming an active harmonic drone). The extension onto *d* in b. 6 serves as an elaborative *ouvert* deflection before 5 [*c'*] starkly re-institutes the *f*-frame.<sup>28</sup> The rhythmic activity of this virelai is particularly transparent in [B]; the accent switches onto the second down-beat in the first two units -  $b\diagup d'$  |  $b\diagup c'$  |  $f\diagup bb$  |  $f\diagup a$ . This simultaneously reinforces *f* and provides measured octave support [8\5] for *d*, ensuring continued expectation of both.

From the above examples, it can be seen that in some cases, tonal destination might be the subject of instantaneous whim rather than pre-determination, the structure hanging between interlocking nodes of stability. This ambivalence was a property exploited in the earlier **virelai 5** of Lescurel, *Gracieusette* (example 3.1g). This work is starkly simple in design, the  $\underline{a} \underline{a} b$  rhyme structure of the refrain marked by shared antecedent rhyme-motif. Here, tonal oscillation may be understood to take place between *f* and the ultimate *c-g*[ $\Rightarrow -c'$ ] field, an internal shift within an implicit octave expanse which was later exploited in Machaut's polyphony (where the tenor bears the harmonic burden of informing 1-closure – refer to B1, 5.1.1(i), p. 154).

The intrinsic harmonic and contour mobility of the opening line is heightened by its metrical incompleteness (a 3-bar unit). As the opening *g* defers to an *f-bb* range, an *f*-final is implied (particularly given its  $\alpha$ -motif presentation). The second phrase, leading down linearly from *g* in rhythmic sequence to rest on *e*, marks *c*, however. The final (repeated) phrase simply condenses onto *c* with repeated **3-1** down-beat articulation. The opening unit is thus realigned, forming a metrically defined auxiliary to the partially established field: 5-[6-6] | 5-4-3-3 | 3-1-3-1. The retrospective *f*-deceit adds harmonic interest to the basic motivic construction.<sup>29</sup>

[B] may be perceived to act on this discarded implication, with repetition of both verses so that the single, palindromic, harmonically unstable contour ( $e-bb-[f]-e$ ) becomes a teasing drone, perpetually enveloping and rejecting the implied  $f$ -goal, while simultaneously enforcing the ultimate buffer,  $g$ .<sup>30</sup> This unbalance is exacerbated by the metrical 3+2-bar grouping, the  $\alpha$  3-1/ $f$ , familiar from the opening line, displaced.<sup>31</sup> Here, apparent third-chain extension onto  $bb$  intensifies the tendency towards  $f$  while the lack of  $c'$ -buffering acts equally against  $f$  and  $c$ , leaving the whole harmonic framework somewhat precarious.

The insistence of this couplet empowers the opening phrase of the refrain, in which the clearer presentation of  $a \setminus f$  is a welcome comparative resolution; ultimate closure is in this respect partially dislodged, urging the listener beyond the end of the song to provide a plagal base for  $f$ -resumption.<sup>32</sup> Note that the listener is ultimately driven, however, to the lowest common point of stability between the conflicting harmonic fields, a characteristic which may inform polyphonic behaviour.

**Lescurel: Virelai 5 (Paris, B. N., f. fr. 146, f. 59<sup>v</sup>)**

Example 3.1g – Lescurel virelai 5, *Graciensette*

Refrain: 4a *Gra-----ci-----eu-set - te,* 6a *La* *trés dou---ce* *Gil---le - te* 6b *||: Dex* *vous doint* *trés bon* *jour,* *||*

[A]

(Verse 4) 4a *Pour* *ce,* *don - cet - te,* 6a *||: La* *trés plai---sant* *Gil---le - te,* 6b *Dex* *vous doint* *trés bon* *jour,* *||*

[B]

6c *A -- mé* *vous ai* *en foi* 4d *Et* *a-----me - rai;*

### 3.2 V5: a chained route to *g*

The corresponding pitches to the *d-f-a-c'* ambivalent pair along the *g*-chain, *g-bb-d'-f'*, are the object of the harmonic displacement that leaves V5 ungrounded until the final, goal-affirming drop. Here, the 4-unit structure (spliced symmetrically by the  $\underline{6a6b6a6b}$  text) accumulates rigid antecedent pattern, which takes the form of a simple, closed arch, metrically pinned to mark the elemental points:<sup>33</sup>

*bb-* (*g*) *f* | *bb* -- || *d' - bb* | *d'* -- || *d' - f* | (*e'*) - *d'* || *g - bb* | *g* -- ||.

The use of *bb* as a pivot is striking here. Ambivalence is generated from the outset in overstepping the descent *bb* ↘ *g* of the first bar onto *f* before jumping back to rest on *bb* in b. 2. This *f* lends plagal support for *bb*, proximally subsuming the final [*g*] and permitting the unstable minor third to stand firm as a hinged, rising node. The flex onto *f'* in the third unit furnishes a complementary 5-buffer. Here, again, it may be seen that the listener is poised to receive the consequent to the three increasingly unstable rising contours (with the forming [∪–][∪–] prompt). This is decisive. In snapping disjunctly back onto *g* from *d'* in b. 7, the opening anacrusis of the virelai is realised, the *f'-bb-f* antagonist negated by the strong consequent status of *d'-g*, which resolves directly, through inversion, the opening antecedent.

The 8-apex that opens [B] secures the field realignment. Proceeding with motivic constancy, the reciprocal cadential drop to 5 to that of [A] marks a directional stall as the final phrase is augmented, intensifying the instability of the 5-hinge (and breaking the 2-breve pulse). Upon returning to [A], the expected *g* (5-1) once more concedes to a plagally fortified *bb*. Hence, proximal contact between 8-5 and 5-1 is deprived; *g'* relents to the *f'* plagal apex of the *bb*-field before the 5-1/*bb* potential of *f'* is itself abandoned in the terminal consolidation of *g*. This switching between ungrounded fields may be a factor in generating the recognised sense of circularity.

The use of this third-chain to mediate between fields is observed indirectly in the more complex V23, a *g*-finalled virelai in which the adjacent field, *c'-f*, forms the harmonic opposition, bridged by *bb*.

The conflicting sonority pair  $ff$  [as plagal- $bb$ ] –  $[g'/]d/g$  that identifies V5 will be seen to provide a dyadic staple in the polyphonic ballades, where the inherent harmonic tension between interlocking thirds is exploited to the full. This opposition identifies several early works, including B3, B8 and B11, all of which divert, ultimately, onto the  $bb$ -field. A chronological attachment, in particular, may be drawn from the use of the same melodic gesture to convert onto  $bb$  in B8, a notably early ballade (example 5.1s, p. 189).<sup>34</sup>

### 3.3 V1 and V11: two related 5-line refrains

Both virelais possess a 5-line, a a a a b refrain format. Their settings can be seen to provoke an attendant urgency in their additive motivic construction. V1, in particular, in setting each a-line with a related 2-breve unit, creates an unbroken, unclosed stream, whose consequent tonal revelation grants only fleeting respite.<sup>35</sup>

V1 has received extensive analysis by Yolanda Plumley, who observes the foreground continuity and, after Wulf Arlt, the motivic cohesion that identifies this work, iambically driving through the feminine rhyme cadences.<sup>36</sup>

In diving straight down,  $e'\backslash a$ , the opening contour of V1 might be considered generative, tending towards  $a$ ; here, however, such is the clarity of the motivic presentation, overlapping each 2-breve unit with line enjambement, that this is subordinated to form a spliced wedge. The initial appoggiatura gesture ( $e'-d'$  semibreves) is structurally isolated from the ensuing units, to remain unreferenced until the closing bar of [B]. The  $c'\backslash a$  descent completion of b. 2 is instantly negated in forming a motivic precursor, snapping back up to be answered directly,  $[d'\nearrow]f'\backslash d'$  (with attendant  $c\#'$  colouration), to close a square [2+2]-breve set, unbalanced both in harmonic weighting and ongoing lyrical drive. This b.5 junction is arguably a facilitator, averting potential overload of the incessant rhyme motif by

organising the four antecedents into larger chunks and realigning cadential closure onto the accented iambic interruption of the following line.

The second subsection embarks as its antecedent,  $e' \searrow a$ , to be similarly assimilated into larger patterning as the listener is once more propped up on the sequentially active  $[e' -] d'$ . Beneath this down-beat fixture, however, a stable base,  $g$ , is reached in b. 9. With four presentations of the same essential 2-breve units having been sounded at this point with no textural repose, the structure is very unstable (the threshold of successive antecedents having, arguably, been reached). The consequent simply fixes this lately asserted  $g$ -base, the contrasting masculine rhyme neutralising the imprinted cadential prolongation with down-beat concision.

Despite the apparent abundance of cadential goals, the overall harmonic progression, as defined according to motivic chunking, is incredibly simple: from  $e' - d'$  to  $g$ . This essential 5-appoggiatura is exactly that, spliced, which forms the cadences of B2 and B9, the tenor, instead, providing the lower fifth. Machaut, in V1, is writing polyphonically within one line to produce an essential cadence recognisable only in the earliest of his output. Overbalancing back onto 5  $[d']$  in [B], with its own 3-corroboration, is well documented. The point here is that, notwithstanding the weight of motivic activity bearing around the 5-stratum, a stable foundation, furnished with 5-support, is nevertheless ultimately granted.

In V11, the succession of  $a$ -lines likewise prompts a combination of motivic intensity and harmonic uncertainty. V1 and V11 are further related by their initial, motivically solitary cry, 'He!'. Here, the gesture receives a lone  $a'$ . The following units form open motivic pairs; the first is of [1+1]-breve construction, the consequent (b. 2) stabilising the same  $g' \searrow e'$  of the antecedent, fixing strongly both pitches ( $g'$  receiving  $f\#'$  support). Just as the opening semibreve was detached from the 1-breve pairing of the first chunk, there is retardation in the next unit pair, of [2+2]-breve grouping. It is here that decisive harmonic motion occurs: the tagged  $g'$  is enfeebled in descending directly to  $c'$  (antecedent: bb. 3-4) against which a second attempt

(consequent: bb. 5-6) produces the focal, goal defining event of the virelai: an *e'-a* leap (coinciding with textual parsing on the rhyme, *la douleur*). Here, motivic activity, already inhibited, stalls as a deliberate third chain extension [*g'-{e'-c'}-a*] integrates both the opening *a'* and the exposed, reiterated *e'* in setting the *a*-final. The remaining material, a simple, measured 1-drone, may be understood to form structural residue, the *bb* inflections not given here to be disruptive of the installed *a*-frame.

There is no reason why this refrain should not have developed the *c'*-mediator prior to the crystallising drop to *a*.<sup>37</sup> There remains, therefore, the suggestion that no one tonal system is at play here, only a developing set of inferences, from which a tonally-securing step may be taken.

### 3.4 Derived lines: V20 and V30

In addition to V5, both V20 and V30 share material with ballades. To contrive chronological affinity from such a simple, perhaps inevitable semblance is, of course, a facile approach. However, here, the virelais in question are notable for their lack of binary motivic distinction: their characteristic directional diffuseness may perhaps be reflected in their corollary polyphonic realisation. V20, the most motivically opaque of the virelais in its merging of material, is a *g*-finalled virelai. However, like V1 before it, initial orientation is transiently about *d'*, with upper third support established prior to assertion of the *g*-field, which, in V20, is identified with 8, submerging *d'* to a 5-function. Ambivalence about *d'* becomes particularly acute in [B]. While initially corroborating the final with semibreve 8 markers, the cantus diverts into plagal-*d'* directed motion - complete with *c#'* envelopment - to be realised as the section goal. This material is encountered essentially intact in B23, in a singularly *d'*-orientated (and finalled) context, as illustrated in example 3.4a.<sup>38</sup>

### Example 3.4a – V20 and B23, an associated minim run

V20[B]



B23[B] bb.43-50



The composer had this particular stream, towards a local  $d'$ -fulcrum, on tap, to be applied, possibly as it was held in recent memory, in a tonally appropriate, but not ultimately fixed, venue. It was not bound to one, overriding final.<sup>39</sup> While both works are occupied with the conflict about 5 from authentic- $g$  to plagal- $d'$ , the virelai tends towards the former, more harmonically pervasive foundation in the absence of extrinsic support. In B23, however, the integral tenor permits the cantus line to be maintained at the initially assumed 5, through receiving octave anchorage. This exacts a permanent shift in tonal function, which is to be discussed at length in the polyphonic survey. The ballade dispenses with the  $g$ -field in an unequivocal 'switching' cadence at the end of the first phrase, from which point melodic stagnation can be seen to transpire, the cantus fixed rigidly about its elevated plagal- $d'$  axis. Given the vagueness in phrase definition in V20, could it be that the composer heard this cantus with implicit tenor support, as later actualised? B13 and B14 will provide two further examples of dyadically expressed structural play around 8-5-1[/ $g$ ] and 5-1- $^{-}5$ [/ $d'$ ]; B13 is held within the former domain, while B14 institutes a shift into the latter, the  $d'$ -vertex again gaining a tenor-facilitated foothold (5.1.5, p. 191).

V30 is fixed in tonal realm from the outset with a stabilised  $3b \searrow 1$  [/ $g$ ] contour. This figure, setting apart the opening text, '*liement*', by use of a detached, embellished melismatic repeat, has a precursor in the *Remede* 'baladelle', B41:

### Example 3.4b – V30 and B41, shared gestures

V30 [A]: bb. 1-4



B41[B]: bb. 27-30



The image shows two musical staves. The left staff is labeled 'V30 [A]: bb. 1-4' and the right staff is labeled 'B41[B]: bb. 27-30'. Both staves show a melodic line with a flourish and a repeated descent. The flourish is a series of eighth notes that rise and then fall. The repeated descent is a series of eighth notes that fall from a higher pitch to a lower pitch. The notation is in a single system with a treble clef and a key signature of one flat.

The flourishing repeated descent ( $\delta$ -motif) is known to correlate this virelai with Vg ballade vocabulary and its mature status is reflected in the loosening of underlay, replacing metrical drive with a more gestural approach. Of interest here is the stabilisation of 5 in the second phrase (as related to V20): the upper-auxiliary anacrusis  $a'$  receives a metred  $f'$  on its descent onto  $d'$ .<sup>40</sup> While encased by the  $g$ -field, this little run, applied in B30, seeds the ultimate transfer onto  $d'$ , a possible function of tenor buffering.<sup>41</sup>

### 3.5 Conclusion: harmonic tendencies in monophonic song

This introductory exploration demonstrates that the monophonic line was subject to varying levels of tonal ambivalency, from finals that are granted simple, unequivocal octave frames to vagrant lines that, nevertheless, do feel their way down into a stable, fortified base, even in such complex examples as V11, V14 and, in addition, V28 (in each, 8-5-1 is, convolutedly, traced). Even where octave enclosure (authentic or plagal) is incomplete, 5-corroboration is supplied.<sup>42</sup> The devices employed to propagate ambiguity in Machaut's monophonic output, such as third-chain oscillation and adjacent opposition, can be observed in the earlier output of Lescurel, as can clear binary motivic cueing, if less intensely applied in the general vocabulary of the latter.<sup>43</sup> Of the thirty-one monophonic songs of Lescurel, only in one example can the final be seen to be disturbingly at odds with expectation.<sup>44</sup> Similarly, among Machaut's monophonic songs, there exists only one example in which the final sits in a weakly asserted and incompletely buffered position.<sup>45</sup> Against the insignificant number of monophonic songs that fail to produce clear harmonic support for their finals, the polyphonic output of Machaut may be contextualised.

## Chapter 3: notes

- <sup>1</sup> Lawrence Earp, 'Genre in the Fourteenth Century French Chanson: the Virelai and the Dance Song', *Musica Disciplina* 45 (1991), pp. 123-41, including a summary of present thought regarding the derivation of the terms 'virelai' and '*chanson baladée*', which Machaut habitually paired into an octasyllabic line-pair bridging rhyming couplets, the latter in description of the former. The context of virelai production as an extemporised adjunct to dance is given in the often-quoted introduction to V39, *Dame, a vous, sans retollir*, the representative of its genre (as one example of each of six genres was given) in the *Remede de Fortune* where Machaut's narrator, the *Amant*, describes an invitation to join the dance by his revered *Dame* (*Remede de Fortune*: lines 312-34, as presented in *Le Jugement du Roy de Behaigne and Remede de Fortune*, eds. James I. Wimsatt and William W. Kibler (Athens, Georgia, 1988), pp. 359-61).
- <sup>2</sup> Earp, 'Genre', p. 131.
- <sup>3</sup> Daniel Leech-Wilkinson, in 'The Well-Formed Virelai', *Trent'anni di Ricerche Musicologiche: Studi in onore di F. Alberto Gallo*, eds. Patrizia Dalla Vecchia and Donatella Restani (Rome, 1996), pp. 125-41, advancing the research presented in 'Not Just a Pretty Tune: Structuring Devices in Four Machaut Virelais', *Sonus* 12 (1991), pp. 16-31.
- <sup>4</sup> Yolanda Plumley, in *The Grammar of 14<sup>th</sup> Century Melody* (New York, 1996), ch. 3-4.
- <sup>5</sup> Both the collection of Lescurel's *formes fixes* and the *Roman de Fauvel* are contained within the larger manuscript, *Paris, B.N., f. fr. 146*. The editions used here are *The Monophonic Songs in the Roman de Fauvel*, eds. Samuel N. Rosenberg and Hans Tischler (Lincoln, Nebraska and London, 1991) and *The Works of Jehan de Lescurel*, *Corpus Mensurabilis Musicae* 30, ed. Nigel Wilkins, (Rome, 1966). The date of *Fauvel* is currently given as 1316-18 and the works of Lescurel are thought to be roughly contemporaneous. There are, in addition, two songs of hybrid virelai construction among the collection of polyphonic rondeaux by Adam de la Hale, entitled *Fines amouretes ai* (no. 4) and *Dieus soit en cheste maison* (no. 16), as presented in *The lyric works of Adam de la Hale*, *Corpus Mensurabilis Musicae* 44, ed. Nigel Wilkins (Rome, 1967). The second *Fauvel* virelai, *Douce et tres noble affaire*, differs greatly in style to *Providence*, with a more embellished line activating notably subdued harmonic pacing. As the music for lines 3-8 is absent, the editor has copied material from the refrain for the line 4-5 couplet. This really does not work, further reiterating the plagal floor where upper completion would be more refreshing, particularly given the lack of elevation beyond 3 (compare this to the similar chanson, *Dame, se par bien amer* (f.27<sup>v</sup>), that precedes this virelai in *Fauvel*; both songs open with a static, closed 1-5-1 frame in their address to the lady and rhythmic similarities point to a more upwardly mobile original setting of lines 4-6 if not lines 3 and 7-8). Lescurel's virelai 1, *Bien se lace*, is likewise a more elaborate and less rhythmically and registrally dynamic construction. Given the contrast in style between the latter work and Lescurel's virelai 5, *Gracieusette*, a metrically driven, syllabically-set work, it is evident that there was no one stylistic template for the composer, although the majority of works did fall into a type exemplified by virelai 2 (this is equally true of his other *formes fixes*).
- <sup>6</sup> This virelai is introduced as a *balade* (sung by the villain protagonist Fauvel, who is decrying his loveless situation).
- <sup>7</sup> There is a transcription error in the edition, pp. 86-7: the second note-pair (b. 2) should produce an iamb (breve | long), as in the opening of [B]. The bar pulse is measured at the long in the present analysis of pre-Machaut songs.
- <sup>8</sup> Nigel Wilkins, in his introduction to the Lescurel transcriptions, *Lescurel*, p.III, writes that 'the interpolations in the *Roman de Fauvel* may well be influenced by or based on Lescurel's work'. The shared text of these two virelais is a valid, if weak, indicator of association. The shared metrical organisation of both sections, however, in addition to the peculiar use of embellishment, is more persuasive (the  $\square \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$  rhythm that opens Lescurel's virelai 3 is common to the *ouvert* of the *Providence* refrain). Might the composer of this *Fauvel* virelai have been Lescurel himself? Lescurel's works are contained within the larger manuscript, *Paris, B.N., f. fr. 146*. As Lescurel's alphabetically compiled songs were cut off at G, this virelai, P[rovidence], if included, could have originally occupied a later position in the collection.

- <sup>9</sup> Lescurel was very much disposed towards the opening contour presented in these two works, either rising from an elevated position to descend beyond the initial pitch, thereby revealing, though not cementing, the tonal focus (exemplified by ballade 1, *Amours, aus vrais cuers*), or essentially descending directly to overstep the goal (illustrated by rondeau 1, *A vous, douce debonnaire*). It is assumed, due to the common melodic vocabulary of this output, that the omission of *bb* inflections reflects an assumption of understood use. Cautionary application on shifting from *c*' to *f* foci corroborates this, although such assignments are always dangerous (to which the ballade '*D'Amour, qui*', no.22 in the Wilkins edition, attests).
- <sup>10</sup> As embedded within the same disjunct antecedent 5-1 figure in the opening of the second subsection of V3 and V4 (the opening of the third line of the latter). Daniel Leech-Wilkinson, in '*Le Voir Dit and La Messe de Notre Dame: Aspects of Genre and Style in Late Works of Machaut*', *Plain-song and Medieval Music*, 2:1 (1993), pp. 49-50, proposes that the R18 cantus existed as a monophonic entity prior to its polyphonic presentation in MS A, providing both documentary and stylistic evidence. The R18 cantus line is intriguing in its immobility. There is little doubt as to the autonomous construction of this line: both the sections and the subsections are auto-referential, as discussed further in 4.3.1, p. 131. Yet, motion is notably subdued as the antecedent gesture does not elevate, essentially, beyond 2. This produces a strong draw on 1, so that the 5 $\setminus$ -7# [A] consequent, in resting extendedly on *f*#, is highly unstable. The power of the elision in this instance derives from a harmonic rather than a metrical variable. Leech-Wilkinson, in '*Virelai*', p. 133, notes the similarity in structural design between V3 and V4.
- <sup>11</sup> Here, both the points of repose and the opening contour mirror the refrain, the opening rise clearly relating the respective allegorical figures, *Providence* and *Fortune*. As is usually the case in this repertory, such correlation relates only to the first stanza. Despite the restricted range of [B], prolongation of tonal closure and 5-buffering sustains inter-phrase mobility.
- <sup>12</sup> The breve rest is quite clear in the manuscript; however, how specific terminal rests were intended to be is less so.
- <sup>13</sup> Leech-Wilkinson, '*Virelai*', pp. 127-8 discusses both the harmonic scaffolding of this structure and the fact that the 'directional forces lie wholly in the first four bars'.
- <sup>14</sup> The failure in V30 to provide a 'binary' setting for its repeated aaab aaab refrain structure (of accumulated 2-breve chunks to form a square 8-breve unit) is very much a sign of the times, as this virelai is accepted to correlate in style both with later writing in other genres and in adjacent, metrically loosened virelais.
- <sup>15</sup> This cueing is also apparent in V4 and V5. In the former, the extreme fixity of motive would, arguably, be unacceptable without the certainty of closure implied by the intensifying symmetrical binary set: the chain of a-lines is urged towards consequent completion ([ $\cup$ -][ $\cup$ -]  $\Rightarrow$   $\cup\cup\cup$  -).
- <sup>16</sup> The allocation of underlay is not entirely satisfactory. It is possible that the scribe had insufficient space in which to fit the music under the text. An alternative setting would be to cadence at a fitting caesura - here, after the fifth syllable, *Dame vo regars | m'ont mis en la voie* - although this deprives the opening descending sequence consistent down-beat text punctuation.
- <sup>17</sup> Flattened *b*'s can not necessarily be assumed throughout this refrain, at least with the initial motion around 5. Their absence is curious, as, according to scribal representation, Lescurel tended, typically, to flatten descending and upper auxiliary *b*'s, (for example, ballade 7, *Bontés, sen, valours et pris*), although this is not consistently applied and on one occasion, a sharpened, non-leading *b* is specified (in rondeau 11, *Diex, quant la verrai*, bar 5). The flattened 4 is notated in the opening of [B], in what is essentially a repeat of the contour of its refrain counterpart; this may be cautionary, given the uninflected refrain *b*, or may be an arbitrary marking where all *b*'s should be considered as flats. The latter interpretation forms the basis of this study.
- <sup>18</sup> Such a distinctive integrated unit might explain the compositional decision not to effect registral contrast in [B].

<sup>19</sup> Machaut was also inclined towards the use of a prefix to a metrically-bound focussing unit (V1, V11 and B2 are examples of this application), a structural dynamic which has obvious implications for performance practice (particularly with its distinctive function in V14, as related to Lescurel's virelai 3). The freedom that Machaut inherited in line construction among the virelais also extended to the general format of the genre, hence the inclusion of V14 and the adjacent V13, which deviate from the standard AbbaA construction with respective aB and aB<sub>0</sub>B<sub>0</sub>A structures. With three stanzas, these songs broadly conform to the format of both the commonly-rooted virelai and ballade. Stylistically, however, these are dynamic, motivically and metrically driven songs that would be out of place in the more directionally compromised ballades.<sup>19</sup> As Elizabeth Keitel notes in *A Chronology of the Compositions of Guillaume de Machaut based on a Study of Fascicle-Manuscript Structure in the Larger Manuscripts* (PhD Dissertation: Cornell University, 1976), p. 74, among possible reasons for the absence of V13 and V14 in manuscript E (they are the only monophonic virelais to be missing in their entirety) is that, by the 1390's, the virelai may have been more precisely classified and these songs rejected. This correlates with the use of the term virelai in the introduction to the collection in E ('*Cy commencent les virelays balades*'). This is unlikely to have been a qualitative decision, as, stylistically, V14, in particular is no less stylistically advanced (taking tonal identity as a guide) than the majority of those adjacently presented.

<sup>20</sup> Note that the additive approach observed here, integrating the motivic chunk with that of the text, is seen at its most obsessive in response to the a-chain refrains.

<sup>21</sup> Cultural and temporal detachment aside, this is quite a difficult line-pair to sing as the melodic patterns are not compatible with text definition. The inter-line enjambement occurs at the apex. If the apical *e*'s that respectively close the first and open the second line belong to the same metrical and motivic grouping, then a strong splice occurs between the penultimate and final syllables of the feminine rhyme in b. 3. The same occurs across the third word, *pen-ser*.

<sup>22</sup> Leech-Wilkinson, 'Virelai', p. 130.

<sup>23</sup> This circularity is generated by differing means in a large number of polyphonic cantus lines, as the latter is buttressed at 5 (such 'inverting' progressions are introduced in 4.1.2, p. 59). The use of contained 4-unit 'refrains' is likewise not restricted to Machaut's monophony, being occasionally deployed in polyphonic ballade refrains to refining effect. B3 and B15 are transparent applications; in the former, a preparatory unit elides in function with the close of the pre-refrain phrase, while in the latter, the symmetrical unit illuminates the entire refrain.

<sup>24</sup> The appropriateness of this elision is reflected in Machaut's own *Remede de Fortune* text:

C'est bien parfait et souverain  
 Qui vient dou Maistre Premerain,  
**Qui est fin et commencement,**  
 Trebles en un conjointement

Lines 2791-4, as presented in Wimsatt and Kibler, eds., *Jugement*.

The use of the exclamation '*Dieus!*' to open [B] is standard poetic fare, found, for example, in Adam de la Hale's polyphonic rondeau 4, *Fines amouretes*. Despite forming a monosyllabic line, this cry forms a suffix to the end of the first phrase and is not set apart, the phrase being reused in the verse (it does form a dischord, however). Similarly, there is no particular marker for this text in the *Fauvel* monophonic ballade, f. 27<sup>v</sup>, *Jolis sanz raison*. Machaut succeeds in both driving the music forwards and setting apart the exclamation through the use of elision, demonstrating a particular command of structural pacing, mindful of text construction.

<sup>25</sup> The early ballades utilise this figure, notably B5 (5.1.1(ii), p. 159) and the similarly primitive B6 (5.1.3, p. 178), the latter sharing stylistic characteristics with V15 that will illustrate the modifying role of the tenor in informing tonal choice.

- <sup>26</sup> The differing position of V16 in the manuscript collections is interesting. Leech-Wilkinson ('Virelai', fn. 25, p. 136-7) notes that in MS C<sub>II</sub>, it is placed between V28 and V30. In observing that in all later manuscripts, it was relocated to a position in which it correlated stylistically to the preceding V14 and V15 and was of similar textual format to the following V17 and V18, Leech-Wilkinson suggests that V16 was moved to an appropriate chronological position. The singular use of a distinctive 8-5\2/d in B21 (5.1.11, p. 212), also a product of C<sub>II</sub>, may suggest a slightly later work (the composer, uniquely, held a sense of a clear *d'-a-d* frame in both) or, conversely, that the ballade was composed earlier.
- <sup>27</sup> The distinctive rhyme motif used here, *♩ ♩*, is one of a number of figures noted by Leech-Wilkinson ('Virelai', example 11) to cluster around a possibly chronologically related group. This rhythm is mobilising in function and found in V7-V10.
- <sup>28</sup> Leech-Wilkinson, in 'Not Just a Pretty Tune: Structuring Devices in Four Machaut Virelais', *Sonus*, 12:1 (1991), pp. 21-4, perceives the *d-c'* bridge across bb. 6-7 to form an ongoing line, so that the listener is perpetually drawn into a scalic descent. Here, the interpretation is that the descent to *d* is not well paced (the *d* is broached as a deflection) so that *c'* functions as a 5-realignment, fixing the repeated antecedent motif to follow. While the fields are, of course, scalically contiguous, circularity may be understood to arise from the juxtaposition of interlocking third-chain antagonists.
- <sup>29</sup> Such tonal flavouring was therefore part of the *trouvère* song heritage. In Adam de la Hale's chanson I, *D'amourous cuer voel canter* and Lescurel's ballade, *Amour, voulés vous acorder*, ambivalence is generated through *f*-chain deceit.
- <sup>30</sup> The slight variation in the setting of verse 3 betrays, perhaps, general flexibility in performance; Adam de la Hale, in line/phrase 3-4 of the song, *Adan s'il estoit ensi* (Ms. 1109), likewise, reveals elaborative fluidity in the repeat of the material of line/phrase 1-2.
- <sup>31</sup> The five-bar unit is not, as Wilkins argues, particularly unusual. The period structure of the refrains in *Fauvel* virelai 1 and Lescurel's virelai 2 employ this asymmetrical format, for example, and the larger lines of Adam de la Hale's chansons necessitate extension beyond the four-bar setting.
- <sup>32</sup> Verse 4 is interesting; the refrain melody is repeated, the text rejoining that of the mini-refrain, but instead of repeating this last line, both the second and third lines are repeated, producing a unique form. As the repetition of the third line is a novelty (indicating that there may have been more freedom in the construction of the more rhythmic, 'basic' virelais), there is no particular reason to question the structure of verse 4. However, given the fact that this is inconsistent with the refrain setting, complicating matters for the performer, it is at least remotely possible that the scribe copied the wrong line/phrase, which might account for the lack of space at the end of this song.
- <sup>33</sup> This rising frame, with an exposed *f'*-crest, is observed by Leech-Wilkinson, 'Virelai', p. 128, who also notes the corresponding lack of closure. In linking this *f'* to the [B] *g'*, a slightly different interpretation is offered by this author to that given in the present study. Leech-Wilkinson ('Virelai', p. 128, fn. 6) cites Wulf Arlt, in 'Aspekte der Chronologie und des Stilwandels im französischen Lied des 14. Jahrhunderts', *Forum Musicologicum* 3 (1982), pp. 268-9, who has noticed a manifest resemblance between the opening of this virelai and that of an anonymous *chanson de toile* entitled *Bele Doette*, contained in *Paris, Bibliothèque Nationale, f. fr. 20050, f. 66* (after Arlt, in collaboration with C. Schmidt and T. Binkley, 'Aspekte', p. 268). This possesses the line structure  $||:10a\ 10a\ :||5b$ , the first line subdivided to allow the extra feminine syllable to punctuate the phrase division, producing a very like setting. With melismatic elaboration at the head of the first two phrases, the stark metrical contour-line relationship of Machaut's song is not apparent, being, in any case, irrelevant as the larger lines obscure these discrete motivic units.
- <sup>34</sup> Leech-Wilkinson, 'Virelai', fn. 26, p. 138, is attentive to the stark *f#-bb* conflict that characterises several of Machaut's earliest works, including R1 and L1. This clash may be interpreted to arise from the third-chain oscillation described above, which relates to both *g* and *bb* tending works.

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- <sup>35</sup> The comparable refrain of V28 prompts a similarly incessant motivic response.
- <sup>36</sup> Plumley, *Grammar*, p. 100.
- <sup>37</sup> Leech-Wilkinson, 'Virelai', pp. 128-9, perceives that there is weak linear corroboration of the final in this virelai, proposing that it is less firmly installed as a result. The approach taken in the current study is one of stratified harmonic navigation: linear completion is not requisite (i.e. the 5-1 drop is weighted more strongly as a stabilising, goal-fixing event, after which directed motivic working terminates: the ornamented 1-pedal is given to be structural residue).
- <sup>38</sup> B23 is of later, MS C<sub>II</sub> heritage (discussed in 5.1.12, p. 214).
- <sup>39</sup> The metre and goal specificity observed here was not a restriction on association of motif and contour. This is generally assumed throughout the study, as such application is too extensive for individual note.
- <sup>40</sup> Why V29 should have received a second voice while V30 retained its autonomy might be related to this harmonic colouring about the essentially stable 8-5-3-1 field. The tonal orientation of V29 is conspicuous in its unyielding presentation; the addition of a tenor permits field-flexion about an implicit *bb*-hinge in the [A] consequent (bb. 11-12).
- <sup>41</sup> The similarity in line between these two works is striking. With the chronological position of V30 thought to be reflective of its mature standing in C<sub>II</sub> and the fact that B30 (5.2.2, p. 227) spends a substantial amount of time in the 4-field possibly indicative of an older style, these may be closer in date that their manuscript placement would suggest.
- <sup>42</sup> Leech-Wilkinson, 'Virelai', p. 133, lists ambivalent monophonic virelais. Even in such offset finals as that of V23, there is clear alignment onto 3b/5-1 during [A], so that the final at least receives some degree of stabilisation against its adjacent opponent (the final is not left hanging, uncontextualised, in the air).
- <sup>43</sup> Conflict between *f* and *g* is observed both in V23 and Lescurel's ballade, *Amours, que vous ai meffait* (no. 6 in Wilkins, *Lescurel*) while the third-chain overshoot is seen in Machaut's V9, V12, for example, and the gesturally related ballade, *Amour voulés-vous acorder* of Lescurel (Wilkins, *Lescurel*, no. 5).
- <sup>44</sup> The ballade, *Dame, gracieuse et belle*, closes on an assumed 5 (Wilkins, *Lescurel*, no. 23).
- <sup>45</sup> The sole virelai to remain tonally unfixed is V17, which sits on an uncomfortable 4: *a-d'-e'[-a']*. While a corroborating field shift occurs in [B] (As noted by Leech-Wilkinson, 'Virelai', p. 132), the reversion onto this weaker position with the return of [A] is stronger. Having surveyed dyadic writing, this virelai may, tentatively, be suggested to terminate with a harmonic slip onto the *g*-field. Having been occupied with the *a*-chain, this pitch becoming a plagal base to the final, the strong terminal descent, *g'~d'* may be interpreted as an 8-5 [*g*] reduction (as the truly dyadic contexts of B9 and B13 permit extensive exploration of this adjacent field), perhaps a unique occurrence of an unrooted polyphonic tendency in Machaut's monophonic lines. Overall, three harmonic zones may be traced: [A] - *a*-chain → *g'*-field reduction and [B] - plagal-*d'*. Among Machaut's monophonic songs, this virelai really is anomalous in the extent of weakness in tonal buffering; with the stray B37, R18 and the *Remede de Fortune Chanson Roial* and *Complainte* this amounts to one in thirty examples. The lais are not included in this count, but conform to the same basic harmonic realms. Those that transpose onto 5 in the terminal stanza may be offered as unbuffered finals; however, the expansive construction generally diffuses the potential for 1-closure so that 5 develops into a plagally corroborated locus. Melodic familiarity may further compensate, in the final stanza, for any residual sense of ungrounding.

#### 4 Machaut's rondeaux: an introduction

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As the most diminutive of the lyrical forms, the rondeau is thought to have been considered a less serious genre, as reflected by its position in the *Remede de Fortune* narrative.<sup>1</sup> Daniel Leech-Wilkinson raises the question of genre and style in noting that the *Voir Dit* rondeau, R17, is tangibly more simple in construction than the related ballades of this group, B32-34 and B36.<sup>2</sup> The following survey will enable more inter-genre comparisons to be made.

A question to be addressed here is how Machaut set about producing a song in which line structure could not play a formative role in the generation of motivic chunks, a strategy often exploited in his monophonic virelais. While it is accepted that cantus design differed substantially in the polyphonic ballades and rondeaux, the question of compositional intent, of inducement towards closure, has not been systematically raised. Machaut's rondeaux, in particular, have been somewhat side-stepped in comparative analytical study. With twenty-one settings, there is much scope here for a detailed appraisal of how the larger structure unravels. This output is to be discussed according, generally, to manuscript placement.<sup>3</sup>

**Table 4.1 – Manuscript dating**

Manuscript	C <sub>I</sub>	C <sub>II</sub>	Vg	A	E
Conjectured date	≤1349	Early 1350's	Mid 1360's	Early 1370's	1390's
Rondeau[x]	22	1-7, 9, 10 (Ct.II)	[C ] + 8, 11-17	[Vg] + 18-20	[A] + 21

A brief exploration of cantus function within polyphony in the rondeaux of Adam de la Hale will serve to contextualise Machaut's earliest output.

#### 4.1 Adam de la Hale and melodic concession

In presenting only polyphonic rondeau settings, Machaut is thought to have followed the lead of Adam de la Hale, whose songs were also copied in discrete collections.<sup>4</sup> What differentiates Adam's rondeaux from his exclusively monophonic *jeux partis* and *chansons* is the brevity of text available for setting; the latter genres tended towards a construction of eight decasyllabic lines, the first four often partitionable into a binary [A], thus requiring at least six substantial chunks of musical material.<sup>5</sup> His rondeaux, however, generally comprised only two or three lines of variable length. As Adam was reluctant to extend the music beyond the dictates of measured declamation, their settings, correspondingly, were significantly smaller in scale and more varied in proportion.<sup>6</sup> Inherent in this genre is the scope for generating tension through withholding the final as a larger cadential goal until the [B] close, intensified by the three-fold repetition of [A]. The effect is diluted in Adam's polyphony: many of his rondeaux are saturated with the final sonority from the outset.

With the voices united as a dynamic harmonic force, there is sometimes no clear differentiation in their function. The tenor, for example, participates equally in embellishing the harmonic core in rondeau 2 and in rondeau 14, it alone ensures mobility across the [A] close, the overlying voices unflinching in their stratified 8/5 section framing. However, in several rondeaux, the tenor provides little more than a stark essential 1-3-2-|1 for the embellished harmonic projection. It is the cantus, the central voice, which seemingly held the essence of the combined structure for the composer in the majority of songs, as various aspects of its treatment imply.

The tenor does not always retain the role of effecting harmonic closure on 1; the cantus assumes this responsibility in exchange with the tenor 5 in rondeaux 2, 4, 9<sup>7</sup> and 16 and shares 1 with the tenor in rondeaux 1, 7 and 13. As the cantus asserts 1, so it conforms to independent registral contouring, if generally lacking the sectional contrast that Adam was able to exploit in his longer monophonic lines, in some instances scarcely establishing its goal - there is insufficient time for harmonic

sediment to settle without the equalising assistance of the triplum and tenor. ‘Rondeau’ 16, *Dieus soit en cheste maison*, is a notable exception to this.<sup>8</sup> The cantus is clearly auto-referential, delineating a rigid octave scaffold in a deliberate arch, the complementary antecedent contours 3\2 |3/5 set in discrete chunks, sealed with a measured, climactic descent from 8.<sup>9</sup> There exists a lone example of a polyphonic cantus line presented as a monophonic entity with rondeau 7, *Dame, or sui*, discussed by Mark Everist,<sup>10</sup> here, the answering of an essential  $e'\backslash c'$  contour in [A] with  $c'\backslash f$  in [B] instils a strong sense of completion. With variant presentations of rondeau 2 diverging substantially in the outer voices, the conceptual primacy of the cantus is further suggested.<sup>11</sup>

The light-hearted rondeau 9 of Adam, *Or est Baiars*, like the ‘rustic’ songs of Lescurel, exploits rhyme repetition in a melodic construction of unique motivic clarity and rhythmic kick. As with rondeau 1, this cantus remains unaltered upon repetition and, in common with Lescurel’s virelai 5, *Gracieusette*, the catchy tune oscillates between conflicting fields.<sup>12</sup> In the latter, 4-1 [c] may be understood to switch to an implied  $\bar{5}$ -1 [f]. Adam’s rondeau 9, however, involves disruption further to this plagal ambivalence; its [A] focus, *a*, first defers to a potentially defining drop to *d* at the head of [B] (bb. 9-10) before acquiring partial re-stabilisation as the final, *e*, lends plagal base support: [a-]  $c'\bar{a}$  | [a-]  $d\bar{e}$ . As there is both failure to realise the focal *a-d* drop and tethering of the final back into [A], the listener remains unconvinced as to closure and, with the weight of motivic and metrical patterning and the promise of harmonic realisation, is ever beckoned into the core of the song. The intensity of melodic activity in this rondeau obviates the requirement for elaborative dressing-up that is encountered among blander cantus lines, as exemplified by rondeau 11. The latter is one of the larger number of rondeaux in which the assumed cantus terminates on a perceived position 5 or 8. While in some examples, there remains a sense of individual voice leading (in rondeau 15, for instance) rondeau 11 is perhaps the most revealing example of a dependent cantus - its inverted arch outline, 1- $\bar{5}$ [-4]-1, is not found in the

monophonic output of Adam (or indeed, among other extant monophonic songs of the period).<sup>13</sup>

**Example 4a – Adam de la Hale: rondeau 11 cantus (with harmonic outline)**



Linear tonal definition is absent in this cantus. To use a physical analogy, the tension that is potentially released through descent is regenerated through the work done to re-elevate the line - the final retains potential energy, unbuffered from above and weakened from below. The cantus, instead, may be seen to defer to the tenor 1[*f*] foundation, passively setting out 8-5-8. Yet, a prime status for such non-closing cantus lines is implied through their habitual lifting into Adam's motets. Here, essential tenor support is often retained, leaving intact the implicit harmonic contextualisation of the cantus. Examples of cantus adoption by a motet duplum include that of rondeau 5 into motet 1, the sections spliced to form the opening and close of the motet<sup>14</sup> and the cantus of rondeau 12 into motet 2,<sup>15</sup> the rondeau [B] materialising late into the motet.<sup>16</sup>

With sufficient balance of text between the lyrical sections, a binary setting results. In rondeau 8, for example, the upper voices exchange above a repeated tenor [B] while in rondeau 1 the middle voice maintains the repeat while the outermost voices modify their [B] openings.

From the brief overview Adam's rondeaux, a flexible approach to cantus construction has been observed; the setting could be founded upon a pre-existent melodic line or the cantus could supply mere harmonic padding according to a simple tenor foundation. Even where the cantus was compromised as a consequence of its

polyphonic origin, it was still this essence that was copied into motets and it may have been from the implicit vertical support demanded by this line that the other two voices were simultaneously developed.

Comparing the incidence of such dependent cantus tonal behaviour against Adam's monophonic songs, it can be seen that of the latter, those that terminate on a perceived 5 or 8, or are so ambiguous in their orientation that the final has negligible harmonic corroboration, are significantly few. Only two of the thirty-six monophonic chansons, nos. 19 and 24, terminate on a clear 5. Rather, the two simple criteria for tonal definition set out in chapter 2 (p.13) are clearly observed in the majority of settings. It can be surmised from this that the cantus in Adam's polyphony cannot be assumed to adhere to the same tonal agenda as its monophonic counterparts.<sup>17</sup>

#### **4.1(ii) Machaut's Rondeaux: C<sub>II</sub>**

##### **4.1.1 R1: melodic compromise and triplum influence**

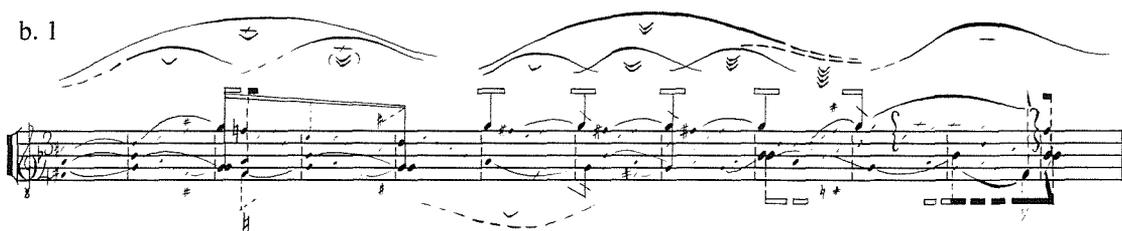
**R1** stands as a stylistic anomaly: no subsequent examples of the genre will exhibit the combination of linear dependency, discant movement and structural brevity that is observed here. The two latter aspects, in addition to the use of a triplum and the central voice-pair sharing the same range, are established to be primitive traits, reminiscent of Adam's rondeaux. Adherence to near-syllabic underlay will hereafter be largely abandoned in this genre.<sup>18</sup>

The most fundamental point to make about this rondeau is the lack of cantus-tenor autonomy. The bland, metrically defined undulation of [A], [2-]|3b\1/1| 3b\1/1| [/g], fails to take off either melodically or harmonically. No implication arises, except that of securing the unison. The listener is bound to the down-beat g-pedal and relies on the triplum arch for interest, to produce an overall sense of harmonic settling, an 8-5/1 reduction, which will be discussed further in relation to the early ballades.<sup>19</sup> Similarly, in [B], the triplum is instructive both in carrying the 8-mordent canonic

baton to the close of the song and in offsetting the monotonous down-beat *g*-pedals of [A], overlapping into [B] to deflect the initiating cantus *g*' of b. 6. This forms analogous cadential preparation to the ensuing octave pedals (*f*#'/*a*-*g*'/*g*) to that which opened the rondeau, sustaining buoyancy on the static *g*-field (example 4.1a).<sup>20</sup>

The opening sonority of R1 has a 'cranking-up' function, exploiting the tension released by the wholesale semitone shift into security that marks the beginning of measured progression (this also occurs over the last two syllables of R22 [A] (4.1.8, p. 105)). That this was a structural prefix is confirmed upon comparison with B19 (5.1.10, p. 210). The 1+[2+2] breve organisation of [A], metrically isolating the initial gesture, is to be found most notably in V1, V11, R2, B2 and B5, among Machaut's earliest works.

#### Example 4.1a – Interrupted *g*-pedals in R1



These features point to a possible three-part origin for the work, despite the difficulty in resolving its dissonant close.<sup>21</sup> Comparison with B19 further supports this notion, the exchange in vocal function betraying mutual dependency in the expression of a triadically conceived unity (5.1.10(ii), in particular example 5.1v, p. 211).

As if the directional constraint of the cantus line were not incongruous enough, the closing twist onto *b* $\flat$  has minimal linear foundation. The switch is abruptly prepared by a cadential, defining drop to  $\sim 5$  in the penultimate bar, further betraying its polyphonic condition: monophonic tunes can be seen to embark in this manner (V5, for example), but they do not terminate in such an awkward fashion. There is another orientating marker in b. 9; the 3 $\flat$ -unison between the cantus and tenor undermines the

triplum's mordent realisation, breaking the pattern of *g'*-octave down-beat pillars to target *bb*.

Plumley states that,

...cadential progression to *G* [*g*] in the context of *bbbb* [tonal type denoted by a *bb*-final and two flats in its key signature] is no different from progression to the same pitch notated in *bG* [songs with one flat in the signature that terminate on *g*]. Yet from the evidence of the works examined here, *G* would seem to represent an area of instability in the *bb* context, an impression that is confirmed by the use of *G* at the medial cadence in *Doulz viaire gracieus* (Rondeau 1).<sup>22</sup>

This suggestion that the melodic *g* is intrinsically unstable in relation to its *bb* final, particularly in the context of R1, is interesting.<sup>23</sup> The plagal *bb*-field is indeed physically more stable than that of *g* in possessing a major third; however, this is offset by *g* forming the lower, secured base of the third-chain. The failure of theory here is also context: the lately introduced final in R1 has to counterbalance the accentual and motivic potency of prevailing *g*-field navigation. It may be argued that this was subject to conscious tonal design; however, the study of *g*-chain ballades to follow will establish that the contiguous chain accommodating both plagal-*bb* and authentic-*g* fields may set either final through either evolved requirement or arbitrary impulse (5.1.4, p. 182).

In monophony, it is evident that in utilising the *g*-chain, *bb* receives proximal stabilisation through plagal (*f'/f*) buffering (refer to V5: 3.2, pp. 40-1). This is formalised in L14, *Le lay de l'ymage*; with the first four stanzas dedicated to exploring the *g*-field, a switch is generated through precisely these means in the fifth stanza as the opening unit, *bb* ↘ *g*, is simply answered, *f'* [*c'*] *bb* (the elevated node is reinforced from below, subsuming the former 1 to an upper auxiliary). The third unit (bb. 84-92) seals the plagal enclosure with a measured descent [*f'*-*eb'*-*d'*-*c'*], to prime the reinforcing wedge fill of the *clos*: 2-<sup>-</sup>5<sup>∇</sup>1 [*/bb*]. This 'modulation' may transpire not because the composer had a pre-set goal for this stanza in mind, but because he had reached a point of saturation in exploring the *g*-field. With seven stanzas remaining, this diversion, itself perhaps generated from the cleaved cadential

working of stanza four (the  $\chi$ -motif, bb. 63-5) but more likely to arise inevitably through the ever available resource of  $g$ -chain flexion, is proximally denied through a reanimated return to  $g$ . However, the eventual transposition to  $d'$  is ultimately mediated by this reinforced harmonic stepping stone in the eighth stanza. The convention of transposing the first stanza onto 5 to close the lai may have established from the tendency towards to this stable harmonic pole in exhaustion (and through diffusion) of  $g$ .

With this in mind, did Machaut really anticipate ahead to the  $bb$ -close of R1 with the proximal, *unstable opposition* of  $g$  in mind? Or might it be the case that the diversion offered nothing more than an spontaneous, opportunistic ‘stepping-off’ from the  $g$ -field, Machaut having composed himself into a rut and seeking such a break to force cessation? This rondeau being, potentially, an early effort, Machaut had yet to establish the musical *ouvert/clos* formula for respective endings and may simply have switched to  $bb$  because it had *become* stable enough to assert an attentive latch over the habituated succession of deflected  $g$ -cadences. Notwithstanding the cues corroborative of  $bb$ ,  $g$  endures as the pervasive (and unclosed) field, so that the listener is pulled again through to the close of [A]. The [B] conclusion may be perceived to form an elision, serving to integrate the formerly isolated opening of [A] as it is consumed into a larger, metrically stressed  $3 \searrow 1/g$  descent. Perpetual impulse, metrically pushed at the breve, is assured by these means.

The shift to  $bb$  could be perceived to require all three voices at the point of conception; it is only the triplum that grants a supporting, realigned  $f'$  5-crest. Such an interpretation supposes an  $f^{\natural} / f[\natural]$  reading in both the triplum and tenor in b. 3<sup>2</sup> to yield the larger  $f' / f-d' / g$  pairing that primed conversion onto  $bb$  in B3, for example (5.1.4(i), p. 182), and, as introduced above, B19. The  $f'$ -octave would then offset, in striking and generative parallel, that of the bar 3  $g'$ -octave down-beat in a manner analogous to bb. 15-16 of B25, to the same tonal end (between cantus and tenor in the latter).<sup>24</sup> The implicative  $f' / f-d' / g$  pair does not, however, assure conversion (or

signify pre-determination); in V37, it offers mere transient buffering for the flattened 3, while melodic mobility remains sufficient to hold active the prospect of return to *g*.

#### 4.1.2 R2-4: inverting structures

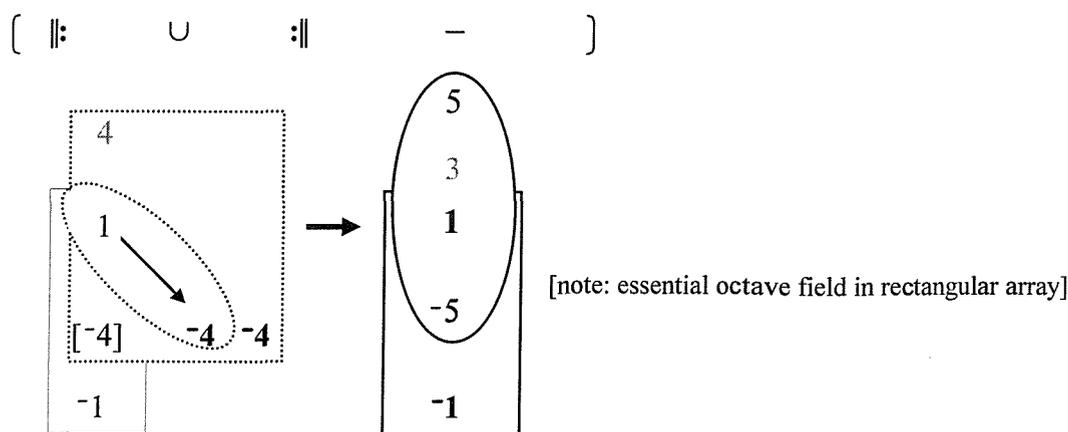
- (i) An introduction to the communal  $\bar{4}$  node
- (ii) R2: motivic density, metrical acuity
- (iii) R3: a stilted goal succession
- (iv) Type I structural classification
- (v) R4: prolongation of unison
- (vi) Conclusion

#### 4.1.2(i) An introduction to the communal $\bar{4}$ node

With these three rondeaux, the assumed cantus 1 is ultimately to be reinterpreted as  $\bar{4}$ . The melodic tendency towards the lower fifth in polyphony has been widely observed. To Plumley, such works are categorised as a distinct tonal type (designated a 'beta'-type); here, the melodic line is programmed to adhere to its given orientation and the lower fifth, while conceded to induce, falsely, a sense of finality, is given to constitute a standard, defining antagonist.<sup>25</sup> Why this tonal type should be peculiar to the polyphonic writing of Machaut is intriguing and demands further exploration.

By contextualising this cantus behaviour within a polyphonic setting, a simple template results in which melodic advancement is seen to describe a vertically guided paradigm shift. In this interpretation, the harmonic weight of the plagal octave overwhelms the initial  $\bar{4}$ -octave priority to install an enduring, aligned field to that the formerly subsumed cantus 1 emerges into harmonic focus (a given node - either *g'* (involving a core-shift as opposed to rooting consolidation), *d'* or *c'* - switches function from 5 to 1, describing a move in foundation from  $\bar{4}$  to  $\bar{1}$ ). This elemental mutation, illustrated in example 4.1b, will be seen to characterise many of Machaut's polyphonic works.<sup>26</sup>

**Example 4.1b – Inverting progression**



In such ‘shifting’ polyphonic cantus lines, the initial <sup>-4</sup>-goal is invariably a point of implicit unison and, reached through a melodic descent from its final, 1, is common to R2, 3, 7, 8, 9, 11, 13 and 21 (and, tangentially, in R15 and 19). Deferred realisation of this focus relates the primitive R4, 20 and 22. This strategy may therefore be considered a compositional norm, more common, proportionally, to the polyphonic rondeaux than the ballades; nevertheless, a significant number of the latter take this route.<sup>27</sup>

It might seem obvious that the tenor would meet such a cantus fifth descent at the unison; however, an explanation is required of the fact that the cantus often repeatedly asserts this node before starkly disengaging onto the final. In examining the means by which we are re-orientated, or not, onto the ultimate 1-octave, an insight into melodic expectation within polyphony may be gleaned: R2-4 must all contrive a convincing melodic 5-final. These will be discussed in turn, with focus on the means by which each instils a sense of completion.

**R2-4**, of decasyllabic lines, exploit their opening poetic gestures in the production of their initial phrases. Hence, in addition to the standard caesura after the fourth syllable, there is a further initial division:

**Example 4.1c – Melodic goals against text divisions (as first encountered)**

*f*: 5            1    | 2    1    || 8 5            5 | 1                    3  
**R2:** *He* - - - - - *las!* | *pour quoy* || *se demente*    *et* | *com* - - - - - *plaint*

*f*: 5            1    || 5 2 5    | 1    5 1            | 8    6  
**R3:** *Mer* - - - - - *ci*    || *vous pri*    | *ma douce*            | *dame chiere*

*c*: 5    1    3        | 3    -6    || 1        3    | 5            1    | 5    1    3  
**R4:** *Sanz*    *cuer,*    | *do* - - *lens* || *de vous de* - - - *par* - - - - - *ti* - | - *ray*

**R2** and **R3**, in addition to possessing similar structural formulations, share purposeful juxtaposition of the *c*'-octave and *f*-unison during [A], snapping out of a cadential stretch into the former back onto the latter kernel. Other songs that exploit such octave-unison polarity include the *f*-finalled polyphonic virelais (6.2, p. 279), B18 (5.1.9(i), p. 204) and B2, where the 4-octave instead represents the pervasive, secure field (*c*'/*c*'*f*'/*f*), the cantus describing a clearly dependent realm (5.1.1(iv), p. 165).

**4.1.2(ii) R2: motivic density, metrical acuity**

**R2** embarks with a direct melodic 5↘1 [*f*], framed by solid semibreve mordent elaboration around 5 and 1. Looking at the monophonic output, it is obvious that such a contour is not in itself incongruous. The later monophonic virelais, V19 and V30, for example, both embark with closed statements of the final.<sup>28</sup> Whereas, in the virelais, reactive animation of 5 follows as a point of contrastive registral opposition, the rondeau, however, retraces the same redundant path, expanded by an 8-5 prefatory antecedent, before an off-footed diversion to 6 (bb. 8-9) forms an upper-auxiliary to a second, direct, 5-1 drop.<sup>29</sup> At the close of [A], no inter-unit melodic argument has been presented, excepting the requisite *ouvert* elevation; rather, the phrases form discrete entities, united only by eliding mordent elaboration and each achieving full closure to articulate 5-1| [8-5] 6-5-1| 2-3. Through this immobility about *f*, there is little directional compulsion. Such tonal fixity is sustainable with the prompt of other active variables (such as that of elision and metrical, lyrical and motivic impulse in the tonally static V4, for example). Here, and in other polyphonic

songs, however, both the lack of contour reciprocity and the tonal incongruity of the final raises the question of the extent of tenor input in the formation of the polyphonic cantus. When coupled with the tenor, the melodic dynamic of [A] awakens, with polarised motion which will eventually upset the initial target ( $c'/c-f/f \mid [f'-c'/f \rightarrow d'-a/d] c'/c-f/f \mid g/e-a/d$ ). More marked tenor functionality will be demonstrated later into this study.

The ornamentation in R2 has specific association with other early songs. The mordent semibreve, which may serve as both an eliding prefix and a suffix, is encountered, for example, in B8 (bb. 31-3) and the  $\beta$ -motif that jolts the cantus into action after such an introductory prefix ties this rondeau specifically to B2; both set an introductory cry, '*Helas!*', over the initial, discrete progression (5.1.1(iv), p.165).<sup>30</sup>

It is in [B] that things become tonally interesting for R2. The 5-breve mordent elision figure, a staple of the cantus in [A], is expanded into a 1+[3+3] breve formulation, in which melodic orientation markedly switches to the plagal  $c'$ -field, instigated by modification of the  $\beta$ -motif to assert  $e'$ , the  $[e'-]c'\searrow g$  antecedent and its answering wedge,  $[-5-](3)2-1$ , being unequivocal in their support of the extended  $c'$ -cadence of bb. 23-5. Beneath this fixed  $c'-c'$  melodic 'progression', or perhaps more appropriately, realignment, the tenor remains essentially static, elevated at the hitherto focal  $f$ -level. With both 3 and  $-5$  corroborators in place, the melodic switch onto  $1/c'$  is cemented in the terminal phrase as we are thrust abruptly into the  $g'$ -octave.<sup>31</sup> The placement of the 5-octave here is interpreted to solidify the final, rather than to introduce late opposition, further stabilising the  $c'$ -field (examples 4.1d and 4.1e). At this defining mutual realignment (b. 26), melodic continuity dissolves, to elaborative effect. Broken descending pairs, with inflected  $4\sharp$ , deny any potential convergence towards  $c'$ , the phrase instead re-diverging onto the interlocking  $3/-6$  (the [A] close realigned from  $-4$  to 1), leaving both the new melodic 5 and 3 active.<sup>32</sup> Two more attempts at completion from this  $g'$ -octave pedal follow, organised into 2-breve groups to underline the resolving unit. Provision of the establishing goal is rendered inevitable through its thrice patterned denial  $[5\searrow 3 \mid 5-2 \mid 5\searrow 7 \mid 2-1]$ , a

simple ploy of synthesising an **a a a b** chunk ( $\cup\cup\cup$  contour:  $5\searrow$ ) with **a a b a** (the third unit denies  $3\searrow 1$ , empowering its provision in the fourth). The tenor reserves  $^{-}5\searrow^{-}1$  for the terminal phrase and is arguably vital in securing the cantus final, as discussed below (in retaining ‘transitional’ lower fifth support for the newly defined final in the [B] antecedent, there is again correlation in harmonic and structural design with B8 as differential tenor support both invigorates and endorses the static, elevated realm of the cantus).<sup>33</sup> Upon repetition of [A], this octave is proximally fortified, but again gravitates inwardly towards the  $^{-}4$ -core. The two sections form discrete melodic tonal entities, tending towards *f* and *c*’ respectively, the latter being the point of commonality as both centres are expressed uni-directionally through 5-corroboration.

The tenor is literally fundamental in securing the ultimate cantus destination. Despite leading in re-alignment during [B], the cantus does not offer directive function as encountered among the virelais; there is little binary, cumulative exploitation of harmonic or linear tension, the lack of text allowing phrases to contract or expand at will. By revealing  $5-1| 8-5-1/f$  in the opening units of the rondeau, structural opposition cannot be attained through same-field antagonism; termination on 1, in its diffuse familiarity, would be somewhat ineffectual as a marked event. Instead, melodic cohesion is gained through re-use of the peculiar motivic unit to buffer the reinforced field transposition of integrated dyads: rather than effect harmonic departure and return, there transpires a single field-switch. The abrupt deviation onto the reinforcing 5-octave in preparation for the raised final, shedding  $^{-}4$ , was a device that Machaut was later to propagate.

The cantus final can be regarded as a central axis about which 5 and  $^{-}4$  symmetrically oppose each other, the perceptual bias being bottom-heavy. Only the reiteration of 5 may offset the tug of the lower fundamental. However, if, as proposed, the cantus is not responding to itself in propelling the work, then it is to the tenor that it is logical to look. This entails the conceptual presence of a tenor that is dynamically informative at the level of the individual phrase unit, at the very least,

which is no less in essential contribution than the generative drive offered by the cantus. R2 is truly bivalent, and it is proposed here that it is in the shift from the  $\bar{4}$ -unison node to the 1-octave mediator, involving a communal realignment onto the  $\bar{5}$  plagal core, rather than in the development of the melodic line, that structural activity is concerned. Tonal behaviour equates with communal field demarcation.

#### 4.1.2(iii) R3: a stilted goal succession

In R3, the melodic 5,  $c'$ , is fortified from the outset, with the opening fifth [ $c'/f$ ] extending over the first four breves. The following descent to  $f$ -unison is notably awkward, as the cantus does not bridge the  $c'/f-g/e$  gap of bb. 4-5. This active, polarised presentation of  $c'$  and  $f$  is not mirrored by the tenor, which sits inactively on a waiting  $\bar{4}$ -prompt. Immediate melodic opposition is brought at the head of [A2], which opens once more from  $c'$  and is stabilised with  $\alpha$ -3. This, coupled with the tenor shift onto  $g$  of b. 9, counteracts the  $3\setminus 1/f$  that closed the opening unit by realising the plagal potential of the  $c'-g$  leap with instant compensatory divergence back onto a secure  $c'$ -octave.<sup>34</sup> The  $f$ -unison now forms a direct, interrupting opponent (bb. 13-18), splicing outwards (as R2) to the mediating  $a/d$  before direct  $c'/c-f/f$  closure is at last secured, its concision focussing in effect from the diffuse preceding cantus motion and cementing the [A1] close.<sup>35</sup>

Like R2, the main activity of [A] lies in nothing more than the melodic reiteration of a stagnant 5-1 descent, proceeding from one stable node to the next with negligible mobile inter-phrase discourse. Nowhere among monophonic cantus lines is oscillation of this type (5-2-1||5-2- $\bar{5}$ '1-5-2-1) encountered in the absence of other strong propulsion. If the tenor is an integral prompt, however, the melodic switching that occurs in the second phrase is readily explicable. The cantus can restate established territory because the tenor is acting against it in an altered, fortifying manner. With the final octave asserted at the octave in b. 13, the interplay between

vertical fields becomes the point of interest as linear continuity in tonal and motivic drive is tellingly compromised.

With no firm motivic patterning to exploit, the end-unit of [A], itself an unstable *ouvert* to the retrospective *clos* of bb. 9-13, forms the three phrases of [B] to produce a  $\cup\psi|$ -sectional format, each tracing an  $f'(e')-c'$  melodic descent. Here, the glaring absence of differential motion clearly betrays reciprocal interaction with the tenor.

While the extended [B1] is essentially that of R2, with  $c'$  secured using an extended, enveloping third-progression:  $c'/a|b\sharp/g|c'/f$ , there is no subsequent 5-realignment by which to fix the ultimate goal - the cantus persists in a state of partial reversion.<sup>36</sup> The  $f'$ -octave is partially integrated into [B1] to produce a larger 8-5/1 [ $f$ ]; however, the  $e'/g$  that prepares the octave is restated and settles uncomfortably into the suffixed  $c'/f$  cadence of b. 35. It is in resolution of this marked sixth that the remaining material is driven. In [B2] (bb. 35<sup>2</sup>-43<sup>1</sup>), a clear shift to stress  $e'/g$  from the  $f'$ -octave, initially overreaching the  $c'$ -goal (cadentially sequential to [B1]:  $b/g - c'/f|g/eb - a/d$ ), precedes the re-orientation of a second suffix:  $c'/c - b/g - c'/f$ . This cadence is intrinsically unstable for failing to exert any further move towards closure. Stronger cueing for decisive motion is apparent, however; the broken cadence on the text, 'joie' in bb. 40<sup>2</sup>-41<sup>1</sup>, with disjunct tenor  $c-g$  motion, exposes the pre-cadential  $c'$ -octave as a solidifying target.

The third, terminal cantus descent is secured by a firm break in pattern as the previously cadential  $b/g [\Rightarrow c'/f]$  is bypassed through decisive tenor motion at the sixth, assuring octave completion. The  $e'/g$ , on the third attempt (fourth, including the [A] close), is granted counterbalancing  $c'$ -octave completion, the tenor  $f$ -core deferring at last to a stabilising  $-5[-1]$ . While the cantus weakly contributes to a sense of closure in pattern initiation, disruption and return, its overwhelming staticity in a harmonically unbalanced  $3\searrow 1$  succession leaves the tenor to seal 'resolving' conversion of the harmonic domain.

Essentially, then, structural resolution is gained from the provoked restoration of the *c'*-octave: *c'f* | *c'f* || *c'/c*.<sup>37</sup> The *f*-field, in retrospect, forms a structural deceit.

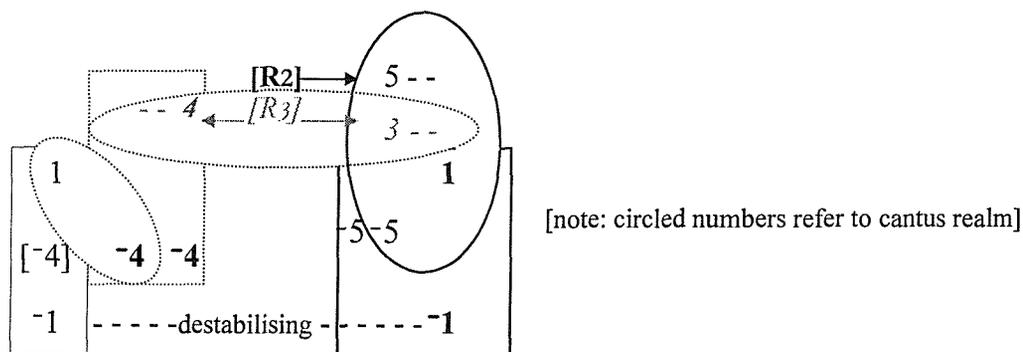
#### 4.1.2(iv) Type I structural classification

The structure of R2 and R3 may be summarised as follows:

#### Example 4.1d – R2 and R3: formal similarities (pacing neglected)

Example 4.1d consists of two musical staves, R2 and R3, with lyrics and structural annotations. R2 is divided into 10a and 10b. R3 is also divided into 10a and 10b. The lyrics for R2 are: "He---las! pour quoy se de-mente et com-----plaint | Mon cuer dolent de<sup>38</sup> sa dure do--lour?". The lyrics for R3 are: "Mer-----ci | vous pri | ma dou-----ce | dame chiere | Ou'a moy ne soit | par vous joie enchieri-----e." The notation includes various musical symbols such as notes, rests, and dynamic markings, along with handwritten annotations and arrows indicating structural relationships.

#### Example 4.1e - Recovery from convergence: crystallising and partial realignment



Expressed verbally, the [A] structure in these rondeaux is designated type I, representing a loose mode of organisation that forms a precursor for later works:

**Figure 4.1** – type I inverting structure (as applied to R2 and R3)

[A]
<p><b>a</b> (∪) ♦ <b>False Statement:</b> of 5\1/1 [<i>f</i>] to identify the opening disyllabic gesture</p> <p><b>a</b> (∩) ♦ <b>Active false statement</b> (in terms of phrase goal, <b>a + a ⇒ b</b>):<sup>39</sup> opposition of 5/<sup>-</sup>5, grounded by snapping back onto 1/1</p> <p><b>x</b> (–<sub>o</sub>) ♦ <b>Destabilising close:</b> tenor descent stops at <i>d</i>, implying <i>c</i> completion.</p>
[B]
<p><b>b</b> (–) ♦ <b>True statement:</b> firm, extended melodic cadence onto 1/<i>c</i>' (respective terms 0.71 and 0.76); tenor supports at <sup>-</sup>4 so that <i>f</i> lingers, implying resolution<sup>40</sup></p> <p><b>x</b> (–<sub>c</sub>) ♦ <b>Corroboration:</b> 5-octave supplied in R2; repeated ∪ – patterning of descent figure and <i>clos</i> realisation in R3</p>

#### 4.1.2(v) R4: prolongation of unison

R4 is allied to the similarly *g*'-oriented R20 and B9 in initially overreaching its <sup>-</sup>4 focus to interchange about the third-chain mediator, *e*'/*a*, 3/<sup>-</sup>6 (of the deceit goal, *c*'). While there is on occasion a third-chain extension in *f*-focussed polyphonic songs to [*a*]/*d* (B6), the peculiar application of the *a*-chain in this rondeau relates specifically to B9 (5.1.2(ii), p. 175). Such navigation is more familiar to monophonic patterning, where the final, of course, requires linear stabilisation. There is no such obligation for the R4 cantus, which abandons the descending interlocking strand, the tenor instead securing the harmonic field.

There is a metrical flow about this rondeau that is absent in R2 and R3. The motivic units proceed loosely at a 2-breve pulse (imperfect long). Preparatory two-breve

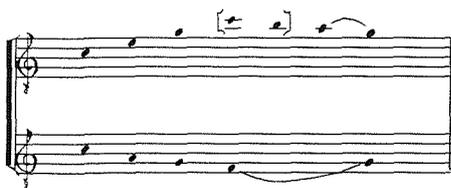
orientation into this activity gives the third down-beat a metrical tag (much in the manner of R2), which is further marked by the denied resolution of the opening dyads,  $g'/g - f\#'/a \Rightarrow g'/g$ , a point of generative elision (the same effect was to be exploited in the opening of B2).

Two implications arise: the tenor jump to  $c'$  marks this pitch as focal (a plagally-bound centre) and octave completion is wanting. Both of these realisations are reserved for [B], however. The entirety of [A] is concerned with bypassing the  $c'$ -unison core and octave  $g'$ -frame to rest on  $e'/a$ , forming, in the manner of B9, a drone on this ambivalent dyad. In summary, the four phrases of [A] present complementary pairs, with an octave framing a third-chain fifth. To speak in terms of melodic progression here is clearly inappropriate - both voices are concerned with offsetting the marked foci by oscillating about the unstable fifth:

$g'/g [g'/c'] - e'/a | g'/g \{- e'/a \} - a/e' || d'/b - e'/a | a'/a - g'/c' | g'/g - e'/a |$ .

Against this texture, in which the cantus focus remains fluid, [B] is decisive. Yet, the melodic line remains tonally incongruous. [B1] cements the implicit  $c'$ -unison via the opening gesture of its [A] counterpart ( $g'/g - g'/c'$ ) within a direct  $[2+2]+[2+2]$ -breve statement. This realisation occurs at term 0.72 of the entire structure (b. 31), but is not permitted to rest. Syntax demands continuity as the tetrasyllabic unit asserts '*Et sans avoir...*' into the object '*...joie*', which receives illustrative purpose as both voices outstretch, deflectingly, from the unison core to an alien  $8/-4 [c']$ .<sup>41</sup> This focal registral explosion is, nevertheless, integral to the third-chain and forms a catalysing prefix into a resumption of the now destabilised  $g'/g-e'/a$  chunk:

**Example 4.1f - Harmonic outposts of the third-chain**



Here,  $c'$  is once again consumed, with any tendency towards convergence thwarted as the cadential tenor  $bb$  (b. 35) signifies both diverging realisation [ $d'/bb-e'/a$ ] and weakens the inevitable  $a$ , presaging change. As with R2, re-orientation in the final phrase is stark. This consequent ( $3 \times 2$ -breves) answers the  $g'/g-e'/a$  chunk with an internal shift into the final  $g'$ -octave, the terminal cadence of the tenor comprising a counterbalancing drop [ $c'-g$ ] to that which opened both sections ( $c'$  implicitly conceding to  $d'$ ). There is no 5-octave corroboration here; complementary buffering for the marked cantus plagal floor shift extends no higher than 3 (similarly weak cantus alignment was observed in R3, refer, also, to the related B1 and B6: 5.1.1(i), p. 154 and 5.1.3, p. 178). Tonal integrity in the cantus was not, seemingly, a pervasive factor: its ultimate, unbalanced range has no relation in monophonic lines. Closure is effected through breaking markedly from a saturated dyad as a familiar internal shift is executed.

True to its text, '*retour*', the resolving unit links directly back into [A]; harmonic focus is immediately reset from the newly affirmed  $g'$ -octave frame back into  $c'$ -core, embedded within the third-chain.

An interesting comparison arises between the complementary harmonic pairs in R4 [A] and the *ouvert* progressions of B9,  $a'/a-g'/c' | g'/g-e'/a$ :<sup>42</sup>

**Example 4.1g – Reduced dyads: comparing the *ouvert* progressions of B9 and R4**

*Paired 8-5 reduction*

B9: b. 17      19      23      [B]b. 34      ..... 45      .... 50

B9: b. 51

R4: b. 15

R4: b. 15, proposed tenor displacement (\* = breve insertion)

Given that the intervallic pairs given above form the structural focus of R4 [A], it is very tempting to suggest that there is, effectively, a missing *a* breve at b. 16. This aligns the progression with the transparent format of B9. This may, of course, be missing the point: in B9, there is displacement of the alignment between bb. 54-5 that shifts emphasis onto the *e'/a* repose (if a eugenic approach is taken to one perceived misalignment, then why not the other?). However, the R4 progression is conspicuously awkward, from the succession of down-beat fourths to the weak

cadence. Equalising the alignment in the proposed manner permits *ouvert* comparison with the cadence that opens the rondeau (bb. 4-5), further uniting the two manifestly similar songs in structural formulation. Note that, of the two voices, it is the tenor that holds the more coherent line in these songs.

#### 4.1.2(vi) R2-4: conclusion

In all three of the above rondeaux, a distinct core-shift has been observed within a communal octave frame (consequent  $\bar{4}/\bar{4}$  dissolves into the preparatory  $\bar{5}/\bar{5}$ :  $1-\bar{4} \bar{-}1 \mid 1 \bar{-}5-\bar{1}$ ). As introduced above, it is from this conflict, rather than aspects of individual voice-leading, that structural mobilisation is derived. Where the cantus descends to the initially secure unison focus, the tenor rises and is hence mobilised. It is the compensatory tenor descent that must admit closure, resetting the harmonic field to the detriment of melodic cohesion (alternatively, the 4-field may be articulated within its own bounds). Some stabilisation of the elevated cantus final transpires, but this need not, in these early works, involve the 5-buffer that almost unfailingly stabilises Machaut's virelais.

It is evident that, further to the lack of intrinsic, linear support for the cantus final, contour patterning reflects a construction in which tenor movement is fundamental in sustaining directed motion. The format of the above rondeaux is remarkably consistent: all offer one realisation in the opening phrase of [B], followed by further realignment onto the ultimate final to instil a sense of arrival. It appears, then, that the medieval ear sought, to some extent, to counteract the influence of 1 as 5, a tendency that clearly evolves through Machaut's output.

Why should this mode of composition be peculiar to Machaut's polyphonic rondeaux and ballades? In his monophonic output, each phrase is moulded by a single line of text to produce a cumulative structure of related, stacked chunks. In this context, the plagal base is the limit of downwards extension; to exceed this onto  $\bar{4}$  might be to displace the existing final as the tendency is towards the lower foundation. As

established, it is very rare, in the monophony of both Machaut and his immediate predecessors, for terminal closure to occur on position 5, that is, excepting the special case of lai composition, where transposition of the final stanza became a standard mechanism.<sup>43</sup> However, as already stated, tonal fixity is not always sustainable, or even desirable, in such an extensive construction; there must be a threshold of attentive tolerance in permutating the same contours and goals within the same harmonic range.

In these rondeaux, melodic integrity, in terms of implied fundamentals, is not of prime compositional concern; rather, the fabrication is a partnership, so that the lower fifth, a pervasive cantus goal, is designed to form a point of strong communal repose with the tenor, providing focus and generating impetus for resolving change where other driving factors may be deficient (a convenient means of providing opposition that is yet integrated).<sup>44</sup> The tenor foundation, installing a more stable communal configuration, substantiates the ultimate position of the cantus. Without such rooting anchorage, the inverted arch of the cantus could not evince effective closure. The fortunate position of having at our disposal a large, reliable corpus of both monophonic and polyphonic works allows a simple comparison: for such orientation to be viable, it should be observed, with comparable frequency, independently of the tenor. It is not.

The 4-1 shift will be encountered in other melodic guises among the polyphonic ballades, with dispersal about the antecedent field.<sup>45</sup> The inclusive nature of such a basic, malleable mould again implies that tonal orientation in the individual line may not have been subject to purposeful calculation.

### 4.1.3 R5-6: monotonous shared fields

R5 and R6 both permit the melodic 1 its realisation, the tenor occupying the same harmonic field at the octave about a shared  $\sim 5$  axis. These are not functional cantus lines, however. The immobility of repeated contours that characterised the preceding rondeaux is amplified as their stifled behaviour raises a single expectation: that of  $d'$ -fulfilment. The routes taken by these two songs differ substantially, despite sharing the same essential melodic space. R5 reserves realisation for [B] and hinges on an unstable 3-octave, while R6 relies on tenor disjunction at the octave to deny the initial measured descent its completion. In granting a full close on the penultimate syllable, the latter structure is free to play on this denial throughout [B].

R5 demonstrates the inadequacy of approaching this repertory on the simple basis of *contrapunctus* provision. Here, the objective is not the expansion from the opening, unstable  $e'/a-g$  into the harmonically secure and referential  $f'/f$ , but the persistence of melodic orientation, which deflects this  $f'$  generatively onto  $d'$ . Indeed, the cantus final is fixed unequivocally from the outset, with goal-defining  $3 \searrow 1$   $[[5 \searrow 3 \quad | 3 \searrow 1]$  elaboration (bb. 4-6).

R5 possesses a unique text format: 4a 4a 4b | 4a 4a 4b. The scope for rhyme association is, accordingly, exploited by use of the same enveloping cadential figure, and the section counterparts are further related harmonically and melodically. The whole construction is thus both a sentence and modified period structure, generated from the tentative opening gesture and organised into a simple, linear octave descent that fails in [A] (*ouvert*) and succeeds in [B] (*clos*). As with R2, the 5-octave heads the terminal phrase, radiating the established field.<sup>46</sup>

The denials in [A] alternate in type: melodic (2), harmonic ( $1/\sim 6b$ ), and melodic (2). It is the conflict between vertical and melodic alignment that permits the extent of contour repetition encountered here. On the fourth attempt, the tenor relents to the inevitable 1-octave; each of the three missed goals of [A] are compensated with this

resounding arrival. The first resolves the indeterminate enveloping undulation of its [A] complement, marked strongly by the only disjunct tenor motion of the song ( $\sim 5\text{-}\bar{1}$ ), the second is affirmatory, a cantus 5-1 (likewise, its only disjunct event), deflected in the second line close by the same means as [A] (a destabilising tenor jump to *bb*), and the third captures the active 5, outlining a measured  $5\setminus 1$ -octave descent.

A comparison with the motivically related V17 illustrates the disparity in melodic function between polyphonic and monophonic formulations (note the shared antecedent function of the rising  $c[\#]' \nearrow e' [\Rightarrow f' \setminus d']$  in these two songs). R5 entirely lacks the dynamism of register, contour and metre that defines the virelai, unable to match motif with text. Whereas the provision of the consequent descent is decisive in R5 [B], that of the virelai perpetually enfeebles this response with rhythmically marked deflection onto the unstable *e'* (and thence onto the complementary base, *a*), the active interspersions of *a*-field (negotiated through the third-chain) and plagal-*d'* ensuring maintained attention. The rondeau, with its more diffuse patterning and contour stasis, is permitted full harmonic termination and thus lacks the extrinsic circularity generated by the virelai (this cyclical aspect being intrinsic, instead to [A]). Only in polyphony could such an inert line succeed, the two added dimensions generated by the tenor allowing the cantus to maintain its succession of failed closures through varying underlying stabilities (deflecting the 1-arrival in b. 17 permits a further cantus attempt, for example). This reading, of course, requires tenor interaction at the point of formation.

**R6** shares the unrelenting  $[5]\setminus 1 / d'$  pursuit of R5 and involves the same unyielding  $c\# \nearrow e' [g] | f' \setminus d' [d]$  complementary pair. With major prolation, the  $3\setminus 1 | [5\setminus 3 | 3\setminus 1]$  elaboration of the consequent receives an appoggiatura down-beat kick, creating an embellished  $\delta$ -motif ( $bb.3^2\text{-}4[-6]$ ), known for its systematic adaptation into later, Vg ballades. Hirshberg notes, in particular, the uncanny resemblance of the opening eight breves of R6, expanded into perfect tempus, to those of B32.<sup>47</sup> Tenor motion in both

is harmonically assured, yet registrally dynamic, driving the restricted field of the cantus line with abrupt octave coupling to meet the  $\delta$ -motif consequent, intensifying the accelerated motion of this figure. There results a clear harmonic demarcation as the tenor then jumps 1- $\bar{5}$  before the linear, interrupted complement:  $\bar{5}\searrow\bar{1}$ , this dynamic permitting an almost unprecedented extent of obsessive contour recycling.

There is similarity in basic melodic vocabulary to B13 and B14, with reiterated envelopment of the  $d'$ -final. The colourative consequent flex,  $4/\bar{7}\bar{1}/\bar{1}$ , of bb. 9-11 (a parallel shift) is common to B15, B41 and R7, this later to constitute part of the elemental argument of B32. There is also stylistic alliance between this rondeau and both V29 and R22, with the implicative  $\chi$ -figure (bb. 12-14) fulfilled by attendant strong mordent semibreves (the latter correlating with R2 and B8).<sup>48</sup> The general vocabulary of R6, then, corresponds to a cluster of  $C_1$  songs. Earp, in proposing an association of the textual conceit with a specific occasion in 1350, brings the date potentially close to that of R22, another setting fashioned from the denial of a single cadence.

In [B], the threshold of pattern repetition may be perceived to force termination, as the twice presented argument of [A] ( $[c\#\bar{1}']\bar{1}[g'\searrow]e' - f'\searrow d'$ ) is again twice given. With the failed closure of [A2] contributing  $\cup$ , [B1] provides a melodically pared  $\cup$  (its reduced  $\delta$ -consequent inducing **a a b** [ $\Rightarrow$ **a**] closure in [B2]) before the consequent, [B2], provides a clarified repeat of [A1], complete with restored, empowered  $\delta$ -configuration and end-unit; with  $\bar{5}\searrow\bar{1}$  tenor consolidation granted at last, the whole, symmetrical, construction is endorsed with characteristic mordent semibreves. Like R5, the essential structure of this rondeau, despite its obscure surface, is clear.<sup>49</sup>

#### 4.1.4 R7: a contorted route

- (i) A harmonic anomaly?
- (ii) Introducing tense-2 opposition and the plagal-apex figure
- (iii) Introducing type I(i) structures - gaining order in [A]

##### 4.1.4(i) A harmonic anomaly?

The melodic status of R7 [A] is difficult to comprehend without heeding the role of vertical opposition in informing this unusually wayward line. While the opening dyadic expansion from  $d'/g - e'/e$  is the same as that of R6, harmonically, the route to the  $d'$ -octave final is more convoluted. [A] adheres partially to type I configuration; hence,  $\bar{4}$  is twice the melodic goal prior to a destabilising end-unit (a modification is offered to this structural type in relation to R7 in 4.1.4(iii), p. 82). However, melodic orientation does not initially conform to that of the standard  $g$ -field, to be encountered among other songs operating a repeated  $\bar{4}$ -unison priority (B4 and B30, for example) and the definitive unison of the [A1] cadence is offset through the permeation of an additional field, described below.

The cantus switches in its goal bias during the opening phrase, from an implicit  $c'$ -focus to that of an inflected, deflected  $c\#'-d'\searrow g$ . This reading assumes that the initial  $c'\nearrow e'$  rise is, as written, uninflected, which, in the context of the opening of R6, might appear highly questionable. However, the opening of [A2] imposes an uninflected  $c'$  on a corresponding rise and the pervasive nature of the  $c'$ -field throughout this work may imply such an interpretation (although the possibility of initial  $c'$ -inflection prior to a clarifying switch function in [A2] cannot be discounted; nevertheless, B32 embarks with abrupt juxtaposition of the  $c'$ - and  $d'$ -fields). With no flattened  $b$ 's indicated during the failed cadential descent to a  $g$ -unison and strong 5 corroboration for the  $g$ -goal lacking (bb. 5-6), the dual function of the latter as a plagal base to  $c'$  remains active, to be realised by tenor  $c$ -support in b. 8 (in view of the type I propensity among other earlier polyphonic songs, there is no reason why this cadence should not have sealed its  $g$ -unison – there may, therefore, have existed a prompt for the hasty tenor deflection onto  $c$ ). An essential melodic 8-5 reduction is

sketched.<sup>50</sup> While sustained lower fifth tenor accompaniment is evident in a few early ballades, in those which are not tenor founded, it supplies mere tethered reinforcement of clearly directed cantus motion (B5, B8[A1] and B24). In R7, however, tenor orientation here is functional and to some extent self-directed.

The enhancing function of a third voice is evident at the [A1] cadence. The tenor, uniquely, holds a stabilising pedal into [A2], leaving the contratenor flourish, which overlies both the cantus and tenor, to secure the ensuing, clarified melodic realm and filling the marked registral void from *d'/g* to *g/c* (example 4.1h) to equalise the harmonic field argument (*c'/g/c* | *d'/g/d* | *d'/a/d*). The given contratenor is of uncertain authorship; however, the addition of an extra voice by Machaut was certainly intended - a satisfactory solution perhaps proved elusive.<sup>51</sup>

**Example 4.1h – R7: evidence of vertically-based cantus action (with reduction)**



The contratenor, then, normalises the harmonic field. To summarise, instead of being confused by four points of conflict in [A1]:

- (1) the implicit opening melodic *c'*-goal (deprived),
- (2) strong divergence to *e'/e* (ungrounded), balanced by a cadential melodic *e*-wedge
- (3) the *d'/g* fifth (deflected)
- (4) the *g/c* response (uncorroborated),

the added voice realises (1), contextualises (2) (the already weak *d'* is consumed into a passing role), stabilises (3) as cadential preparation (this use was to become

increasingly prevalent in Machaut's later writing - refer, for example, to the use of this cadence about the exposed  $\bar{5}$  that closes [A2] of R10 (bb. 17-19) -  $d'/g$  may be regarded as proto- 'tense-2' opposition, as explained in 4.1.4(ii), p. 79) and contextualises (4) as a 5/1 foundation.

That the intention of the opening cadence was resolution onto the final,  $d'$ -octave, is implied from the opening of B32, which incorporates the same parallel opposition (as does B33). Such brief, cutting interjection may arguably depend on implicit vertical support for efficacy:

**Example 4.1i - B32: diverting to  $d'$  Example 4.1j - R7: implied  $d'$ -octave**

The implicit  $d'$ -octave in R7 [A1] is identified successively by both voices in [A2]: as the cantus asserts a  $d'$ -cadence, the tenor denies at the underfifth, while continued linear descent in the tenor to  $d$  is subject to melodic deflection. It seems as if the compositional plan in [A] was twice to deny a pre-conceived goal, first through deflection onto the  $c'$ -octave and second through  $\bar{4}$ -unison (as described, a  $\bar{5}$ -function for this node persists, however).

Another indicator that that R7 may have been conceived as a triadic whole is through its application in R11 (example 4.1k below and 4.2.1(i)-(ii), p. 109) and, to a lesser extent, in R12 (4.2.3(i), p.128) - both follow the tri-focal harmonic interaction that is developed in this rondeau.

**Example 4.1k - Tending towards a c'-deceit in R11 (with reduction)**

Here, too, the cantus nodes are liberated by their vertical context so that structural drive may be seen to arise from communal shifts, urged by antecedent accumulation.

**4.1.4(ii) Introducing tense-2 opposition and plagal-apex figure**

The opening of [B], a solid  $g'/c'/c$  (either  $e'$  or  $g'$  above a stable  $c'$ -octave is termed 'open- $c$ ') is a point of climactic renewal. The full stretch,  $g'/c'/c$ , transparently opposed by  $d'/b\sharp/g$  via the descending cantus line,  $g'\searrow d'$ , represents a progressive sonority-pair. With the establishment of plagal field alignment among Machaut's later songs, 2-opposition became standard compositional vocabulary.<sup>52</sup>

This compressed sonority, the tenor lifting to the plagal core of  $\bar{5}$  to support the upper voices on 2 and  $\bar{7}$ , provides more dynamic opposition than that offered by polyphonic songs inverting towards the  $\bar{4}$ -core in both melodic incompleteness and the involvement of the tenor in a role that is essentially one of marked field jumping. It is, of course, ostensibly a dominant-tonic configuration (relating in this context to integrate and secure the parallel opponent). For the purposes of avoiding loaded vocabulary, the  $2/\bar{7}[\sharp]/\bar{5}$ ,  $d'/b\sharp/g$ , impicator will be designated 'tense-2', reflecting its potential to resolve either onto  $f'/c'/f$ , which occurs in b. 23 of R7, or, more resoundingly, onto a  $c'$ -sonority. In the latter instance, the contratenor  $c'$ -resolution frees the cantus to embellish  $c'$  from 5 or 3 ( $d'/b\sharp/g$  | [ $g'\searrow c'$ ]/ $c'/c$ ), an idea to be pursued in 4.1.6(i) in relation to the allied 'tense-3' (p. 96). This latter pairing, if

secured immediately, is irreversibly corroborative of the  $c'$ -octave (in R7, activity is centred towards  $d'$ , which overrides any  $c'$ -directed potential):<sup>53</sup>

**Example 4.11 - Plagal-apex:  $c'$ -subsumption/reinforcement using tense-2**

The diagram illustrates a musical progression in three stages. The first stage, labeled 'Plagal-apex' and 'Tense-2', shows a musical phrase with a specific melodic contour. An arrow points to the second stage, 'Subsuming bridge into  $d$ ', which shows the same phrase with a dotted line indicating a deflection or change in direction. A final arrow points to the third stage, 'Reinforcing statement of  $c$  [in R15 refrain]', which shows the phrase again, but with a different melodic contour that reinforces the  $c$  note. The diagram uses various musical notations like stems, beams, and arrows to show the flow and changes in the melody.

The 'reinforcing' progression forms the musical refrain of R15 (4.2.2(ii), p.120), with the lower voices exchanged in the underlying  $b^{\flat}/g - c'/f$  pair. In the later rondeau, essentially the same metrical and harmonic plugs are filled in the (integral) presence of a contratenor, creating the possibility that the same was heard at the outset of [B] in R7. The teasing repetition of this  $g'\searrow d'$  plagal-apex figure here (termed 'plagal-apex echo') was a strategy to be later employed in the related R11 and R13.

The subsumed deflection of the  $c'$ -climax in R7 marks the end of the influence of this additional opponent, the phrase, like those of [A] before it, tracing a tripartite path from the mediating  $d'/g$  to  $g/[g]$ . Structural drive may be seen to result from the repetition of  $g'\searrow d'$ , the subsuming response to its immediate, second presentation both compounding the remote expectation of  $d'$ -octave realisation (with strong 3 and  $a$ -unison interpolation), subordinating the hurried consequent descent to realise  $g$ -unison to leave the fixated cantus  $d'$  active. Previous vertical denial of  $g'\searrow d'$  revives its return: this is the sole contribution of the cantus towards terminal closure in [B2]

(**a a b** ⇒ **a**) as harmonic assertion of the raised final is entirely deficient (*d'* is simply sustained to close, sitting as a poorly asserted 5, and, residually, 2).

It remains for the tenor to validate the melodic end, accomplished with a simple transposition of the 3-2|3-2|1 [*/g*] of the foregoing cadence, still fresh in the memory, onto *d* (bb.30-3). A sense of urgency is generated in the repeated attempts at closure so that the *d'*-octave becomes a point of secure realisation (example 4.1m), contextualised both proximally and distally: the same cadential figure failed in the *ouvert* end-unit of [A] (bb. 17-20). To summarise, compositional attention was seemingly occupied with the procurement of octave completion, cued at each subsection(- [A1] ∪: b. 3 and [A2] ∩: bb. 13-14, provoked during [B1], ∩: denial at b. 25 - and pushed over the brink with the formulaic tenor motion of [B2]).

**Example 4.1m – Approach to closure in R7 [B]**

The image shows a musical score for two systems of staves. The top system is labeled 'immobile' and the bottom system 'active'. The score is divided into two sections, [B1] and [B2], with large curved arrows indicating melodic movement across the systems. The notation includes various notes, rests, and dynamic markings.

On second hearing, the slippage into the *c'*-field at the end of [A1] is all the more striking.

While it is evident that R7 is, broadly, a '4-'deceit' type I song, the situation is more harmonically complex than a study of unit goals and ranges alone might suggest; in addition to the absence of 5-corroboration for the final, there remains ambivalence between parallel foci, 1 and -7, as mediated by -4.

#### 4.1.4(iii) Introducing type I(i) structures – gaining order in [A]

R7, and more conventionally, R8 and R9, in twice dropping from a melodic 1 to -4 during [A] prior to a destabilising end-unit, present a refinement of the type I structure in which the second descent gains order and mobility through the use of focussing imitation. R7 is of loose patterning in [A2], the descent being metrically and motivically unfixed: such songs are designated type I(i). At the other extreme, the similarly experimental R8 imposes an extreme form of order here, with absolute metrical and motivic rigidity applied to the eliding, descending sequence, as discussed in 4.1.5(i) below (p. 88). While there is good argument for siphoning off songs of such cerebral input, the essential progression remains constant. Therefore, those works that use controlled sequence in the active false statement are given as type I(i)-*strict* (type I(i) songs are listed in figure 4.1(i) and example 4.1n below).

The inherent shortcoming of such classification is the imposition of an inflexible template to which several songs only partially adhere; hence the ‘hybrid’ construction of R11 is illustrated along with this group due to the exact formulation of its second phrase where the opening unit, in possessing an additional field of opposition, stabilises 1, rather than descending to -4. Similarly, the related R7, while twice descending to -4, does so first within a differing alignment to those in which the 4-field is simply traced. Further discussion of necessary compromise in assigning type will be required in the survey of ballades; here, the pliancy of Machaut’s approach will be seen at its most extreme. Ballades that conform rigidly to the set criteria for type I(i) [A] construction, that is, B4, B27 and B30, follow here, so that direct comparison may be made (several other ballades will be seen to derive from this basic intervallic template, including B22, B29 and B35).

Figure 4.1(i) – [A]: type I(i) structure in rondeaux and ballades

<b>a (U) ♦ False Statement:</b>	
<b>RONDEAUX</b> -	5\1/1 [f: 4] in R8, R9, R13 and R21 (as R2 and R3) 5\1/4 [g: 4 and 5] in R7 (dual opposition) [Statement of 1 in R11: opposition is internal]
<b>BALLADES</b> -	5\1/1 [g: 4] in B4 5\1/1 [f: 4] in B27 8\1/1 [g: 4] in B30, tenor deflected onto 5
<b>a (U) ♦ Active (false) statement (a + a ⇒ b):</b>	
<b>RONDEAUX</b> -	5-2-1/1 [4] discrete progression, loose construction in R7 2-7-1/1 [4] discrete progression and strong syncopation in R9 5-2-2/7 [4] discrete sequence, semi-strict construction in R21 {1/1 elides, thrown to 8, into end-unit}
<b>strict</b> -	<b>clear descending syncopated sequence to false goal:</b>
	7-5-2/7 [4] eliding sequence of rigid construction in R8 {1/1 elides into end-unit} (isorhythmic, bi-metric chunks)
	5-2-1/1 [4] eliding sequence of rigid construction in R11 (echoing sequence)
	5-2-1/1 [4] eliding sequence of rigid construction in R13 (essential isorhythm between cantus and tenor)
<b>BALLADES</b> -	[8-]5-2-1/1 [4] fluid progression in B30
<b>strict</b> -	<b>clear descending syncopated sequence to false goal:</b>
	5-3b-1/1 [4] eliding progression, rigid in B4 {1/1 elides into end-unit}
	5-2-1/1 [4] discrete progression, of semi-rigid construction in B27
<b>x (-o) ♦ Destabilising close (rondeaux):</b>	
o/c refrain in R13 and R21 (extended)	

The above demonstrates that Machaut may have resorted to a pre-set intervallic template in creating some later polyphonic songs and favoured the use of metrical tightening to enliven the otherwise bland re-trodden path to the closed 4-core (perhaps further activating the requirement for counteraction). Variety in the repeated use of this flexible formal mould is assured through varying the potency of the harmonic opponents and permitting colourative melodic digression between the

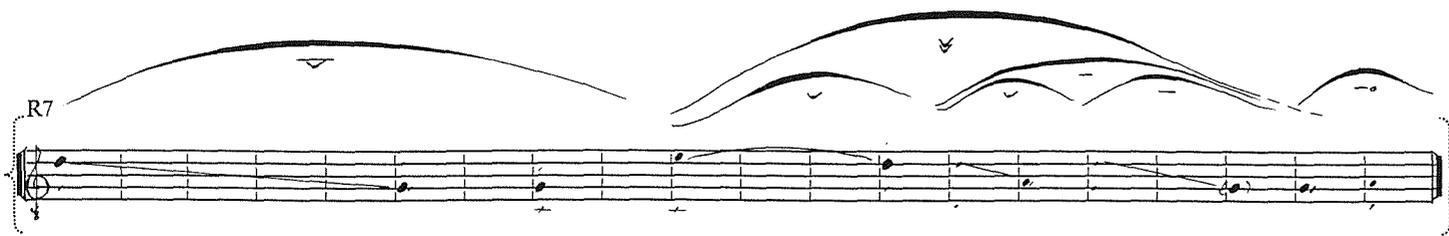
essential nodes. The sequence encountered in the active statements, 5-2-1 [ $\bar{4}$ ], was marked in the first melodic unit of R2 and represents a stock means of navigating towards  $\bar{4}$  in both inverting  $c'$ - and  $d'$ -finalled songs. This is a useful series, the unstable  $\bar{5}$  ambivalent in mediating the conflicting 1 and  $\bar{4}$  fields, an attribute noted by Plumley in relation to R7.<sup>54</sup> Only with the latest exponents of this type among the rondeaux, R13 and R21, is there a clear attempt to clarify 1 prior to the close of the rondeau (both are interrupted once more onto a residual  $\bar{4}$ ; R13 at term 0.78 and R21 at 0.71). R7, R8, R9 and R11 largely persist in their effective deceit until the terminal unit. Of these, R7, R9 and R11 resume, essentially, the goal, if not also motivic sequence of the [A2], intensifying tonal unease.

As it is the tenor that deviates in the initial advance to unison in type I structures, embarking from the fifth in R3 where it converged from the octave in R2, for example, and supplying the lower fifth to the deceit core in R7, it might be proposed that the cantus, with its secure descent from the local 5, is of more constant orientation. However, on viewing all instances of this assigned structural type, it appears that the field opposition at play involved both voices. Recalling R2 [A2], the cantus is observed to negotiate the 4-field from the upper tetrachord - this realm will, in addition, provide a consistent structural antagonist for B30 (5.2.2(ii), p. 227). As 'type I' itself represents a peculiar application of the generalised '4-1 shift', there are, equally, songs in which the tenor holds the initial 4-field with the cantus subordinated at 8-5. Furthermore, constancy in melodic behaviour does not alone signify tonal integrity: in all songs that tend towards the lower fifth, the cantus is arguably dependent. To restate the notion introduced in relation to earlier rondeaux, the opposition of the lower fifth to the final in type I(i) structures is interpreted here to arise not through intrinsic linear instability but through the acquired need for balancing closure coupled with the inherent potential for tenor rooting of the cantus 5.

The development of order through the rondeau output, from type I to type I(i)-*strict*, cannot be attributed to an evolving style: B4, of the latter type, belongs to MS C.

Example 4.1n – Type I(i) organisation: sequencing the active false statement in [A]

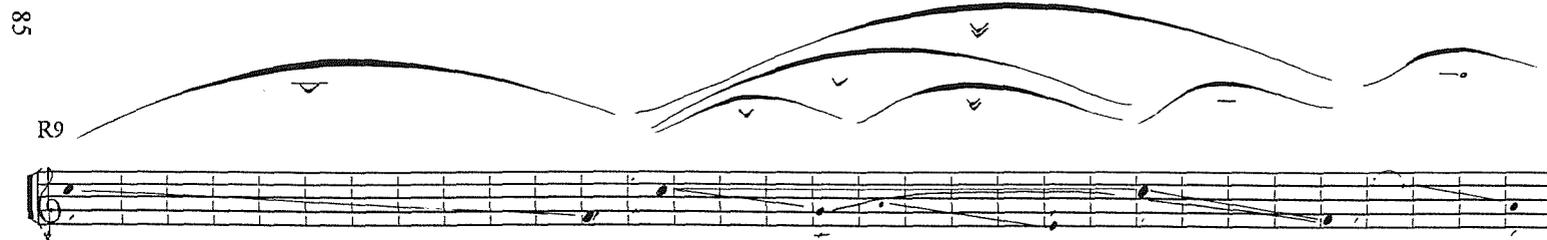
R7



A musical staff in treble clef with a pitch contour line above it. The contour starts with a wide arch over the first two measures, followed by a smaller arch over the next two, and then a series of smaller, more frequent arches. A downward-pointing triangle is placed under the first arch, and a double downward-pointing triangle is under the second. The staff contains a sequence of notes with stems, some of which are connected by dashed lines.

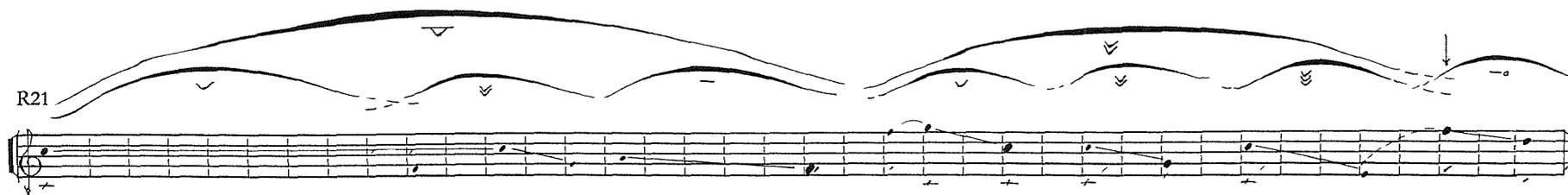
85

R9



A musical staff in treble clef with a pitch contour line above it. The contour features a large arch over the first two measures, followed by a smaller arch over the next two, and then a series of smaller arches. A downward-pointing triangle is under the first arch, and double downward-pointing triangles are under the second and third. The staff contains a sequence of notes with stems, some connected by dashed lines.

R21



A musical staff in treble clef with a pitch contour line above it. The contour shows a large arch over the first two measures, followed by a smaller arch over the next two, and then a series of smaller arches. A downward-pointing triangle is under the first arch, and double downward-pointing triangles are under the second, third, and fourth. A downward-pointing arrow is positioned above the final note of the sequence. The staff contains a sequence of notes with stems, some connected by dashed lines.

Example 4.1n [continued] – Type I(i)

B30

Musical notation for B30. The staff shows a melodic line with several phrasing slurs and accents. The first slur covers the first two measures, the second slur covers the next two measures, and the third slur covers the final two measures. There are also smaller slurs and accents within these groups. The notation includes a treble clef, a key signature of one flat, and a common time signature.

$\infty$  Type I(i)-strict

R11

Musical notation for R11. The staff shows a melodic line with several phrasing slurs and accents. The first slur covers the first two measures, the second slur covers the next two measures, and the third slur covers the final two measures. There are also smaller slurs and accents within these groups. The notation includes a treble clef, a key signature of one flat, and a common time signature.

R8

Musical notation for R8. The staff shows a melodic line with several phrasing slurs and accents. The first slur covers the first two measures, the second slur covers the next two measures, and the third slur covers the final two measures. There are also smaller slurs and accents within these groups. The notation includes a treble clef, a key signature of one flat, and a common time signature.

Example 4.1n [continued] – Type I(i) - *strict*

R13

A musical staff in treble clef with a 3/8 time signature. It contains a sequence of notes with a large slur above it. The slur starts at the first note and extends over the first two notes, then has a gap, then covers the next two notes, and finally covers the last note. There are small downward-pointing triangles under the first and second notes, and upward-pointing triangles under the third and fourth notes. A horizontal line is drawn under the first note.

87

B4

A musical staff in treble clef with a 3/8 time signature. It contains a sequence of notes with a large slur above it. The slur starts at the first note and extends over the first two notes, then has a gap, then covers the next two notes, and finally covers the last note. There are small downward-pointing triangles under the first and second notes, and upward-pointing triangles under the third and fourth notes. A horizontal line is drawn under the first note. A circled note is present in the fifth measure, with an arrow pointing to it from above.

B27

A musical staff in treble clef with a 3/8 time signature. It contains a sequence of notes with multiple slurs above it. The first slur covers the first two notes. The second slur covers the next two notes. The third slur covers the last two notes. There are small downward-pointing triangles under the first and second notes, and upward-pointing triangles under the third and fourth notes. Horizontal lines are drawn under the first and last notes.

#### 4.1.5 R8 and R9: increasingly patterned type I(i)

- (i) R8 and R9: a comparison
- (ii) Vocal identity in R8

##### 4.1.5(i) R8 and R9: a comparison

While R8 does not appear in C, its placement in MS V<sub>g</sub> prior to R9 reflects their structural affiliation, although the conspicuous use of the λ-motif, discussed below, associates this rondeau with the C<sub>II</sub> ballade, B23, and the V<sub>g</sub> works, B27, B34 and R17. In terms of directed progressions, there is close alliance with B35.

Both rondeaux embark with a seemingly stable unit, the dyads flexing inwards:  $c'/f | b\sharp/g | [c']/f$ . Despite their cantus descents,  $5 \searrow 1$  [ $^-4$ ], both install  $c'$  as a prospective goal in this opening statement, through contrasting means. R8 secures this pitch with [ $^-6 \nearrow 1$ ] |  $3 \searrow 1$  [ $/c'$ ] figuration, prior to a comparatively hurried descent to the deceit goal (this cadence at b. 13 remains syntactically mobile, '*douce... | dame*,'). The tenor also activates  $c'$  in its exchange with the cantus, necessitating resolution.

The opening phrase of R8 is divided into three rigid disyllabic chunks, while the opening gesture of R9 is more fluid, deflecting fleeting  $g$ -unison and interlocking  $a/d$  foci before unravelling onto the cadential point of implied, stabilising return:  $b\sharp/g \Rightarrow c'/f$ .<sup>55</sup> The uncommonly extended interactive syncopation of the central voice-pair betrays their mutual reliance. It is the concise, focussing end-unit that is generative; a striking echappée onto unison  $f$  (bb. 9<sup>2</sup>-12) leaves the expected  $c'$ -closure hanging.

The  $c'$ -potential of this cadential figure is intensified ( $\Psi$ ) as it evolves into an autonomous unit at the end of [A2] (bb. 24-8), whose terminal echappée is even more precipitous onto a solidified, yet interrupted  $f$ -closure (using the mordent semibreve affirmation familiar from R2, R22 and V29). Machaut was attentive to this tension; the V37-V38 pair and B15 permit the goal that is implicit here:

**Example 4.1o – Stock cadential approach in duple metre**

V37 (bb. 26-9)

V38 (bb. 1-4)

B15 (bb. 45-8)



In R8, the cadential rift is employed at the head of [B], with no motivic intent (bb. 41-5). In R9, the figure is ultimately followed through, to unifying effect:

**Example 4.1p – *c'*-goal denial and realisation in R9**

bb. 9-12

bb. 24-8

bb. 47-52



The sequential second units of both rondeaux condense once more onto the deceit goal using a distinctive, accelerating syncopated motif, which in R8 confers welcome rhythmic buoyancy. This inherently mobile figure, designated the  $\lambda$ -motif, is a unifying device in R8, forming the *ouvert* cadence and infusing both lines during [B]; the conspicuous cantus deflection of *c'* at bb. 56-60 uses this familiar vehicle in imitation, as illustrated in example 4.1q below. Its role as an [*e'-f'~*] *d'-ouvert* (to a *c'*-final) is propagated in later works where it appears in various harmonic guises. The  $\lambda$ -figure is itself an evolution of Machaut's tendency to syncopate descents (as common to the opening phrases of R8 and R9). In its established form, the motif first appears in the latest works of C, B23 [R8 - unavailable?] and R9, and gains status in the Vg output, forming the refrain material of B27 (like R8, the figure is developed from the active false statement of [A], following the type I(i) format introduced

above) and the pervasive motivic figure of R17 (much related to the B27 refrain), in addition to its application in the [B] *ouvert* of B34.

### Example 4.1q – The $\lambda$ -motif

R9: bb. 1-8 (formative)

bb. 18-22  $\lambda$

R8: bb. 15-18

bb. 36-39

bb. 47-51 (denies  $\bar{4}$ )

bb. 57-61 (denies 1)

The allied construction of the two rondeaux extends into [B] as both persist in their quest to secure  $\bar{4}$ , thereby squeezing realignment into the final phrase (in R8,  $\bar{4}$ -fusion is reserved for [B1], punctuating the disyllabic unit, ‘*S’Amours*’). While in R8, harmonic stabilisation of the final remains melodically incomplete, a similar tactic towards conversion onto the final is employed in both rondeaux to that familiar from earlier examples of the genre: the perceived overuse of the lower fifth melodic goal as part of a shared intervallic succession.

Curiously, their respective unifying figures are employed in close proximity during [B], elevated from the  $\bar{4}$  to the 1 strata, revealing sensitivity to these opposing fields (R8: bb. 47-51 and bb. 57-61; R9: bb. 42-44 and bb. 48-52). Such motivic transference at the fifth is observed in B14 and, in more simple presentation, in the sectional closes of V28 and V39, products of late  $C_I$  and possibly composed at a similar time to these rondeaux. While the virelais, of necessity, have already fixed their finals, these

rondeaux must exert as final the proximally opposed 5-field in their concluding phrases. The means by which this is achieved are basic.

The penultimate cadence of R8 is particularly unstable; the expected cantus  $\lambda$ -motif completion collapses at bb. 59-60, the tenor meeting its  $g$  [ $\sim 5$ ] close with  $b^{\natural}$  to further urge  $c'$  provision. Denial of this pitch at the head of the final phrase (b. 63) intensifies the need for closure, producing a senseless tenor line. A simple, essential repeat of the denied foregoing phrase contour,  $[4 \searrow] 2 \parallel [3 \searrow] 1$ , reiterating  $3 \searrow 1$ , coupled with the tenor's decisive complementary contours ( $\sim 4 \nearrow \sim 6$  | [ $\sim 3 \searrow$ ]  $\sim 1$ ) and preparatory contratenor rooting ( $3/1$  - b. 64), must suffice to resolve the accumulated requirement for  $c'$ -octave provision. The tenor, in relenting to the lower octave, at last grants respite from the intense intertwining of the central duet during the  $\lambda$ -motif oppositions of [B]. Such harmonically meagre cantus 1-assertion is found in early ballades (B6, for example: 5.1.3, p. 178) and perhaps represents unsophisticated melodic handling. This  $3 \searrow 1$  figure leads directly back into [A], reactivating ambivalence through the intervening tenor leap to  $f$ . With the contratenor employed to stabilise  $f$  from  $c$  throughout [A], the terminal descent of the tenor,  $f \searrow c$ , provides a welcome counterbalance.

R9 [B] has a simple  $\cup \Psi -$  formulation, each unit being roughly equivalent in proportion. Like R7, the cantus must exact closure from three, sequential descents. Having twice fixed  $\sim 4$  during [A], the antecedent units of [B] conspire to force the terminal 4-1 shift. Although [B2] may be understood to resolve [B1], the full close onto a  $\sim 4$ -unison in b. 44 is nevertheless unstable. Not only is this the third presentation of the  $f$ -unison repose, but the existing void about  $c'$  is underlined by the sustained  $e' \searrow c'/c$  of the [B] opening and the descent into  $\sim 4$  is unequivocally sequential (hence active – more so for the fact that this descent derives from the sequential initiator of [A2]). Opposition is required.

The consequent furnishes immediate realignment through familiar means. The descending line is simply fortified through extension from the 5-octave to supply

climactic support for the *c'*-octave close (common to R2 and B7). The resolving switch is further stabilised as formerly disjunct cadential motion receives its realisation in kind (example 4.1p, p. 89) and the octave linear descent of the tenor incorporates imitative closure, *g*↘*c*, of the persistent *c'*↘*g* link.

While following an established structural plan, this rondeau is another clear case of abundant implication realised, broaching the threshold of pattern repetition; the worn provision of solid  $\bar{4}$ -closure elicits a decisive, immediate switch in b. 46 to seal the larger chunk and fill the targeted *c'*-void. It is almost as if the music has to try various permutations of the given pattern until a resolution presents (or forces) itself, at which point the listener may disembark - typically after three attempts. Such is the persistence of the  $\bar{4}$  unison that it seems as if the canonic realisation of the true final (cantus bb. 46-7 | tenor bb. 48-9) is required to substantiate its late revelation. Melodic completion occurs not through contour opposition, as fundamental to monophonic constructions, but through re-orientating harmonically, the simple upwards extension of the third descent to 5 and clear tenor rooting sufficient to fix the latent field.

The presence of the triplum and contratenor stabilises the *c'*-sonority, diffusing the paced terminal melodic realisation. The contratenor, in particular, has an equalising effect on dyadic interaction; momentary convergence of the cantus-tenor pair towards a *g*-unison in [A1] is deflected immediately by the contratenor *c*-stamp, whose repeat five breves later (b. 9), although locally corroborative of the *f*-field, will, fuelled by melodic compromise, prime the terminal switch. Similarly, the condensing phrase that opens [B] is partially obscured by the contratenor, which, as in [A], traces an octave descent (into an initially stabilised *c'*-field: the communal assertion of the final octave leaves [B2] gaping, hence wanting, in the retraction back into *f* - the tenor *d*-reversal of b. 39 functions as an upper auxiliary to the preceding contratenor *c*-cadence). This, like the harmonic fill of the first of the sequential series in [A2], serves to assert the final configuration, now weakening the tendency towards  $\bar{4}$  convergence. The contratenor writing style is somewhat stylised, the repeated minims becoming

intrusive. The exposed fifth drop of the contratenor in b. 46 may be interpreted to require the triplum as a counterbalance: the use of this stabilising fifth will later, when placed in the tenor, produce the ‘unfurling open-c’ configuration introduced in R10 (illustrated as example 4.1r, p. 97).

That the contratenor was composed with the cantus in mind rather than to the tenor alone is weakly suggested by the simple octave matching of the cantus minim *c*’s of b. 10 (the same device is used in the penultimate phrase of R8, in the same context: a denied *c*’/*c*-*c*’/*f* progression (b. 56)).<sup>56</sup>

#### 4.1.5(ii) Vocal identity in R8

Problems arise in attempting to sing the R8 central duet alone, despite the apparent motivic cohesion of the two voices. The harmonic rigidity of the opening unit is striking; it is difficult to imagine the opening five breves without the contratenor activity offered as there is no reason for the initial *c*’/*f* dyad to be held, motionless, unless its subsequent motion is reactive.

Dömling has provided a full analysis of the use of rhythmic motif in this exceptional rondeau. In the following study, this aspect will be considered in relation to its influence upon propulsion and closure.<sup>57</sup>

The most notable feature of this rondeau is the staticity of melodic design. Considering the cantus and tenor in isolation, the first phrase is melodically, harmonically and rhythmically inert, forming a closed unit. It is only the rhythmic activity of [A2] and the eliding denial of its completion that generates propulsion through [A]. A great deal of conscious effort was taken in the production of this rondeau, with adherence to strict rhythmic formulae during [A2] and exact transposition of the intricate, hocketing cantus and tenor  $\lambda$ -motif in [B]. The result is a work that has something of a rote quality, conforming to a set procedure.

The tenor rhythm to be fixed during the sequence, ♯♯ ♯, is installed during the opening phrase. With the reinstatement of *c'/f* in b. 5, a distinctive (integrative) tenor skip [*f|a| c'*] reveals that this voice was embedded within a stable, conceived sonority, as the contratenor assumes the role of maintaining *f*. There is no reason, otherwise, for the tenor to meet the cantus at *c'* in b. 6, resulting in awkward parallel motion (this is not the kind of directed progression to the *c'*-unison observed in the type 0 two-voiced ballades, for example, as the *c'/f* dyad is so firmly installed). Comparing bb. 7-9 of R8 with the same progression in R9 (bb. 14-17), it is clear that greater care is taken in the latter to group the sonorities into divergent or convergent pairs, producing a complementary, interactive duet.

The reason for the parallel activity in R8 might be that the composer sought to set up cadential opposition with the contratenor, *c'/c-fff*, to be applied at the end of the phrase unit, bb. 11<sup>2</sup>-13 (as restorative of b. 6). Evidence for this lies in a comparison with the Vg ballade, B35 (refer to 5.2.4(iii), p. 238). With the displaced repetition of this essential progression in [A2], there are four presentations of this pair (the last deflected in elision) with an additional echo at the head of the third sequential unit (bb. 26<sup>2</sup>-28), restating the foregoing 3\1 unit before progressing onto -5 (as its preceding phrase complement). Machaut was well aware of the harmonic kick offered by the opposition of *c'/c* - [*c'/fff*], this, for example, having formed the central opposition during R2. Here, it adds definition to the points of arrival and might be considered integral to the conception of the work.

The harmonic essence of bb. 15-18 is an unstable flex, reciprocating that of [A1]: *e'/b♯/g* - *f'/c'/f* - *e'/b♯/g*. Here, as before, the tenor is interchanging with the contratenor in rising to *c'*. There is no other progressive reason for this as the *c'/c'-e'/g* cadence is, again, awkward. This exchange forces the contratenor to mediate its return to *b♯* with *e* at b. 18.

How would Machaut have arrived at this construction? How feasible is the contention that he would have composed the cantus-tenor pair prior to the addition of a contratenor and that this added voice was composed primarily to the tenor? The type I(i) structure demonstrates that the composer utilised an existing format: an ordered succession of harmonic nodes involving melodic sequence. As the cantus is immobile in terms of both self-closure and harmonic bi-valency, it serves mainly to guide these points of harmonic succession.

With this in mind, it is easy to conjecture how Machaut may have devised [A2]. Attentive to the sequential series of harmonic goals, he simply embellished the essential sonorities by use of isorhythm in all three voices, to the detriment of any progressive considerations in the central voice-pair and of linear considerations in the tenor and contratenor. This is, of course, an analogous mode of composition to the motet, where a pre-determined succession of sonorities (albeit, of course, guided entirely by the tenor) could be at once integrated and animated through rhythmic constraint. In this rondeau, the application is vertical, the three voices repeating their rhythmic unit in three discrete chunks of cross-metre (the tenor-contratenor pair anticipates each unit by a breve with 3×2-breve construction while the cantus λ-motif sequential initiator comprises 2×3-breves). This results in a metrically active, overlapping sequence, which stalls markedly with the reversing elision onto the second  $\bar{4}$ -goal (precisely this effect is generated in B4).

It is unlikely that the cantus-tenor pair was composed to sound autonomously here. Machaut is thought to have modified his tenor parts in the light of an added contratenor, but here the two voices are hopelessly intertwined, with the contratenor assuming the role of the tenor at the major unison nodes of [A] (b. 13 and b. 32) and ameliorating the awkward tenor writing in the sequential series, bb. 15-30.

This is possibly another experimental attempt at writing for three voices. The tritone leap of the tenor into the final phrase displays conspicuous inattention to voice-leading. A resolving *c'* on the b. 63 down-beat could quite easily have been granted,

but would produce obvious fifths between the tenor and contratenor (deflected on other occurrences). The glaring  $b^{\sharp}$  serves both to intensify the sense of realisation in the ensuing cantus  $e' \searrow c'$  descents and to provide the final unit autonomy in the marked detachment of the terminal complementary thirds,  $f[\nearrow a] | e \searrow c$ .

#### 4.1.6 R10: $c'$ and rising

- (i) **Exploding  $c'$ : introducing tense-3 and unfurling open- $c'$**
- (ii) **Comparison with an anonymous rondeau, *Rose sans per***
- (iii) **Crystallising introductions in Machaut's songs**

##### 4.1.6(i) Exploding $c'$ : introducing tense-3 and unfurling open- $c'$

R10 possesses, unusually, a wonderful opening melodic line, an arch contour which need not necessarily have been imagined without the tenor but certainly could stand alone in terms of self-propulsion, closure and plagal buffering; it is the manner in which the initial gesture takes flight, much like V17, and is grounded, re-focused, by a binary, dance-like [2+2]-breve unit, which may betray its monodic basis.<sup>58</sup> The text is collaborative here; the 2-lined [A] permits the first phrase real autonomy within a closed  $1/c'$  frame. From the unison kernel, the melodic rising gesture to 3 is secured by both fitting syllabic declamation and unfurling lower octave projection (bb. 1-5). Such decisive tenor corroboration, the  $1 \searrow 5$  answered directly by  $4 \searrow 1$ , may be regarded to set an irreversible, crystallising, field.

The pause on the initial rise to 3 (b. 2), with the tenor half-unravelling, produces with its resolution an intervallic pair (termed 'unfurling open- $c'$ ') that will become central to Machaut's vocabulary during the Vg period as compositional focus on the deceit unison is supplanted in favour of a rising expression of a stabilised harmonic field.<sup>59</sup>

This is simply a two-staged rooting of the cantus 3, which may be understood to liberate the cantus to rise onto the next, more secure, harmonic valence, 5:

**Example 4.1r - Unfurling open-c' in the opening of R10 (reduced)**

This opening provides both outcomes of the ‘tense-3’ ( $e'/b\sharp/g$ ) antecedent, passing through the first, an  $f'$ -octave (threatening envelopment of 1 as 5[ $f$ ]), before stabilising onto the aligned 3/-1. In this way, tense-3 acts as an ambivalent harmonic-field mediator (this function is epitomised in B26, 5.2.2, p. 223). Of course, functionally, both the tense-2 and tense-3 serve equally to mobilise consequent stabilisation (increasing use of these ‘tonicised’ markers may be traced among the  $V_g$  rondeaux in 4.2, p. 109).

This sonority pair involves all three voices and is not common to two-part writing. The disjunct tenor,  $e'/b\sharp/g - e'/c'/c$ , benefits from the counterbalancing action of the contratenor. More importantly, however, the contratenor motion both targets and fills the registral void, which becomes all the more valuable where the cantus matches the disjunct tenor motion with aligned harmonic skipping of 1- or 3- to 5.<sup>60</sup> Consistency in vocal function is not a priority, however: throughout [B2], the contratenor trails the cantus in passive parallel fourths, more striking for the minim elaboration of b. 34 (here, linear melodic descent is focal).

As the strong down-beat rise, 3↗5, of bb. 5-7 is swiftly deflected back onto 1, the 5-octave remains airborne beyond the solid 1-frame assertion of [A1]. The remaining material is reactive, twice setting about filling the gap.<sup>61</sup> This represents a different, melodically compatible mode of polyphonic composition to that often encountered in type I constructions, where mobility arises through the repetition of a dead cantus succession.

The ungrounded g'-octave is immediately reasserted in [A2], the tenor rooting it conspicuously with a generative, solidifying  $\bar{5}$ -1 jump, imitating that of the opening (complete with the same 1↘5 prefix). Here, a counterbalance to this marked tenor jump occurs in the triplum, mimicking the initial unfolding stabilisation of the octave field over bb. 2-5.<sup>62</sup>

The descent that this 5 heads is side-tracked, the flattened e'-octave destabilising the expected 2-octave continuation and reversal prolonging arrival onto the latter (*bb↗d'*, imitative opposition to the preceding iambic opening and cadential gestures). The extended melisma on '*fleur*' terminates precipitously, the drop to repeated g's both relaying a common pivot for both *d'* and *c'* and declaiming the text, '*baume*'. This 2- $\bar{5}$  cadential cleft has also been observed in Machaut's monophony. In V6, for example, this rift marks the end of an elision chain (b. 7). However, in such contexts, realisation quickly ensues: in V6, there follows a conclusive, metrically stressed 3↘1 while in V14, the consequent immediately bounces off 1, eliding (bb. 10-11). In this rondeau, however, it is not until the descending series has been repeated and carried through the extended cadence in [B] that is resolution granted.

Would such a strongly marked vacuum, from  $\bar{5}$ , thrown back up to 5 and once more interrupted in the final phrase of [A], be sustainable without the provision of the home sonority by the tenor and contratenor at b. 19? The application of this technique in R15 may throw light upon this matter (4.2.2(ii), p. 120).

Having deflected the 2-octave so gapingly in the first fill-descent, the tenor-contratenor link into the second phrase (bb. 11-12) is re-deployed (bb. 19-20) to assure the strongly implied ‘ghost’ completion of the stalled descent. This harmonic grounding also occupied the tenor and contratenor in R7 (bb. 6-9) [*d’/g/g* | *c’/[g]/c*]. In both, the tenor-contratenor pair may be understood to secure, through enclosure, the open plagal floor of the cantus. The second attempt at grounding 5, forming the musical rhyme, is clarified, a linear down-beat octave descent that stalls in the same manner (the reinforced interruptive interpolation of bb. 23-4 was obviously heard as a stock prolongatory chunk: it is employed in an analogous situation in V26 prior to recharging the *c’*-field).

After two failed descents, the prospect of resolution is immediately made apparent in [B] with an inflective switch onto *b♯/d* cadencing, protractedly (teasing with melodic cadential fragmentation), onto the overdue 1-octave (b. 30): this cadence is lyrically urged through stretching the word, ‘*Belle*,’ over its course. This phrase represents, then, a consequent to the two antecedents of [A]. The rondeau is through-composed.<sup>63</sup> [B2], the musical refrain, forms a structural suffix: a *clos* restatement of its [A] counterpart (or, effectively, the preceding larger unit condensed). The triplum, more active in its modified repeat, reinforces the terminal consequent with collaged material from the opening cadence of the rondeau.

Why flatten the *e’*-octave during the fill-descents? Having asserted so strongly the 1↗3 rise, resting securely and extendedly on *e♯’* during the first phrase, the *eb’* of the ensuing material urges the listener downwards by destabilising both 3 and 2; ambivalence on 3 adds colour to the otherwise harmonically and structurally basic construction. The use of this inflection is, then, ascribed to simple colouring within a stabilised field as opposed to the field shifting that characterises many polyphonic songs. This is an infrequently used device, applied in B41 [B], B18 and B31, all of which install the *c’*-field forcefully early into the construction. In B18, the use of *eb’* also fulfils a fragmented answering function to a comparative diverging opening

(setting  $c' \nearrow e'$ ). In B31, however, there is no prior establishment of the rising  $c'$ -field; the insistent  $3b \searrow 1$  contours of the musical refrain are simply a sound that Machaut enjoyed and was accustomed to in the transposed context of the earlier ballades and rondeaux (realigning onto  $g'$  with  $bb' \searrow$  support after an initial  $g' \searrow c'$  [-4] bias: see, for example B1, 5.1.1(i), p. 154). Given the comparative rarity in utilising  $eb' -3$ , and the association of lyrical metaphor, the rose, the temptation to suggest that Machaut may have considered his setting of R10 in the creation of B31 is irresistible.

#### 4.1.6(ii) Comparison with an anonymous rondeau, *Rose sans per*

While the plagal- $c'$  cantus arrangement, coupled with octave support, predominates in Machaut's later songs, there is evidence that he may not have led the way in adopting this compositional strategy. There is a rondeau of remarkably similar construction to R10 in MS IV, entitled, *Rose sans per*. Margaret Hasselman points out the similarity of their openings and the correlation may be seen to extend further into the construction.<sup>64</sup> Not only is there clear derivation in the opening expansion of the  $c'$ -unison in association of their related texts, but the active melodic contour continues to direct proceedings in a comparable manner.

The respective openings flex to 5, returning to 1 before an internal wedge fortifies the consequent harmonic grounding. An immediate, reactivated 5 follows, which twice stalls in its descent onto 2, the second time with greater concision. [B], likewise, is of allied construction, with 'Nulle' in *Rose sans per* (as compared to 'Belle' in R10) bearing consequent function, conceding 1-closure after an initial, colourative stall (the composer of this rondeau had, in addition to an excellent command of activating cross-rhythm, a strong sense of pacing; the loose  $a'$ -octave of the cantus-tenor pair that prepares the focal consequent, [B1] (b. 21), further draws the listener into the core of the song). Here, the cadence that forms the [B1] consequent is nevertheless destabilised in initiating an active sequential unit prior to resumption of the refrain, temporally equating the two sections.

Even in smaller gestures, there is affinity between the two songs: the interpolated  $\bar{7} \nearrow 2$  echoic prolongation of R10 (bb. 15-17) is found to an analogous *2-ouvert* end in *Rose sans per*, bb. 35-37.

Which song borrowed liberally from the other is uncertain: such is the time-scale over which the entries into *Iv* were produced that it is impossible to determine whether Machaut's R10, an earlier rondeau than that which found its way into the manuscript (R17), was composed before or after *Rose sans per*. Kügle proposes that several songs in *Iv*, including R17, may have been later additions and suggests that Machaut's B12 (not included in *Iv*) may be derived from an anonymous *chace* contained in this manuscript.<sup>65</sup> This makes the possibility that Machaut was flattering with imitation at least feasible and establishes that Machaut may not necessarily have been a lone director in the development of this genre. A comparison of harmonic unfolding follows as example 4.1s:

Example 4.1s – Harmonic punctuation in 1) Machaut: *Rose, lis* and 2) Anon: *Rose sans per*

1.

A musical score for Machaut's 'Rose, lis' in mensural notation. It consists of three staves: a vocal line on a four-line staff with a C-clef, and two lute staves on five-line staves with C-clefs. The score is divided into four measures by vertical bar lines. Above the vocal line, there are large, sweeping arches that span across the measures, indicating phrasing. Some arches are labeled with 'breve' and others with 'long'. The notation includes various rhythmic values and accidentals.

*Rose, lis printemps vertu--re || Fleur, baume et tres douce odour || Bel-----le, pas-----ses en doucour |*

2.

A musical score for Anon's 'Rose sans per' in mensural notation. It consists of three staves: a vocal line on a four-line staff with a C-clef, and two lute staves on five-line staves with C-clefs. The score is divided into four measures by vertical bar lines. Above the vocal line, there are large, sweeping arches that span across the measures, indicating phrasing. Some arches are labeled with 'breve' and others with 'long'. The notation includes various rhythmic values and accidentals.

*Ro-----se sans per, de tou--tes se--pa-----re--e || Nul-----le ne se doit a vos com-----pa--rer, |*

#### 4.1.6(iii) Crystallising introductions in Machaut's songs

The initial setting of the harmonic realm that unites the two above rondeaux was also applied to other Machaut songs, predominantly of *c'*-octave final. The rising 1↗3 is particularly implicative in such contexts. These are given in example 4.1t below.

B18 (b) unfolds in the same manner as R10 (a) and *Rose sans per*, though deflects 3 onto a 2-<sup>-5</sup>↗1 wedge so that the cantus and tenor diverge from a stabilising <sup>-5</sup>-unison core to consolidate the forming octave (this progression, similarly, is crystallising).

In B33 (c), the field is comparably set, with the disjunct tenor 1↘<sup>-5</sup>|<sup>-5</sup>-<sup>-1</sup> an essential component of the supporting fabric, while in R17 (d), completion of the descent is interrupted, though arguably held in mind.

Of songs that negotiate the octave from positions other than the cantus-tenor unison, B31 (g) is novel in maintaining 1 | <sup>-4</sup> ambivalence during the initial phrase as the tenor treads initially from <sup>-4</sup>↘1, which may prompt the fleeting cantus deflection to the subsuming node. However, the <sup>-5</sup>↘<sup>-1</sup> unit close re-contextualises the opening 1↘<sup>-5</sup> of the contratenor (e), the latter thus acting functionally in asserting the permanent field. In V26 (f), the stability of the <sup>-5</sup>↘<sup>-1</sup> interchanging support and clear cadential articulation allows the cantus to deflect markedly.

In B10 (h) the tenor sets the field, 1/<sup>-4</sup>↘1/<sup>-1</sup>. This is not in itself conclusive motion, requiring the 1↗3 corroboration of the cantus over the newly founded octave. B38 (i) involves vocal exchange over this unfolding, leaving the possibility of the deceit goal very much active in the cantus, while the tenor, in asserting a 'drone descent' (of strong harmonic function, as explored in B28, R15 and B33), is distally goal-defining in exchange with the contratenor.

With V31 (j), V38 (k) and B36 (l), an unfolding tenor sets the harmonic footing over an essentially static cantus, as B10. Only in V31 does this transpire to be  $^{-4}\searrow^{-1}$  (as fixed by the cantus 'wedge' assertion of the plagal core). In V38, the octave stretch acts both as a plagal enclosure and as a stratified opponent to the ultimate *f*-unison and in B36, it forms a 3-octave to the *bb/Bb* final; both latter works expose the true goal in immediate opposition to the discrete introductory unit as if to counteract the distinctive motion.<sup>66</sup>

**Example 4.1t – Decisive introductory undervoice progressions to the:**

(i) *c'*-octave, using plagal alignment 1/1 (true)

(a) R10

(b) B18

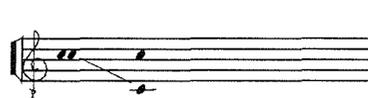
(c) B33



(d) R17

(e) B31 - contratenor

(f) V26

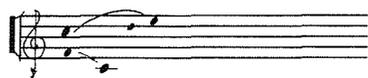
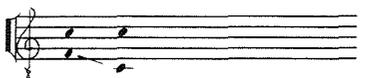


(ii) *c'*-octave using  $1/^{-4}\searrow 1/^{-1}$  'shifting' alignment (true)

(g) B31 - tenor

(h) B10

(i) B38



(iii) octave using  $1/^{-4}\searrow 1/^{-1}$  descent to other ends

(j) V31 (true)

(k) V38 (deceit)

(l) B36 (deceit)



#### 4.1.7 C<sub>1</sub>: R22 - *Remede de Fortune*

R22 is, seemingly, a simple exercise in propagating goal denial. While following the structural progression of R4 (that is, of deferred, forceful realisation of the  $\bar{4}$ -unison in [B1] prior to a terminal shift onto the shared octave expanse), here the cantus-tenor pair remains essentially within the bounds of the 4-field, entirely lacking 1-octave conflict (there is a complete absence of melodic support for the final). Further, little third-chain exploration evolves; where R4 remains ambiguous as to which of the third-chain foci, *a* or *c*, will provide the (deceit) goal, in R22, the  $\bar{4}$ -unison floor is swiftly identified and protractedly denied, with flexing along the contiguous *g*-chain confined to preparatory orientation for the resolving [B1] unit.

As noted by Rebecca Balzer, features of R22 can be attributed to its relatively early chronological position: the triplum providing the third voice, the lack of complementary *ouvert/clos* section closes and the use of identical clef and range in the central voice-pair to those in R1, permitting extensive imitative exchange.<sup>67</sup> However, other stylistic features of this rondeau correlate with later writing.

Unbound by poetic line divisions, the construction is permitted to amble. The extensive introductory melisma highlights the disyllabic address, 'Dame', and is highly structured, comprising a sequential set of three units.<sup>68</sup> However, in pausing at each cadence, the rhythmic propulsion of additive binary units is diffused.

As with the *Remede* virelai, V39, a novel aspect of this song is the restatement and advancing of that which went before in the opening phrases, invoking the cantus final by asserting an assumed *5/g* before stalling at 2. However, unlike V39, there is no text to drive the rondeau to a metred point of closure. Directional stasis results as the third sequential unit (bb. 8-13) not only restates the 2 close of b. 7, condensing about the implicit goal, but supplies the extended penultimate phrase unit (bb. 14-19) with its cadential motion, churned about both the 8 and 1 foci to further impress the *2/g* denial. With closure persistently rejected, only the imitative interchange with a

second voice, equalising the disjunct octave coupling, retains attention and averts overkill as three successive cadences assert 2/g (varying the implied resolutions of the cadences at bb. 7, 12 and 19 to respective unison/fifth/unison). Even so, the extent of these fragmentary cadential denials is unsurpassed.

A certain amount of symbolism may be read into these rambling proceedings, with the focal point of musical activity, the semibreve mordent figure at bb.11-12, clearly underlining the revelation of the lyrical object and subject, '*Dame, mon cuer...*' with three syllables dispensed. The following stratified, echoing denials aptly depict the fact that the *amant*'s heart remains (uncomfortably) with his lady, '*...en vous [.....] remaint*'.

Partial respite from the motivic deadlock comes as the consequent (bb. 20<sup>2</sup>-23) teases the listener with elision: the down-beat final is thrown into its unstable 8 state. Despite supplying the implicit *d'* goal of the related opening phrase to close [A], the overriding melodic implication remains clear: a *g* resolution, as marked by the tenor 1-frame. A sense of closure is thus evoked in [A] through non-melodic means as the structure stabilises onto 8-5[1] (note the focussing function of the reciprocal disjunct motion in this counterbalancing terminal unit: cantus 8-5 answered by tenor [1-]5-1).

[B1] obliges unequivocally in stamping the hitherto abandoned cantus goal; cadential unison down-beat pillars answer, amplified, the mordent semibreves of its [A] counterpart, complete with associated underlay definition. This realisation occurs at term 0.69 of the whole song, observed to be a favoured point of proportional definition in this genre.<sup>69</sup> The considerable strength of this unison assertion matches the extent of implication propagated in [A] (a similarly potent counterbalance is utilised in R4).

The opening octave of [B], slipped down a tone from its [A] complement, adds a welcome colourative prefix (an attentive draw) into this focal *g*-goal assertion, buffering the meeting at *bb* that precedes the *g*-stamp (in other contexts, such *f'*-

octave enclosure is found to be generative (B3, for example); here, though, the consuming occupation is with *g*-unison provision). Despite the commonality of the melodic vocabulary of Machaut, the composer cannot have failed to identify an association between this focal phrase and the opening of V29 (example 5.2a, p. 219). At both the outset of [A] in V29 and [B] in R22 (respectively, bb.1-7 and 25-31), the distinctive  $\chi$ -figure, tending towards *g*, is followed by decisive mordent semibreve realisation.<sup>70</sup> V29 opportunistically equips this mordent with a 3-line to form a discrete gesture, eliding in function and generative of an active 5 complement in the next phrase.

If R22 pre-dates V29, as suggested by the latter being first presented in C<sub>II</sub>, then it is not, perhaps, surprising that it was upon such a monophonic line that Machaut was confident in adding a perhaps inherently sketched tenor. The spaciousness of the V29 setting primed the melody for dynamic tenor interpolation and the rigid *g*-field would gain some malleability through imposed dyadic variety (contributing the same refreshing *f'*-octave field-shift into (re-focussed) resolution).<sup>71</sup> Given the similarity between these works, the assumption that the *Remede* held works of mature vintage within C<sub>I</sub>, as observed in relation to V39, is perhaps strengthened, although this must be reconciled against the notably primitive harmonic language.

Perhaps the most striking aspect of R22 is the crude arrival at its ultimate destination; the cantus, uniquely among Machaut's rondeaux, closes both sections on the same pitch. It is for the tenor, reserving the use of  $\bar{1}$  for the terminal cadence, to enforce a weakly promoted switch. To a greater extent than other 4-1 shifts, the pull towards the 4-field here is overwhelming, urging repetition through to the focal unison provision. The final phrase is, essentially, its [A] counterpart augmented and interpolated with intensified canonic behaviour which yet further asserts the already saturated *g*. With the cantus simply re-stating 8-5 [1] to close, the tenor alone effects the requisite break in pattern, loosening the cantus *g'* of b. 39 prior to the otherwise unprepared deviation (this paucity of corrective auto-regulation in the cantus will be

seen to correlate with other primitive polyphonic writing, notably B40, in addition to the incompletely shifting R3 and R7, and the reverting B30).

Again, a musical metaphor may be understood to arise in [B]; the break in syntax on the notably strong *g*-unison affirmation of bb. 29-31 carries the listener away from the drenched final. The following incessant canon and ultimate switching denial provide a fitting illustration of the lyrics: the departure of the lady in [B] (harmonic shift) emphasises the holding of the *amant*'s heart to her in [A] (antecedent tendency towards the assumed goal). In the absence of regular binary metrical drive and melodic contour differentiation, this device ensures the listener's attention beyond the bounds of the rondeau.

All of this, however, is forgetting the triplum. While motivically detached from the co-dependent pair, the third voice does corroborate the final octave as its persistent *a'↘d'* orientation receives its harmonic anchor. The need for this realisation is intensified by the appoggiatura clashes of this pitch against the firm *g*-base at b. 38. Indeed, it can be argued that the triplum final, *a'*, is a necessity in stabilising the uniquely late shift (the same is argued for B19, 5.1.10(iii), particularly pp. 211-2).

## 4.2 Rondeaux in $V_g$

This series of rondeaux consolidates the harmonic and structural patterning already encountered, propagating, within the context of three-voiced writing, favoured progressions specific to this group.

### 4.2.1 R11 and R13: two related type I(i) rondeaux

- (i) **R11: a clarification of R7**
- (ii) **R11 and B33: parallel fields**
- (iii) **R13: type I(i) structure, modernised – the promotion of 5**
- (iv) **R13: cohesive idiosyncracies**

#### 4.2.1(i) R11: a clarification of R7

**R11** has a compelling, harmonically argumentative structure, building on the direct opposition of adjacent  $d'$  and  $c'$ - goals (mediated by the  $\bar{4}$  unison) that to some extent identified R7; in both, the inflective twists of the cantus make little sense in the absence of supporting drive.

[A1] comprises simply a  $c'$ -octave sandwiched between 2-breve  $d'$ -octaves, these parallel goals distinctly wrought. This adjacent opposition replaces that of  $\bar{4}$  as the main point of stylistic interest; presentation of the lower fifth is deferred to provide a mediating full-stop at the end of [A2]. The home sonority is hence fixed from the outset, the tenor assisting at the octave and the contratenor with its own  $\bar{5}$  stratum (an integral line). Such a concise introductory statement is a modern trait in Machaut, signifying a stable, aligned harmonic orientation.

Here, the tension generated by the interpolated field-slip is propagated in the ensuing material. [A2], recalling the central argument of R7 (example 4.2a(i)), continues in the juxtaposition of adjacent fields. The  $c'$ -field is projected by the highly implicative plagal-apex echo,  $g' \setminus d'$ . However, perhaps a sign of changing taste is the clear presentation of the tense-2 antecedent (b. 8<sup>3</sup>), which returns to its implied goal to

produce a conspicuous tenor leap [-1-5-1] as the cantus is thrown again to a proximal 5. The plagal-apex echo forms the sequential initiator (of local type I(i)-*strict* conformation), against which cadential formulae of the tenor-contratenor pair overlap, the cantus deflections at b. 9, 11 and 14 providing excellent impetus. The first overlap (b. 10) reactivates, eliding, the *d'*-octave. The alternating octave succession continues in the second sequence, as the accompanying pair enforce the *c'*-octave, in spite of the clear *g*-tending melodic manoeuvres. This results in the cadence of b. 14 functioning simultaneously as a deflected melodic cadence onto *g* and as a settling  $8\setminus 5/c$  before realignment onto the *g*-field is realised by the terminating sequence.

In keeping with R7, the potential of the added variable, the *c'*-octave, is developed at the head of [B]. Here, however, its influence as the central antagonist extends until the final phrase. Once again, an elemental, unresolved aspect of [A] is provoked during [B], so that intensifying antecedents induce strong consequent respite. The opening three breves may be interpreted as an ‘unfurling open-*c*’ progression (example 4.2a(ii)), an augmenting prefix to the resumed plagal-apex echo of [A2]. The tense-2, *d'/b♯/g*, now features, amplified, between solid *e'/c'/c* - *g'/c'/c* downbeats – the cantus once again denies *c'*-closure, diverting again to the still active  $2/g$  in b. 25.

R7: [A] (formative I) (formative II)

[B] (i): plagal (5) apex echo (5-a-e) (5-a-e) fail

R11: [A] (generative) (p-a-e)

[B] (ii): unfurling open-c'(5-a-e [c']) (iii) (5-a-e [c']) shift: (5-a [d']) '4-1 shift' motif

R13: [A]

(i): unfurling open-c'(5-a-e [c']) '4-1 shift' motif [B] unfurling open-c'(5-a [c']) '4-1 shift' motif



[B2], the terminal phrase, is particularly distinctive - a point of focal tension, answered by an even more potent release (example 4.2a(iii)). The echo motif is presented once more (accelerating, hence intensifying in its proximity to the unclosed [B1]) and finds itself in an uncomfortable context: the  $g'$  down-beat that opens this terminal unit functions as 8, coupled completion of the foregoing cadence, promoted by tenor support (as R7, only grounded by the contratenor). The unifying figure is rendered hollow, polarising  $g'$  and  $d'$ . Moreover, this is the third time of hearing its repeated failure, the tense-2 integral opposition lifted back onto open- $c'$  (bb.8-10 | 20-4 [unfolding] | 26-8 [the contratenor supplies octave support for the initial apical  $g'$ ]).

Having weakened the melodic propensity towards  $c'$  (and with failed pattern repetition fatigue:  $\cup\cup\cup\Rightarrow-$ ), change is anticipated. The manner in which this is achieved is truly startling: a wholesale parallel shift back up to the neglected, yet strongly branded  $d'$ -octave with an open  $a'/d'/d$  (b. 29), sealed by successive down-beat 1-field pillars. This answers in kind the parallel alternation of [A1]. In addition, the denied  $5\setminus 1/c'$  (intensified by the contratenor ghosting of this cadential resolution on the b. 9, 23 and 28 down-beats) receives unequivocal completion through this restorative shift, consuming the terminal linear  $g'\setminus d'$  in the clear fifth descent.

#### 4.2.1(ii) R11 and B33: parallel fields

How did Machaut set about composing such a rondeau? The partial type I(i) structure reveals that he was conforming to an established procedure. However, the parallel ambivalence between the 1-octave and that of  $\sim 7$  is an added complication. To alleviate matters, the tenor-contratenor writing is surprisingly transparent, the two voices, excepting the tense-2 elevation of the tenor onto  $g$  and the deceit progression to this unison, working in complementary motion in the production of a clear, 'switching' drone. In this, R11 very much resembles both R15 and B33, in which a refined, stylised version of this harmonic pedal is presented (5.2.6, p. 243).

In this ballade, belonging to the *Voir Dit* series and dated 1363, the sharp juxtapositions of the cantus, in support of the rigid oppositions of the accompanying drone, have greater clarity. The additional tendency towards the  $\bar{4}$ -unison, with attendant flattening of the falling *b*, is absent in this ballade, a sign perhaps of the later disposition towards a constant 1-function (parallel opposition does not subordinate the 1-role in the same manner as enclosure within a 4-octave).

A reassuring feature of B33 is that the assumed potency of the plagal-apex echoic figure in R11 is validated; the exposed *g'-d'* of bb. 5-6 is promptly rooted onto *c'*. The ballade is clearly *c'*-centric from the outset, however. The implicative opening 1  $\nearrow$  3 [*c'*] rise is entrenched irreversibly through exploding-*c'* and upper échappée flexing (*f'-g\`e'*, bb. 1-3), as familiar from R10. In common with the latter, B33 sets, concretely, its harmonic realm in an autonomous first line, allowing the song to explore strong opposing foci before its return (two other points of similarity are the use of a modified unfolding-*c'* at the opening of [B] and the down-beat pillars that secure the larger closes).

In a thorough assessment of the *Voir Dit* songs, both in analytical comparison and historical contextualisation, Leech-Wilkinson explores the possible instrumental basis of the B33 accompaniment.<sup>72</sup> If, as suggested, this ballade might be derivative in style of a 'German round-dance', could the same compositional context apply to R11? While lacking the direct octave interchange of the ballade, the parallel alternation is particularly clear in application.

If a song is to be danced, it requires metrical acuity. This rondeau does possess distinct binary units, the [2+2]-breve self-answering melodic close of [A1] (like that of R7 and R10 before it) assisted by the strict sequence of [A2] (type I(i)), so driving the listener through the staggered fields. However, the ballade takes this a step further, as auto-reference in the cantus holds at a lower level, fragmenting from the initial square [2+2]+[2+2]-breve structure into gestures operating at the breve. With such harmonic surety, this fast antecedent-consequent succession sits easily,

producing a song of greater metrical and motivic dynamic, arguably more dance-like in style. Further, the cantus in the latter is more viable in linear function. That of the rondeau disintegrates during the opening phrase, inverting, slipped onto the plagal base of the adjacent  $c'$ -goal, before restoring  $1/d'$ . This does not really impinge on the harmonic imprint of the rondeau, but it does make the line less accessible (as does the tortuous route to the  $\bar{4}$ -unison).

In conclusion, while these two works share an essentially alternating succession, it may be perceived that they do this to slightly different stylistic ends. The ballade is more motivically intense, metrically alive and melodically stable, as befits a dance-derived song. This was not merely a passing trend in Machaut's compositional repertory, however: the early B9 is perhaps even more infectious in its bi-tonal drone (again the antagonists are adjacent, from  $a'-e'/a | g'-d'/g$ ).

Leech-Wilkinson argues for the conceptual integrity of the contratenor in B33, illustrating the extensive motivic interchange of the contratenor-tenor pair and the disturbing presence of an exposed fourth but for this voice.<sup>73</sup> With the contratenor fill here, the  $a'$ -octave of [B1] is rooted, propagating the parallel harmonic relationship (which is repeated in the next binary unit). In its absence, the essential movement of a parallel octave at the focal point of the ballade is unarming, leaving bare the unstable  $a'$ -octave appoggiatura as the 5-octave is absorbed into the open- $c'$  sonority. The lucidity of the parallel shifts in R11 perhaps has relevance to this question: the listener is continually engaged with this juxtaposition. The ballade requires both lower voices in order to maintain this. Could the rondeau, despite lacking functional contratenor-tenor exchange, be convincing in a two-voiced representation?

Excepting, as mentioned above, the characteristic jumps to meet  $d'$  at the fifth and the progress in the [A2] and [B1] units to assert the  $\bar{4}$ -core, the tenor remains rigidly fixed at the octave. This feature might be a product of the peculiar harmonic antagonism. Nevertheless, there does remain a sense of an active void where the

contratenor should be. The tenor needs something to act against. Comparing this to the two earlier 2-voiced rondeaux, R5 and R6, it is evident that provision of the octave is a hard-fought goal. The supporting line is much more fluid in motion, stretching to the octave as a point of cadential arrival, rather than behaving as a fixed down-beat shadow to the cantus. The triadic skipping of b. 9 in R11 is, recalling R8, suggestive of vocal exchange with a contratenor, but, more disturbing is the exposed  $g'-d'/g \mid g'-d'/c$  of bb. 27-8, which leaves the  $d'$  frustratingly unresolved. This, surely, requires the counterfoil of a contratenor, if not to ground  $d'-c'$ , then to bolster the unsupported  $g'$  (applying equally to the comparable cadence at bb. 25-6 of B33). There is, in this repertory, no instance of the  $g'/c$  being exposed thus independently of such a buffer.

#### 4.2.1(iii) R13: type I(i) structure, modernised – the promotion of 5

The final phrase of **R13** (a 4-1 shift figure) is melodically identical to that of R11 (example 4.2a(iii)), transposed down a tone. This correspondence is quite revealing. Tracing the melodic context for this essential 4-1  $\mid 5 \searrow 1$  contour, both rondeaux link into the refrain with the stock  $5 \searrow 2$  [ $\neg 4$ ] active minim preparation for an implied  $\neg 4$  goal, the **4** of the terminal unit providing an eliding octave denial of the deceit goal. Locally, then, the opening of the terminal unit functions as a melodic 8. In R13, this melodic potential is realised vertically. A brief summary of the context in which the transplanted unit is perceived follows.

The echoing figure forms the musical refrain, functioning as a preparatory tetrachordal apex, a 4- to 5-octave shift which resets the field back onto  $c'$ , despite the *ouvert* denial. Such refrain provision is a new departure for a type I rondeau, diminishing the influence of the  $\neg 4$ -field. Here, unlike R11, the implication of unfurling open- $c'$  that opens [B] (example 4.2a(ii)) is immediately realised, fortifying the implied switch and forming a direct consequent to the  $5 \searrow 2$  [A] *ouvert*. This is itself depleted, however, by the marked ensuing melodic deflection onto  $\neg 4$  (b. 34), followed by a destabilising descent towards the same goal,  $[1-] \neg 4 \mid 1 \searrow 5$ , which

primes the return of the 4-1 shift figure to form a balancing 4-1|5↘1 refrain consequent. With the goal, arguably, long-since assured, the 1-pillars of the corresponding R11 close are not required.

An intriguing feature of R11 is that the harmonic realisation of this material is moulded to assimilate the foregoing argument. Hence, the 8-role of the cantus in b. 28 is compromised as a final attempt to ground the *g'-d'* onto *c'* forces a 5-function onto *g'*. That this substantial melodic chunk was transplanted in entirety into R13 is perhaps surprising. While the malleability of the melodic language is apparent (simply permutating linear motion, *cambiata* and harmonic skips), here, the association is more manifest.

The fact that the melodic line remains constant between the two rondeaux while vertical configuration differs does not, in this interpretation, engender an assumption of linear autonomy: the dependency of its type I conversion has been established and the shifting unit is not auto-closing in contour (4-1|4-1|5↘1). On comparing R13 and B7, it can be seen that the staple tendency of initial direction towards 4-field closure before re-aligning 5-octave preparation for the final is common to both – the refrain of the rondeau alone summarises the essential conflict of B7 (example 5.2c, p. 223).

#### **4.2.1(iv) R13: cohesive idiosyncracies**

Could it be the case that Machaut appreciated that a simpler realisation of the melodic line could be effected, doing so in the next rondeau of the same structural type (the intervening R12 is a special case, discussed in 4.2.2(i)), or was this an arbitrary association borne of a set harmonic tendency? Either interpretation would point to a similar time of composition, the potential realisation of the chunk possibly fresh in Machaut's mind. If R11 was written soon after the terminal date for C<sub>II</sub>, then R13 may also have been. This certainly corresponds to Leech-Wilkinson's insight that R13, in not being actively discussed as a work in progress in the *Voir Dit*

dialogue, might not have been of recent construction, which is corroborated by the author's view that the work approximates R14 in style.<sup>74</sup>

Of other stylistic features that might point to an earlier compositional origin for R13:

- 1) both the opening cantus orientation (deviating from a secure  $c'$  through  $d' \searrow g$  and  $a-d$  goals to pause on an unstable  $\sim 7[\sharp]$  before a securing end-unit) and the use of the  $\lambda$ -motif as a cadential animator are reminiscent of R9,<sup>75</sup>
- 2) both the formulaic nature of the phrase units, whereby the tenor is directionally isolated from the cantus in sharing its harmonic role with the contratenor, and the strict cantus-tenor isorhythm are derivative of R8.

R13, in common with foregoing type-I rondeaux, may be interpreted to follow a 5-2-1 $[\sim 4]$  goal succession in [A] (refer to figure 4.1(i), p. 83). The initial marked disjunct drop to  $d$  represents a purposeful overstepping of the third-chain, empowering, in its striking denial of the implicative preceding cadence, the reversing fill to 1 ( $g/e/b\sharp \Rightarrow c'/fff$ ). However, this goal is only made explicit with the stabilising end-unit of bb. 9-13, the extensive deviation perhaps a function of the security of the underlying  $f$ -field.<sup>76</sup> This is a clever illustration of the lyrical essence.<sup>77</sup> Indeed, R13 is notable for the attention paid to the text; cleaving the cantus line by use of disjunct declamation is evident in the early ballade, B7 (in the refrain, bb.34-5: this is quite a progressive work, however), and became a standard tool of Machaut's mature compositional vocabulary.

**Example 4.2b – Musical explication of lyrical drive in R13 as expanded from R2**

R13: Da - me, se vous n'avez a-per-ce-u | Que je vous aim, .....  
 10a 10b

R2: He- ... ... - las! pour quoy.....  
 10a

More declamative opportunism is exploited in the corresponding opening unit of [B], to the effect of stamping the deceit goal, *c'-f*. Here, alliteration is seemingly the object of the exercise; an unfurling open-*c'* underpins the directive, ‘*Essaies le; ...*’, while the pairing, ‘[*le;*]...*si le sa....res*’, receives the declamative return to -4.<sup>78</sup>

A novel introduction further associates the two sections of R13, involving harmonic unfolding beneath a static cantus. Here, the requirement for balancing motion in the contratenor is particularly clear. A comparison of the opening with that of R4 shows that in both, a tenor platform introduces the initial goal, directing the cantus to the plagal core:

**Example 4.2c – Tenor platform**

[note: encircled numbers refer to tenor pitch]

The two-voiced R4 integrates this jump into the essential motion of the phrase. In [A], both voices break the leap while in [B], the cantus moves in on the awaited unison. The opening of R13, however, relies on both lower voices to respectively identify the deceit and expand back out onto the true goal. With the tenor working

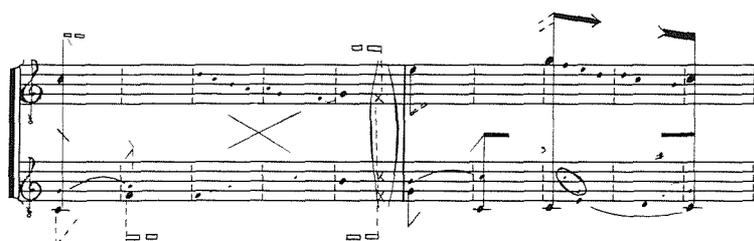
against the cantus alone, this makes for a rather stark introduction: it is, speculatively, the relationship of its disjunct movement with the contratenor that sustains interest as a triadic field is set. Example 4.2d(i) below displays the distinct related openings, the compression of the harmonic space in [A] reciprocated by the restorative expansion of [B].<sup>79</sup>

**Example 4.2d(i)**

Harmonic and motivic reply in R13 section openings

[A]

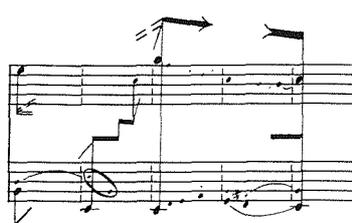
[B]



**Example 4.2d(ii)**

R15: identical [B] opening

[B]



**4.2.2 R15 and R17: expanding  $c'$  – building on R10**

- (i) **Pacing the  $c'$ -arch: a structural pair?**
- (ii) **R15 [A]: a stable arch – generating tension from stasis**
- (iii) **R15 and B33: a dance-song technique alienated?**
- (iv) **R17: slow amplification**

**4.2.2(i) Pacing the  $c'$ -arch**

In R10, the  $1 \nearrow 3$  stretch from the unison kernel occurred in two stages, advancing immediately to the tense-3 mediator. In both R15 and R17, the pacing is slower; there is tentative working around 1 before proceeding to the first cadence, a bridging 2-octave into the 3-opening of [A2]. A brief flex onto a 4 upper-auxiliary precedes a strong restoration of the 1-octave (the pacing of these respective foci - 3 and 1 - is remarkably similar, R15: 0.39, 0.60 | R17: 0.37, 0.55). Both rondeaux reserve their  $5^-1$  plagal-apex figures until after reasserting the final and both bounce, elidingly, off the expected completion of this  $5 \searrow 1$  descent, to prolong the solid  $5^-1$  return until

[B1]. Here, too, both rondeaux exploit the familiar breaking into harmonic strata of the cantus (as the unfurling-*c*' of R11 and R13).

Despite their common, aligned explorations, these two rondeaux possess unique stylistic imprints. Against the metrical, motivic and melodic diffuseness of the opening phrase of R15 a climactic refrain brings stark contrast. R17, likewise, embarks tentatively, but is motivically dense and rhythmically active throughout.

#### 4.2.2(ii) R15 [A]: a stable arch – tension from stasis

R15 shares with R13 a melodic extension onto *d*,<sup>80</sup> part of a standard bridge from the 1-octave to that of 2: [*g*']*c*'*g*/*c* | *c*'*a*/*f* | *d*'*a*/*d*, the latter forming a thrice heard *ouvert* cadential progression during [A]. Further, their [B] openings are essentially identical (example 4.2d(ii) above).<sup>81</sup> Where R13 represented a harmonic simplification of R11, R15 again removes a field of opposition, leaving, in the model of R10, only the *c*'-field to expand and contract. Similarly, R15 offers further expansion of the musical rhyme, this forming a focal, apical refrain to re-close the ingrained field.

The extent of melodic and harmonic inertia in the opening five breves of R15 is remarkable. In the absence of a firm cantus latch, field interchange instead generates propulsion, coupled with a rhythmically charged down-beat *c*-drone.<sup>82</sup> Only in b. 7 does the 1-pedal relent, the cantus having dropped angularly to the (prepared) -4-unison. This diversion however, serves only to break the textural stasis, punctuating a standard 2-*ouvert* couple in b. 8. It is here that essential motion occurs, a flex through this 2-octave close to sit, at the head of the second, consequent phrase, on an expanded *c*-field, 3/-1 (b. 9). This is not entirely stable, however, as the cantus is left hanging on a static 3[-5/-1] before conspicuously falling to a metrically weak 1, producing, effectively, unfurling open-*c*' preparation; with the precedent of R11 and R13 (their [B] openings, refer to example 4.2a(iii)), this possibly generates expectation of stepping out onto the full 5/-1 expanse.

However, the shift onto the subsuming 4-octave (b. 11) with a deflecting echo (4↘1) leaves any implication active beyond the bounds of the secure [A2] 1-octave close.

Against this closed, immobile arch, [A3] lets compensatory rip, embroidering the climactic provision of the plagal-apex figure with an accelerating, sequential rise, which introduces welcome mobility into the cantus (the rising antecedents are an essential prolongation of the 2-*ouvert*). This 5/-1 climax (b. 19) is the familiar plagal-apex descent, 5↘2, the tense-2 resolving onto the subsuming *f'*-octave response, to produce an elision back onto the *ouvert* close. At the end of [A], the twice implied unfurling open-*c'* and related plagal-apex figures remain ungrounded. Following the opening of the refrain, bb. 18<sup>2</sup>-20, the triadic basis of the elevated cantus is clear: leaving the 2-octave of the cantus and tenor bare into the b. 19 climax, *g'/c*, leaves exposed the melodic flourish.

[B1], bb. 24-8, both directly grounds the failed implication of bb. 9-14 and the *ouvert* refrain. The swift 5↘1 descent leaves 5 active, so that the remainder of the material is concerned with synthesis; incorporating this descent into the terminal refrain. More stylistic affinity with V<sub>g</sub> output is evident in the pre-refrain development of [B]; the eliding staged, sequential 1-3-5 amplification resembles B36. The -7-2 reversal, which severs to -5 in b. 36, meets with 'ghost' 1-provision. This cleaved opposition requires all three voices for efficacy and is less an awkward moment than a savoured denial (an accelerating prompt towards inevitable resolution).

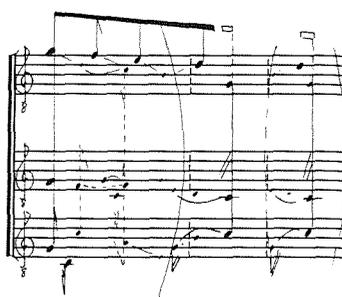
The contratenor is a *contrapunctus* necessity, equalising the unviable *d'/d-g/c* progression of the cantus-tenor pair; so, too, is the tenor stabilisation of the resultant fourth. If this were simply a matter of rearranging the lower parts, neither lone combination would work. A comparison of the use of this device between R10 and R15 follows:<sup>83</sup>

### Example 4.2e – Plugging the gap in the contratenor: interdependency in the 2-stall

R10: bb.17-9



R15: bb.36-7



#### 4.2.2(iii) R15, R19 and B33: a dance-song technique alienated?

Returning to [A], it is clear that the first larger phrase unit, with its deliberate 2-5/1 close (bb. 12-14), is unremarkable in contour, if perhaps progressive in the structural dismissal of -4 in favour of an active, *c'*-based rising arch. However, it is the sacrificial nature of the cantus in [A1] that needs more explanation as attention is thrown onto the lower voices: this underlying motion is extremely reminiscent of B33, while the cross-rhythmic hocketing interchange that is exploited during this phrase is similar to the later presented R19, complete with active parallel fifths in the cadential stall of bb. 32-4. While the shared 1-5-1 [*c'*] space of the tenor and contratenor generally prompts similar compositional procedure, the larger phrase is quite distinctly related to the ballade for several reasons, illustrated in example 4.2f(i)-(ii) below:

- 1) the 2+2 breve construction [as the first two binary units of B33]
- 2) the solid iambic mordent consequent (bb. 11-14) [as bb. 5-6 of B33]
- 3) the parallel shift across bb.12-13 [a harmonic staple in B33]
- 4) use of a distinctive cross rhythm, |♪♪ ♫♪| [analogous to |♪. ♫♪ ♫♪| in B33]<sup>84</sup>

#### 4.2f - R15 and B33: tenor-contratenor integration, as originated in B28

(i) R15: bb. 11-14

(ii) B33: bb. 1-6

(iii) B28: bb. 6-9

The image displays three musical score excerpts, each consisting of three staves. The top staff in each excerpt represents the cantus, the middle staff represents the tenor, and the bottom staff represents the contratenor. (i) R15: bb. 11-14 shows a cantus line with a long note, a tenor line with a descending eighth-note pattern, and a contratenor line with a similar descending pattern. (ii) B33: bb. 1-6 shows a more complex interaction with overlapping lines and a sharp parallelism between the tenor and contratenor. (iii) B28: bb. 6-9 shows a clear, taut setting with distinct descending lines in the tenor and contratenor parts.

The interchanging drone is observed in its most harmonically pure context in B28, which may have been the stylistic precursor for these works (example 4.2f(iii)).<sup>85</sup> In common with R15, it takes a while here to establish the pattern of tenor octave descents. The opening phrase may be regarded as formative in this respect, as the tenor and contratenor conspicuously set their metrically taut and harmonically static realm beneath an indecisive cantus.

In B33, the cantus matches in its metrical and motivic dynamism that of the formulaic tenor-contratenor descending chunks from the outset - the sharp parallel antagonism is strikingly illuminated by these means. There is similar care taken in the juxtaposition of *c'* and *d'*-octaves in R15 as internal unison opposition is emphatically shed in [A3]. This consequent takes the form of a 'through-ouvert', the placed *d'*-octave of b. 12 abruptly negated by the parallel resolving 2-breve end-unit (the clear-cut opposition resembles, in addition, R11, which is discussed in relation to B33 in 4.2.1(ii), p.112 - this transplantation of favoured devices into different structural and stylistic contexts is one of the most fascinating aspects of Machaut's song writing).<sup>86</sup>

#### 4.2.2(iv) R17: slow amplification

Machaut admitted to being particularly impressed with **R17** in his correspondence with Peronne, as conveyed in the *Voir Dit*.<sup>87</sup> Indeed, R17 is remarkable; in the clarity of its harmonic and motivic designations, Machaut avoids the overkill of repeated contours that abound in earlier constructions by working with larger chunks. Perhaps the most notable feature of the construction is its motivic tightness, however; the two sections utilise three discrete and skilfully welded components. The attention to compositional procedure may reflect the care taken over the personalised text (as instructed in the unset R16, the opening is known to form an alpha-numeric conceit, giving the letters of Peronne).<sup>88</sup>

Leech-Wilkinson and Plumley have both considered the motivic behaviour of R17 in great detail, the former exploring structural pacing and inter-genre comparison, the latter giving a thorough appraisal of the individual voices and their reciprocal interactions.<sup>89</sup> The following brief study will centre on questions of contextualisation.

The opening of this rondeau is described by Leech-Wilkinson as,

...one of the strangest passages in fourteenth-century music: two bars of intertwining cantus and tenor around *c'*, supported by a non-committal contratenor, followed suddenly by the crudest of cadences down to D (and the uncertainty as to whether C or D is the centre again recalls Ballades 32 and 33).<sup>90</sup>

The intensity of the tenor-cantus proximity during the opening few bars is indeed startling, and as Leech-Wilkinson continues, unviable as a lone duet. The unflexing tenor down-beat 1-pedal against the familiar  $\lambda$ -motif of the cantus leaves the latter to react against the contratenor. Alison Bullock, on examining manuscript variants, notes that a lone two-voiced presentation in MS E produces a more realistic pairing:<sup>91</sup>

**Example 4.2g - R17: two-voiced opening, given in E**



In this version, the tenor yields synchronously to the cantus. Such a response to the standard  $\lambda$ -motif is unique. In other polyphonic songs, the cantus and tenor act against each other in alternation so that the tenor is tethered to the pulse, as consistent with the three-voiced version (and observed in R8 and R9, to be further encountered in clear presentation in R21, B23 and B27). Indeed, the use of punctuating rests in the tenor is also unique (and uniquely redundant) in this context, pointing to a possible rhythmic corruption of this voice, if this was an earlier two-part version. The opening of B23, one of the later ballades in C<sub>II</sub>, is perhaps revealing here:

**Example 4.2h - R17 and B23: extended  $\lambda$ -motif opening in the cantus-tenor pair**

R17: bb.1-8



B23: bb.1-11



In B23, the same process occurs, only for a longer stretch (the elasticity of this motif was witnessed in its separate applications in R8). Here, the sustainable registral spacing of the central voice-pair works perfectly well alone (the added triplum is unremarkable, and the contratenor in E is remarkably clumsy (B23 is discussed in 5.1.12, p. 214)). The situation in R17 is different, as the tenor lies uncomfortably close to the cantus; with a reciprocal flex, the two-part E version certainly diffuses the harmonic tension, but a curious feature of this setting is the lack of interlocking rhythmical assertion.

If Machaut was the author of the original two-voiced version, then its modification brought it rhythmically, at least, into line with the standard use of this motif, as illustrated below. Given the consistency in the tenor provision of the down-beat, then if Machaut modified his own tenor line, he may have done so to align it with common procedure. In both this ballade and R17, the tenor, unyielding in the opening phrase, relents in the second appearance of the motif:

**Example 4.2i - R17 and B23: second appearance of the  $\lambda$ -motif to different tonal destinations**

R17: bb. 10-15



B23: bb. 26-30 (elided *clos*)



Machaut favoured this particular chunk and transplanted it both as a sonority pair and in this exact guise in B27[B] (5.2.2(iii), p. 227). In B23, as in B27, this is exploited as an animating elision with the preceding cadence.<sup>92</sup> Machaut had already, then, realised this potential in the motif. Perhaps it was a matter of fortuity that he elided this figure with the penultimate *ouvert* cadence in [B], but there is the possibility that this was subject to conscious planning.

If the  $\lambda$ -motif is taken as motif (**a**), then the entire rondeau may be reduced to **a** | **a'-b-c** || **b b'** | **c-a**, where (**b-c**) is the plagal-apex figure leading into a 1 $\nearrow$ 3 rising *ouvert* and the hyphen represents an elision. With the care taken over the lyrical conceit, might the same have applied to the setting? There is something slightly contrived about the transplantation of (**c**) in [B] that may support this idea. In its original form, this embellished 5, descending directly to a deflected 1, forms as a consequent to the (**b**) [1-3 $\nearrow$ 5-1 | 5 $\searrow$ 2 ] antecedents (bb. 15-17 |16-18). In [B], the musical equivalent of flogging a dead horse transpires as (**c**) is given after the (**b**) antecedents have already been extendedly resolved (cadencing at b. 40: this is the major arrival of the rondeaux, the first time that the 1-octave is truly grounded, at 0.75 of the whole). In its new context, (**c**), with the elided (**a'**), forms a structural suffix, with modification of both the underlying tenor and contratenor to enforce the close through providing, between them, -1 security (particularly on the respective elisions of b. 45 and b. 49 onto 1 and 3).

That Machaut had a melodic-harmonic template in mind during the construction of the rondeau is apparent from the exploding-*c'* procedure, as most related to R10 and B18 (4.1.6(iii), p.103). As quoted above, amplification of the *c'*-unison is broken by a hasty cadence onto the parallel *d'*-octave. The second phrase functions as a second, successful (if elided) attempt at securing the distal goal of the unfurled octave, with the  $\lambda$ -motif of bb. 1-9 elevated onto the potentially securing 3.

### 4.2.3 R12 and R14: extremes in construction

- (i) R12: a formally bivalent tune
- (ii) R14: formal stricture

#### 4.2.3(i) R12: a formally bivalent tune

R12 is the simplest of the rondeaux presented in  $V_g$ , and, indeed, one of the most basic of Machaut's entire polyphonic output, being dance-like in its general use of 2-breve additive units, and naively constructed in the presentation of the melodic goal. Melodic integrity is largely retained in this 2-part construction, with metrical definition of contour and the admission of the assumed melodic  $1/g$  close. [A] comprises a modified period structure, despite the lack of abab text to support the four units, as was the case in the early virelais. In the absence of an appropriate rondeau [A] text and having created a nice rondeau tune independently, perhaps Machaut made an arbitrary fit.

The inherent requirement for an *ouvert* [A] close results in the antecedent of both subsections forming respective *ouvert* and *clos* units (R20 follows this procedure). The consequent is melodically identical on both appearances, closing on a clear 2 (overall outline: 6-5|5\2| 5\1|5\2).<sup>93</sup> The intrinsically polyphonic context of this tune is apparent in both sections: in the [A2] antecedent (bb. 9-13), the 4-breve unit is disrupted, expanded, in the melodically untenable  $\sim 7\#$  prolongation of promised unison convergence.

More fundamentally, however, melodic orientation is modified in [B1]; the disjunct antecedent [3 $\sharp$ -]4-1 gesture requires the tenor 1-floor ([ $\sim 7\sharp$ ]8-5/c).<sup>94</sup> This unexpected harmonic shift provokes an extended consequent as the pair re-align back onto the  $g$ -field in the fill-motion:  $c'-g/c$  ( $\cup$ ) |  $d'\sim g/g$  ( $-$ ), the harmonic return reinforced both by an answering tenor  $g$ -stamp to that of  $c$  (bb. 19-20 | 21-2) and a stabilising end-unit (bb. 25-7) to grant the final its consequent status. This end-unit both defines and breaks syntax, holding attention beyond the re-installation of  $g/g$ , '*Aveuc amours* ( $\cup$ ), *c'estes vous, douce da...(-)*'. The terminal phrase is, to some extent, a synoptic

suffix, which integrates the previously exposed  $f'$ -octave by consuming it in a linear tenor descent.<sup>95</sup>

The termination on  $g/c$  is not simply a case of the tenor shadowing the cantus line at the lower fifth, as explored in B1, for example; contextualisation is assured by the potent event at the outset of [B]. A stable section frame results, producing formally differentiated slippage from potential realignment back onto the  $d'$ -octave (conforming to  $\bar{4}$  deceit construction) onto, effectively, a reduced  $c'$ -octave.

The cantus goal remains constant here, however, as its unusual [A] construction is sufficiently generative to sustain expectation of its implied final during [B], despite fleeting concession to the  $c$ -field and terminal vertical ambivalence. This remains very much an accompanied tune, the tenor reinforcing the *clos* antecedent of [A2] with octave assertion, setting out clear 5-octave buffering for the 1-unison (bb. 9-13) that was used to similar, though ultimately deceitful, effect in other type I constructions.<sup>96</sup> Perhaps the most relevant harmonic precursors here are R7 and R11, transplanted here into a simpler structural design.

It is curious that a simple tune should enter the rondeau repertory when virelais of this type had long since been superseded and when rondeau composition involved strictures of design long established. Did Machaut miss such melodic simplicity, unable to produce such settings for the longer texts of the contemporary virelai refrains? This is unlikely as later monophonic virelais, even when simple texts were available, tended to avoid a simple realisation, to which V18-V20, for example, attest (the absence of a setting for the 4-lined V24 may also, conjecturally, be suggestive of a reluctance to provide a simple binary setting).

Was this, then, an earlier work? Certainly Machaut was utilising compositional techniques that had been available to him from his earliest output: sectional bivalency coupled with lower fifth support is specific to the  $C_1$  ballades, in which both voices might switch in [B] either quite decisively (as B8), or by an attenuated process

(as B1).<sup>97</sup> In R12, melodic activity, likewise, is somewhat compromised during [B] as focus transfers onto the new tenor foundation, an essential component of melodic conflict.

Ultimate unease with the terminal descent of the tenor to the lower fifth is common specifically to B5 and B24; the latter, in particular, is similarly out of place in its seemingly antiquated construction (in C<sub>II</sub>). Melodic *g-d'-c'* ambivalence was a concern for Machaut earlier into his rondeau production, with R7 and R11. The gestural aspect of [B] relates to V30, also a product of C<sub>II</sub>.

Another example of a similar type, R20, crops up later, in manuscript A. It is difficult, therefore, to assess whether these were examples of the occasional production of metrically and melodically active songs amidst the predominantly motivically diffuse settings, according to personal taste or circumstance, or of more retrospective works finding their way into manuscript. The same is believed to be the case with the ballade output.

#### 4.2.3(ii) R14: formal stricture

In contrast to the melodic mobility of R12, R14 is an intellectual artifice, the retrograde canon between the triplum and cantus and mirrored tenor forming a work of melodic and textural sterility. Tonal orientation is of plagal *c'*, with octave alignment from the outset. The internal opposition here includes that of tense-2, distinctly a sign of the times.

### 4.3 Rondeaux in A

In contiguity with the additions to Vg, the four last rondeaux are varied in their settings and may represent a medley of the latest and perhaps among the earliest of Machaut's works.

#### 4.3.1 R18: an accompanied, static tune

It is believed that R18 is referred to by Machaut, in the *Voir Dit*, as a work in which the lyrics and tune had been created some time before the accompaniment.<sup>98</sup> The syllabic setting and essential period structure of the rondeau may corroborate this assumed early monophonic origin and the subdued cantus motion is reminiscent of the earliest of Machaut's monophonic songs (3.1(i), p. 24). The most unusual aspect of this melodic line is its lack of mobility; the entirety of the rondeau is given to create the simple period form. There is no juxtaposition of register or contour offered between the two musical sections and no generation of metrical impetus from binary units. In comparing this design with that of earlier monophony in chapter 3, this rondeau was considered to be archaic in style. While such a concordance may be coincidental, these features combined suggest that the cantus of R18 could have been a particularly early effort.

Why Machaut should have withheld such a work is a fascinating question; he was evidently content to display and retain works in manuscript that had yet to settle in form and style, to which the earliest *lais*, *rondeaux* and *ballades* attest.

Respecting the integrity of the pre-existent melody, and with the modern accompanying forces in mind, Machaut had little choice but to set the two additional voices underneath it at a low range.<sup>99</sup> The exposed use of tense-2, as common to Vg compositions, is another mark of compositional experience in Machaut; here, the opposition of the final with this compressed 2/-7#/-5 is notably stark. The additional voices secure the g-sonority on both melodic 5 down-beat consequents, further

stabilising the orientation of the cantus line. In order, perhaps, to enliven the measured arching melody, the tenor opens the rondeau with a strident leap, marking the intended goal in as unequivocal manner as possible.

#### 4.3.2 R19: a wholly binary song

R19 follows the same structural tactic as R18, engaging both sections in the definition of a binary period structure. It is, in complete contrast, however, a lively, melodically active song which might, but for the lack of a down-beat (readily provided by a tapping foot) and fleeting drop to  $\bar{4}$ , stand as a monophonic binary construction, in its use of the virelai's tactics of cumulative, sub-dividable binary units, with rhythmic-harmonic marking in the melody (tenor support is nevertheless revealed in the 1- $\bar{5}$  articulation during [A]). A sense of climax is achieved in the cantus by substituting potentially deflective lower fifth definition in [A] with that of upper fifth corroboration in [B].

A discrete introductory four breve statement cements the  $c'$ -octave and sets the active motivic pace as a 1-breve antecedent, an ungrounded 2-1 appoggiatura, is answered by a 3×1-breve thoroughly grounded consequent, forming a diminutive  $\cup|\cup\psi-$  unit.<sup>100</sup> The use of a drifting introductory appoggiatura is familiar from the earliest examples of each genre (as V1, B2 and R2). However, the melodic and harmonic orientation is quite in line with the  $V_g$  output.

A remarkable feature of the [A1] consequent is the deflection of 1 with iambic stomping of the semibreve pulse, which accelerates, rising from  $\bar{6}$ , towards the cadence:  $\bar{7}$ -1[ $\bar{6}$ ] |  $\bar{7}$ -1[ $\bar{7}$ ] | 1.<sup>101</sup> A sense of the compact material to ensue is given by thrice picking out the essential cadence,  $b\bar{4}/g/e - c'/g/c$ . The possible derivation of this unit, as a triadic chunk, from B27 is explored in 5.2.2(iii) (specifically, p. 231).

The opening statement also, remarkably, presages in miniature the weighting of structural units of the body of the rondeau: a short initial antecedent gesture, which receives a longer, fragmented consequent.

[B] asserts the *c'*-field from the outset, the initial unit of [A] familiar in its melodic envelopment of the final but more deliberate in setting and elided with the main repeated (consequent) body. This effects an accelerating *c*-drone into the refrain, intensifying the departure of the familiar, elevated 3-octave in b. 17. The necessary *clos* modification of the refrain is introduced in the [B2] consequent at b. 19 (there is, in addition, slight adjustment in the accompaniment fusing into the refrain resumption). The familiar *c'*-field pulse that marks the two [1+1]-breve smaller antecedents is maintained, while the melodic field is amplified to mark the conclusion with 5-support. With the smaller consequent corresponding directly to that which closed [A], a potent 5-[3-]1 is traced.

Harmonically, R19 is fitting with its late manuscript placement, touching only tangentially the  $\bar{4}$ -unison (as R15) as the tenor substitutes for lower fifth cadential realisation ( $\bar{5}$ - $\bar{4}$ ) the more active  $\bar{5}$ - $\bar{1}$  jump [*b $\natural$ /g-c'/c*]. Strong *d'-c'*-octave antagonism (observed in R11, B32 and B33) is asserted at the outset, mediated by *c'/alf: d'/ald - c'/alf - b $\natural$ /g/e - c'/g/c*, to be reactivated in the [B] climax.

One harmonic curiosity, however, is the absence of both the tense-2 and the tense-3 in this rondeau. This may have something to do with cantus autonomy. Neither the tenor nor the contratenor substantially overlies the cantus, so that its low active range is not compromised (this is not the same melodic situation as in the type I structures, however, as there is so much motivic and metrical melodic vigour that descending motion is promptly counteracted by the blunt return to the alternating down-beat 1-drone). Instead of setting 2 above the cadential melodic *b $\natural$* , the lower voices remain underlying to produce a novel *b $\natural$ /g/e*. Perhaps in keeping with this *e*-based sonority, the melodic 3 is met with a clear octave support at b. 5, *e'/e/e*. More distinctive,

however, is within the climactic plagal apex at b. 24, where the syncopated melodic  $1 \nearrow 3$  is not set with the tense-3, as standard  $[e'/b\sharp/g]$ , but with  $e'/b\sharp/e - [g'\searrow c']/g'/c$ , consolidating the  $e$ - $c$  function of the introductory statement to produce a cohesive harmonic imprint for the song. This feature relates to B26 [B], as discussed in 5.2.2(i), p. 226 (R17 exploits a distinctive  $e'/e/e$  at the *ouvert* junction: the clear 3-octave is a new compositional departure for Machaut, corresponding to the use of an entirely aligned  $c$ -field).

Throughout R19, the lower voices partake in simple harmonic  $\bar{5}$ - $\bar{1}$  hopping and simple interchange about the  $\bar{3}$  axis. The similarity of this underlying motion to B33 (and R15) is evident both in the relishing of angular  $\bar{5}$ - $\bar{1}$  motion (exuberant in the tenor stamp that closes the rondeau) and in the driving cross rhythms (effectively  $3/4$  metre against  $6/8$ ).

In a genre that largely comprises diffuse cantus lines in terms of melodic and metrical mobility, this rondeau is quite a departure; the only other example to approach this construction is R12 (in both the structural cohesion of [A] and in [B], where the gestural antecedent is answered by a succession of consequents).

#### 4.3.3 R20: a stylistic oddity

- (i) A  $C_I$  relic?
- (ii) A standard means of generating  $g'$ -octave potential

##### 4.3.3(i) A $C_I$ relic?

R20 is markedly retrospective in style, being two-voiced and navigating through the same interlocking third-chain oppositions within a  $g'$ -octave frame that occupied R4 (4.1.2(v), p. 67), resting, at the two [A] closes, on an equivocal  $e'/a$ . Association with the latter extends into [B]; reservation of the implied  $\bar{4}$ -unison as a focal goal until [B1] (at term 0.71) is followed by swift conversion onto the octave expanse in the terminal unit, with partial,  $3[b]\searrow 1$ , stabilisation of the seeming melodic 5.<sup>102</sup> Why Machaut should revert to a clearly superseded mode of rondeau construction is

unclear. The possibility that this was an earlier work, withheld until this time, is perhaps the most realistic assumption (unlike R18, this was not originally a monophonic song, however; the unviability of such a melodic line - as descriptive of an internal shift – is clear).

#### 4.3.3(ii) A standard means of generating *g'*-octave requirement

[A1] is transparent in both structure and dyadic progression. The tenor, fixed at  $\sim 4$  (proximally, 1), beckons down the cantus, as familiar to inverting lines, the fifth descent deflected by appoggiatura and absorption into the second sequential antecedent (bb. 3-6) in exchange about *e'/a*. Two abridged, rising consequents respectively restate the preceding goals, being, effectively the second antecedent spliced into two. This is straightforward composition; however, the second subsection sets up another melodic and dyadic implication, generated by the [A2] antecedent, bb. 11-16<sup>1</sup> (the consequent is effectively that of the foregoing unit). Despite tracing the same melodic descent as its [A1] precursor and partially securing 1 with staple mordent semibreves (bb. 15-16), all is not comfortable with this phrase:

#### Example 4.3a - Implication denied in R20

bb. 13-15



This is the same elemental progression as that which opened R4 and is assisted in its generative potential by the provision of *bb* and *f#*' inflections (these are not consistently notated, but correspond to the same progression in [B]). This simplest of denials is a compositional staple, to be found among the early type 0 ballades; B1, in particular, is particularly instructive in this respect, likewise prompting stabilisation

of the marked void through repeated failure (5.1.1(i), p.154). Keeping active this local expectation, the cantus, in its following descent to  $c'$ , retains a sharpened  $f'$ , this upsetting the attempted cadence; the failure of unison at bb. 15-16 again results in consequent  $e'/a$  repose.

Fulfilling the two denied sonorities,  $c'/c'$  and  $g'/g$ , is the sole occupation of [B]. Convergence from the latter into the former is granted in declamative fashion, the central tetrasyllabic unit punctuated through breve underlay in a metrically square unit (again, after the lead of R4). The concision of this buffered statement (bb. 19-22) is immediately counteracted, however, by targeting the plagal scaffold, corresponding to its [A2] counterpart. Resolution is more diffusely broached, however, with two clear deflections of the  $g'$ -octave in b. 24<sup>2</sup> and b. 27 (the former denial is striking in effectively interpolating resumed motion towards the  $c'$ -unison; however, the abandoned melodic  $d'$  of b. 25 marks possible shifting intent). Deadlock is broken in b. 29 as the 1-base holds the climactic consequent  $3b \searrow 1$  (in total, [A] =  $\cup$  for this realisation while [B2] =  $\cup\cup$  (accelerating): completion is, arguably, cued to the limit). The stylistic affinity in both the obsessive use of a  $-7\# \nearrow 2$  antecedent and the late break into a  $3b \searrow 1 \text{ } ^{-1}$  adjustment onto the final is again largely with MS C output (and is, with a shifted  $g'$ -final, perhaps also a function of the elevated terminal position).

#### 4.4 Rondeau in E

- (i) **R21: retrospective, or a final type I(i) structure?**
- (ii) **Field security, compared**

##### 4.4(i) **R21: retrospective, or a final type I(i) structure?**

R21 appears only in posthumous manuscripts, as a two-part version in MS E and, with three voices, in MS G. Despite the fact that in pursuing a type I(i)-*strict* structure, Machaut was adhering to a format that dates from the earliest of his output (see B4 and R8), it is proposed here that this was a progressive, integrally three-voiced work.

The similarity to R13 in both structural progression and melodic vocabulary is unmissable. Hence, there is disjunct declamation,  $\downarrow c' \uparrow f \downarrow f \uparrow f$ , into the deceit core, here located in [A1], followed by a measured sequential passage, applying the climactic musical refrain of R13 as the sequential initiator. The unfurling open- $c'$  is introduced in [B1] but, through the return of extended deceit-based activity, does not receive realisation until the very close of the comparatively substantial section (the 4-1 shift that opens the terminal refrain both re-animates and consumes this open- $c'$  apex, further drawing out realisation).<sup>103</sup> How much of this was intentional borrowing is unclear. These progressions are common to Machaut's vocabulary from the latest works in C through to Vg. Indeed, other stock procedures dating from this period are present: the use of a melodic  $\lambda$ -figure to clinch the first phrase (this, too, is arguably present in the tenor of R13 at this point).

There are a number of markers that imply compositional maturity within this established structural formula, however:

- 1) The  $c'$ -field is implanted extendedly in the opening; the tenor-contratenor interchange about the  $\sim 5\text{-}1$  fifth beneath an essentially immobile cantus is reminiscent of R15. This, to some extent, weakens the sense of ambivalence generated by the potent negating consequent onto the  $\sim 4$ -unison.
- 2) Incorporating the R11 and R13 terminal refrain material into the active sequence (bb. 22-5) means that open- $c'$  is integral to the structure, re-stabilising the harmonic field immediately after the deceit closure, thereby further offsetting this node. With the refrain encroaching into the essential structure, this rondeau again emulates R15.
- 3) The development of open- $c'$  at the head of [B] is notable and corresponds to the same point in B38, the latest ballade entrant in MS A. Tense-2 clearly resolves onto a closed 1-octave cadence before tense-3 heralds the familiar

unfurling open-*c'*. This, however, deflects onto a 2-*ouvert* which is itself deflected again onto  $\bar{4}/\bar{4}$ , creating a unit that matches that of [A] in proportion, thus balancing the refrain material. A three-part conception is central to this. The modified refrain *clos* clearly reinstalls the abandoned  $5/\bar{1}$  apex of the [B1] *ouvert*, removing any remaining doubt as to the prevailing field.

- 4) The subtle melodic variation into the terminal consequent, a consonant skip [*d'-e' | g'\c'*], is introduced in similar type I template of B22 and common to two other later works, the MS Vg B35 and B38, of MS A; B35, in particular, exerts the *c'*-field over the  $\bar{4}$ -unison with comparable deliberateness.

While clearly a collage of widely applied harmonic and structural vocabulary, there is some evidence that R21 is a genuinely mature work. There is no reason why Machaut should not have returned to the type I formula at the very end of his career, having diversified in R15, the allied R17 and the exotic R19 (still, it must have been composed during or before the period of compilation of MS A). Stylistic considerations make it unlikely that this song pre-dates the early 1360's, unlike R20.

#### 4.4(ii) Field security, compared

Plumley addresses the contention of Richard Hoppin that tonal constancy, expressed at the very outset of a work, was of increasing concern through the fourteenth century.<sup>104</sup> In noting an even distribution of 'beta-' tonal types (that is, cantus lines which feature the lower fifth, given in the present study as type I - a particular manifestation of 4-1) throughout Machaut's output, Plumley argues that tonal types may have undergone 'rationalization', rather than deferring to an evolved grasp of tonicity. Did the inherent ambiguity offered by songs tending towards the lower fifth remain intact in the evolution of Machaut's works?

On comparing all type I polyphonic structures, it may be asserted (bearing in mind the comparatively small sample) that stabilisation of the final field can be traced through Machaut's own development of this particular construction. Including ballades of this type, to be discussed in the next chapter, it is found that [B22], B27, [B35, B38], R13 and R21 implant the final with unequivocal plagal-apex assertion (R9 and R2 - an early exception - shift only in their final units) while B4, R3, R7 and R8 remain partially retracted into the 4-field. B29 and B30 are positionally anomalous in this respect, being, contentiously, of more archaic design in respectively withholding a muted realignment and retreating from plagal apex assertion towards the close of [B] (5.2.3(ii), p. 234 and 5.2.2(ii), p. 219). Several two-voiced works of deferred type I character (R4, R20, R22, B1 and B6) likewise fail to fully realise the melodic component of the shift. These, admittedly, are to some extent scattered in manuscript placement but share other aspects of primitive design (for example, two-voiced construction).

Adding to the above songs the few examples that fail to execute a shift (B2, [B9], B13 and type 0 ballades) and contrasting the secure alignments of R10, R15 and R17 may reveal a general chronological trend towards the rigid octave expanse, diminishing the influence of the 4-field.

## **4.5 Conclusion**

As observed in the works of Adam de la Hale, there is marked variation in the extent of melodic compromise in Machaut's polyphonic rondeaux, from plagally constructed lines, whose octave supporting tenors share the  $\bar{5}$  axis and thereby do not influence fundamentally the viable melodic alignment, to those in which bivalency from an initial  $\bar{4}$  priority is counterbalanced by a field shift. In the latter context, ultimate carriage of the elevated cantus has been explained in relation to a required tenor foundation. Structural sense results from the directed push from one shared field into another, the liberated cantus diverting in a manner that is not

linearly sustainable, in either contour mobility or harmonic cohesion. This essentially uni-directional harmonic process will find more outlets in ballade composition.

The exploration of intervallic progression has yielded a tangible structural template. When initial structural drive towards  $\bar{4}$ -unison convergence is grouped into a paired succession during [A], varying degrees of order are imposed on the second presentation. Of course, allowing the cantus twice to trace this descent pre-supposes the possibility of dependent realignment. Differing extents of melodic reorientation are observed; 'aligned' cues of 5-octave corroboration may be introduced, or, in earlier examples, simple melodic  $3 \searrow 1$  buffering may suffice. An additional field opponent may be introduced; R7 is a case in point here, employing the  $\bar{4}$  node initially to a differing harmonic end (plagal base of the parallel field). The difficulty in reconciling the notion that a pre-set linear configuration could be maintained while deriving mobility from intervallic encounter is perhaps most apparent here; examples among the ballades will demonstrate that the initial descending melodic configuration may be led in varying tonal directions according to contextual goal activation.

The use of a type I(i) template must have involved conscious input and was adapted into the prevailing stylistic climate of each period (from the barely emerging cantus line of R8 to the notably assured shift of R21). Similarly, a less defined, yet clearly related field-switching template is encountered in the  $g'$ -octave rondeaux; R4, R22 and R20 withhold unison realisation until the opening unit of [B], another possible indicator of coherent structural programming which is here coupled with stylistic, hence postulated chronological affiliation. In R22, the unison forms the base of a pervasive octave field, a variant of familiar process in which the upper tetrachord is involved in the corroboration of the deceit node: the tenor-facilitated shift from the 4-field to the 1-octave is, however, just the same. R22 also provides a transparent example of a shift provoked by the depleted potential of the original goal.

The clusters of stylistically affiliated instances of inverting type among the rondeaux reflect a recognised tendency towards ‘genetic drift’. The unfolding open-*c*’ progression, too, seems to have enjoyed a form of distillation in the rondeau output. Few ballades will employ this solidifying progression with such seemingly intentional clarity. The commonality in refrain motif points to chronological and genre specificity in R11 and R13. Likewise, the stable *c*’-expansion of R15 and R17 forms a unique association.

The lack of melodic differentiation in unit progression is suggested to imply the input of the tenor at a detailed and mutually generative level, even where the cantus presents a line of valid tonal orientation. This was witnessed, for example, in the vertical ‘slippage’ that transpired at the outset of [B] in R12 and the forced tenor accessions to the octave through the intensifying succession of repeated antecedents in R5-R8 arguably form the basis of structural impetus, regardless of the tonal status of the cantus.

On the issue of genre and style, the complexity of several of the type I rondeaux (particularly R8) is striking. The application of this format among the ballades will be seen to elicit a more simple response in the case of B27, pointing overall to a non-differential approach to melismatic song construction. Of course, the fact that Machaut transferred such a fundamental of design itself indicates that there was no specific conceptual detachment between genre and intervallic programming.

## Chapter 4: notes

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- <sup>1</sup> Lawrence Earp, in positing that the *Remede de Fortune* served as a vehicle for presenting the lyrical insertions in a fitting context, notes that R22 functions as a ‘modest “exit aria”’ (Lawrence Earp, ‘Genre in the Fourteenth Century French Chanson’, *Musica Disciplina* 45 (1991), pp. 126-7).
- <sup>2</sup> Daniel Leech-Wilkinson, in ‘*Le Voir Dit* and *La Messe de Notre Dame*: Aspects of Genre and Style in late Works of Machaut’, *Plainsong and Medieval Music*, 2:1 (1993), pp. 60-1.
- <sup>3</sup> Although the only rondeau to appear in C<sub>I</sub> was that contained in the *Remede de Fortune*, R22, it is possible that those contained in C<sub>II</sub> span from the earliest of Machaut’s output. Certain stylistic affiliations that will arise, such as that between R4-B9 and R1-B19, may perhaps correlate later manuscript presentation of the rondeaux with earlier output.
- <sup>4</sup> The edition followed here is *The Lyric Works of Adam de la Hale*, Corpus Mensurabilis Musicae 44, ed. Nigel Wilkins (Rome, 1967).
- <sup>5</sup> In addition to the standard abab [A] text conformation, the other preferred [A] text format among Adam’s chansons is the non-divisible abba.
- <sup>6</sup> The most extreme case has the disyllabic [B] of rondeau 3 comprising a lone cadence.
- <sup>7</sup> A special case, discussed below.
- <sup>8</sup> This song is of hybrid form, terminating with the [A] refrain (Wilkins, *Adam*, pp. 58-9).
- <sup>9</sup> Excepting the refrain (bb. 1-8, a simple [2+2]+[2+2] self-answering contour pair), the spaciousness and harmonic clarity of this design, informed by the availability of text, is reminiscent of the lai. Wilkins, in the preface to his transcriptions (p. XII), relates rondeaux 9 and 16 by virtue of their amusing lyrics, the former concerning an old horse, the latter, ‘Christmas Waits’. The secular subject of rondeau 9 is perhaps recalled by the popular, simple, dance-like nature of its setting while the deliberate spaciousness of rondeau 16 emulates a more refined style.
- <sup>10</sup> Mark Everist, in ‘The Polyphonic Rondeau c.1300: Repertory and Context’, *Early Music History* (1996), v. 15, pp. 82-3 discusses variants between the polyphonic version of the rondeau *Dame, or sui* (Wilkins, *Adam*, rondeau 7, p. 54) and the sole extant monophonic line found among Adam’s works. The essence of the line is retained in polyphony, pointing to its conceptual integrity when embedded as the central voice.
- <sup>11</sup> The two divergent sources, *Paris, B.N., f. fr. 25566* and *Cambrai, Bib. Munic., 1328 (CaB)*, are given in Wilkins, *Adam*, p. 50.
- <sup>12</sup> Lescurel’s *Gracieusette* is discussed in 3.1(v), p. 37.
- <sup>13</sup> The question of melodic carriage is raised with this rondeau, due to the comparative cohesion of the triplum. The point here is that in a number of Adam’s rondeaux, the two voices act only to express a vertical constant; in rondeau 10, for example, they exchange at 8 | 5, whereas in rondeau 13, they provide a static 8 | 1 frame.
- <sup>14</sup> Here, the triplum is initially also derivative; however, the composite voices continue to embrace the cantus in an independent manner.
- <sup>15</sup> Transposed down a tone in the motet.
- <sup>16</sup> Appearing at b. 58 (where bar = long). [A] is restated, compressed, as the opening line of the rondeau reappears with a new exclamation, ‘*Mais Lasse!*’ (replacing ‘*Diex!*’), taking the continuation of the opening phrase of the motet rather than the rondeau quote before resuming the musical and lyrical quotation. There are numerous other examples of cantus borrowing; the tetrasyllabic [B] duplum setting of rondeau 6, of ‘end-unit’ function, is taken into motet 4 in the

same context. Here, the line-type, rather than the exact text, prompts the association, transposed up a fifth and forming a unifying motif later into the motet. From this subtle association and the adaptation of popular songs into motet dupla, it is quite possible that these motets are riddled with quotations, of both entire texts and rhyme-motifs, which are largely lost to us. The whole of this rondeau heads motet 6, the tenor providing the same 1-foundation with another collaged rondeau (see Wilkins, *Adam*, p. 72). Further examples include the use of the rondeau 11 duplum for the triplum's penultimate phrase in motet 9 and for the duplum at the end of motet 10 (the [B] cadence is employed as a cohesive figure prior to this, setting apart the last four syllables of the b-rhyme in lines 2 and 8 – through these means, [B] functions as a micro-refrain, only receiving its solid 1 harmonisation at the end of the motet, thus empowering the close), as established by Wilkins, *Adam*, p. 77 and p. 88. Wilkins reminds us that the motets presented as nos. 6-11 are of uncertain origin; the littering of quotations from Adam's own songs implies, but does not prove, his authorship.

- <sup>17</sup> With Lescurel, only one polyphonic rondeau survives, *A vous, douce debonnaire*, which is also presented, unmodified, in its monophonic form (the two versions are presented respectively as no.1 and no.3; the surviving songs are transcribed in *The Works of Jehan de Lescurel*, ed. Nigel Wilkins, Corpus Mensurabilis Musicae 30 (Rome, 1966)). Here, the cantus retains the harmonic base so that there is no disruption of the clear melodic *f*-goal in the octave field that is mapped above it. There is nothing stylistically to differentiate Lescurel's *formes fixes*, apart from the obvious sectional goal requirements. As with Lescurel's virelais, it is only the 'rustic' rondeau, *Bonnement m'agrée*, in which lyrical patterning prompts an active motivic construction familiar from the style of Adam's rondeau 9 and adopted in Machaut's monophonic virelais.
- <sup>18</sup> Excepting, that is, the special case of R18 (4.3.1, p. 131).
- <sup>19</sup> Refer, for example, to B2 and B9 (respectively, 5.1.1(iv), p. 165 and 5.1.2(ii), p. 175).
- <sup>20</sup> Fuller, in 'Tendencies and Resolutions: The Directed Progression in *Ars Nova* Music', *Journal of Music Theory* 36 (1992), p. 244, notes that the implicative opening *alf#* fails to receive its realisation until the close of [A]. The same holds throughout [B] as the canon thrice propagates an *f#'/a* antecedent (b. 5) and the final, implied *g'*-octave fails to be realised in b. 9.
- <sup>21</sup> The clash between the triplum and cantus in the penultimate bar is problematic. Parallel sevenths do occur elsewhere in the song repertory; however, this is the final cadence and Machaut is habitually clear in his larger cadential preparations, avoiding such discordant configurations, particularly on the down-beat. The idea that Machaut generally composed lines individually to the tenor without considering their reciprocal import is, of course, insulting and does not address the parallel sevenths into the penultimate bar between the triplum and tenor. However, the writing here is altogether anomalous, if not crude, with parallel fourths occurring between the cantus and triplum prior to this final phrase. Precluding the possibility that the sevenths were intentional, a plausible explanation is that the triplum was mis-transcribed from source: a universal error (if this is the case, then the composer cannot have closely inspected the scribal representations of his works; the question of how this reading could be propagated through later manuscripts is another matter). Such mistakes are found to occur elsewhere. A simple transcription of the final triplum phrase, bb. 10<sup>2</sup>-11, down a tone (that is, excepting the last pitch, which could have been subject to hasty correction), 'remedies' matters, though making for a bland, equally contrived line; however, given the cantus behaviour in [A], this is perfectly acceptable. This rather drastic interpretation provides the awaited *g'*-octave resolution on the penultimate down-beat. The outcome of this interpretation is an essential *g'/g-f'/bb* pairing for the terminal phrase of [B] (as identified by the triplum), which in other writing is observed to form the antecedent to an *f'/f-d'/g* consequent (refer to example 4.1g, p. 70 for an application of this technique in an *a*-chain context). Here, the latter is encountered in reverse, destabilising presentation, constituting the main colourative flex of [A].
- <sup>22</sup> Yolanda Plumley, *The Grammar of 14<sup>th</sup> Century Melody* (New York, 1996), pp. 59-60.

- <sup>23</sup> Jehoash Hirshberg first observed the phenomenon of *bb* being broached via a *g*-focus in 'Hexachordal and Modal Structure in Machaut's Polyphonic Chansons', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. John Walter Hill (1980), pp. 38-9.
- <sup>24</sup> Refer to 5.2.1(i), p.219. Sarah Fuller, in 'Tendencies', fn. 27 (p. 255) considers that the caution of an *f*<sup>4</sup> in the triplum in b. 3 is an 'inadvertent error', caused by scribal inattention to the tenor, pointing out that a cancellation of the assumed continuation of the *f*<sup>#</sup> *mi-fa* relationship would be expected in the latter in such a situation. Harmonic precedents in the use of an implicative *f*-octave in this very context are observed, however (demonstrated by comparison with B19 in 5.1.10, p. 210).
- <sup>25</sup> Yolanda Plumley, *Grammar*, ch. 2.3. In ch. 5, p. 149, Plumley further remarks on the specific concentration towards the lower fifth during [A].
- <sup>26</sup> A schematic array, tailored in greater detail to the individual work, is introduced by Sarah Fuller in relation to B30, in 'Exploring Tonal Structure in French Polyphonic Song of the Fourteenth Century', *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, 1998), p. 71 and p. 74.
- <sup>27</sup> B1, 6, 22, 27, 29, 35 and 41 (<sup>-4</sup> on an *f*-unison) [B31 and 38 deflect], B4 and 30 (*g*-unison) [B23 threatens unison but diverts abruptly], B40 (*from* a *c*'- unison and back, before rising). In addition, B8, 15 and 19 use the <sup>-6</sup>-unison from its fifth (same principle, different diversion) [B3 and 25 deflect]. Other examples will be demonstrated to utilise this vertical facility in other guises.
- <sup>28</sup> This is a progressive trait. The spaciousness of design and harmonic staticity of V30, in particular, primes the cantus line for addition of a second voice, although enough inter-unit tension is generated to propel the melody.
- <sup>29</sup> This second 1-closure elides with the third phrase, a simple, measured rise (diverging) to 3. Structural mobility is drawn from the initial two units, however.
- <sup>30</sup> Motifs, accorded Greek abbreviations, are summarised on p. 313. The simple  $\beta$ -figuration is stylistically informative, being registrally bound in elaborating a static 8 and derives from Machaut's motet vocabulary (it is found, additionally at the head of [B] in V2).
- <sup>31</sup> Exceeding the tetrasyllabic unit in the opening phrase breaks syntax, which may have been intentional. However, the four-syllable unit is generally consistent in its separation. It is therefore possible that this text was misaligned.
- <sup>32</sup> This filigree elaboration of the *g*'-octave point of definition, leading to an *e*'/a antecedent closure (bb. 26-9) takes essentially the same form in the refrain of B9 (bb. 58-62).
- <sup>33</sup> After Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York, 1995), p. 324, Stanley Boorman, in his 1977 article, 'A New Edition of Machaut', *Early Music* 5 (1977), p. 497, assumes that the cantus in the penultimate bar is erroneous in splicing down to <sup>-5</sup> in corroboration of the final. This cantus fragmentation into the plagal core is a frequently used device in polyphony, the emancipated line contributing to harmonic fusion (the R1 close is a related example). The 2-<sup>-5</sup> prolongationary rift is further symptomatic of a polyphonic context.
- <sup>34</sup> This marks the opposing field in the same manner as V36 (bb. 5-6: this gesture is both metre and goal-specific), although the juxtaposition of 1 and <sup>-4</sup> is more stark in the rondeau.
- <sup>35</sup> The setting of the interruptive, developmental section, bb. 14-23, is troublesome. This seemingly improvisational, rising cantus over a tenor <sup>-5</sup> [*c*<sup>7</sup>] pedal, is in itself novel. However, the melodic cadential motion is at odds with its prior, iambic, counterpart (bb. 7-8), and such is the composer's zeal for resolving like motives (consider, for example, the relentless application of this iambic cadential descent transposed in the [A] end-unit into each phrase of [B]) that the former (bb. 21-23) sounds more convincing when also iambic, as *a* takes the b. 22 down-beat rather than the preceding minim anacrusis (whether such a modification should apply only to the 3-2-1/*f* or to

- preceding activity is debatable). The fact that the repeated minim *g* of b. 22 is omitted in *V<sub>g</sub>* may indicate that the scribe perceived a problem with this cadence and sought to clarify matters (the existing version is disturbingly unique). There is, in addition, something unsettling about tenor alignment at this cadence; consecutive down-beat 7ths in bb. 19-20 are not the done thing. Moving the tenor line back a semibreve resolves the progression (U: [*d'/d*] *c'/eb* - *ba/d* - *e<sup>2</sup>/c* [-: *ald* - *fff*]), but a larger rethink of the composer's intentions for this whole passage may be required.
- <sup>36</sup> This progression, in essence, opens the earlier *c'*-finalled ballades, B1, B2, B5, B7 and B24; however, vertical potency differs according to context. Ambivalent function is ascribed to [B1] in R3 due to its developing antecedent status.
- <sup>37</sup> There are several other early examples of the tenor prompting ultimate closure in the absence of persuasive melodic cueing. In B1 and B8 it is, likewise, the eventual relenting of the tenor fifth to the octave during [B] (via unison assertion of a core-shift, <sup>-5</sup>[*g*], in B1 and, more unusually, of 1[*bb*] in B8) that sustains directional impetus against an overloaded, fixed cantus goal succession (5.1.4(ii), p.184). In the more complex R7, it still remains for tenor octave completion to secure the ambivalent, unclosed melodic line (4.1.4, p.76). Of course, all songs that employ a 4-1 shift may be perceived to rely on tenor 'rooting', irrespective of the extent of cantus realignment.
- <sup>38</sup> The underlay has been standardised to bring a tetrasyllabic partition.
- <sup>39</sup> Here, it is the repetition of the same secure descent *alone* that generates expectation of resolving change. This is arguably less dynamic in propelling the listener than those monophonic songs that, while likewise repeating an antecedent goal before the abatement of contrasting motion, are spurred towards closure through harmonic conflict. *V<sub>9</sub>* and *V<sub>39</sub>*, for example, propagate tension in contour activation and linear voice-leading. *V<sub>23</sub>* is unusual in hingeing between adjacent fields, using strong contour definition both to provoke activity away from the persuasive antecedent and to exert its shifted final (the whole, incidentally, may be understood in terms of the chained *f'/f-d'g* pairing that was discussed in relation to R1).
- <sup>40</sup> Caution is asserted here, as, in the earliest output, Machaut was content to leave the tenor at the lower fifth (for example, B5), a cross-axis that is difficult to reconcile. The requirement for an alternative, octave realisation arises through the compounding nudge of repeated indicators.
- <sup>41</sup> This text painting is observed by Wolfgang Dömling in 'Aspekte der Sprachvertonung in den Balladen Guillaume de Machaut', *Musikforschung* 25, p. 302. The polarisation of *dolens* (*a*) in [A] and *joie* (*c'*) in [B] is one of the more convincing examples of poetic illustration among Machaut's songs, although registral symbolism is perhaps pushing things a little far.
- <sup>42</sup> The same essential progression is transposed onto the *g*-chain, where the minor third may ultimately receive consolidation (as transparently applied in B11, 5.1.4(ii): p. 187).
- <sup>43</sup> The *Remede lai* (L25) and L5 are the sole examples of a monophonic line returning from <sup>-4</sup> (in both cases, the <sup>-4</sup> orientation of stanzas 3 and 4 is generated by a prior disjunct <sup>-4</sup>-1: a conscious, contemporarily devised pacing?), only for this, in turn, to be ultimately succeeded by 5 (by the sheer weight of its activity in later stanzas). In L5, Machaut is, in addition, experimental both in using octave opposition to break the tedium of *d'*-closures in the penultimate stanza and in the imaginative use of metre and rhythm (these latter characteristics relate to the adjacent L6).
- <sup>44</sup> Comparing such cantus lines with *V<sub>1</sub>*, for example, reveals that melodic ambiguity is propagated in opposite directions on introducing the vertical determinant. While R2 extendedly teases about the plagally-bound <sup>-4</sup>-core, installing 5 to secure consequent relocation, in *V<sub>1</sub>*, it is 5 that receives initial attention, buffered by its leading-note, plagal base and upper third. The late extension downwards onto the *g* close does not in itself weaken its relatively secure harmonic footing; however, [B], in asserting 5 once more, upsets the delicate balance towards the sectional *d'*-close. Both songs are hence bifocal, urging repetition to resolve one of the 1-5 fulcra, only more pivots are available to procurement in the vertically held cantus.

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- <sup>45</sup> Transparent in B7 (5.1.1(iii), p. 161) and B26 (5.2.2(ii), p. 227).
- <sup>46</sup> The simple 5-1 *ouvert/clos* octave descent was to be adapted into R10; here, 5 is also left airborne beyond [A1].
- <sup>47</sup> Hirshberg, in 'Modal Structure', pp. 30-1. The version offered here is that of MS C<sub>II</sub>, after the convincing argument of Earp, in 'Genre', pp. 132-5, whose interpretation is based on the relationship between the opening and terminal units.
- <sup>48</sup> This is a goal-specific figure, relying on the minor third for effect.
- <sup>49</sup> Earp, in 'Genre', pp. 132-5, observes the mirroring of the [A] *ouvert* in propagating denial during [B] and the fact that 'the music loops back on itself' [p. 135] as a reflection of the text, '*sans definement*'. However, such a superficially vague, repetitive design is common to several works of this period. Earp proposes that the structure of this rondeau is a mosaic. The basic template is observed to be quite simple, however, with a conceived antecedent gesture (approaching *e'*) answered by  $\delta$ -configuration and its derivatives towards *d'*-fulfilment. Hence, [B2] = [A1] (–, with separate end-unit) and [B1] = [A2] (U), the central junctions of each sections prompted onwards through lyrical continuity, each time on the sound, '*fi-*' (respectively, b. 11 and b. 24).
- <sup>50</sup> While it will be observed that rondeau cantus lines operating type I structures flatten descending cantus *b*'s towards the  $\bar{4}$ -unison deceit goal, this is not an ordinary scenario of 1| $\bar{4}$  opposition. The strength of the *e'*-appoggiatura into the *d'*' $\searrow$ *g* minim descents in [A], (that of the b. 5 strongly marked through the diverging provision of an *e'*-octave), would make for an uncomfortable tritone with *bb*. Further, a *bb* is specifically indicated in the final phrase of [A]. Had it been intended prior to this, it would possibly have appeared as a signature.
- <sup>51</sup> The contratenor found its way only into E (and other repertory sources) and, if Machaut's own, may represent a later, discarded attempt. As C possesses a blank stave in anticipation of a triplum, it may be speculated that the composer gave up on the idea of adding an extra voice, having perhaps attempted a triplum, rejected it, and failed then to introduce the contratenor (in both versions, the vocal overlay of the cantus-tenor pair in the first phrase close (bb. 6-8) is assured). The final ten breves of a triplum survive in a later source (*Cambrai Bib. Munic.*, 1328 (CaB)), transcribed in *Guillaume de Machaut: Musikalische Werke, I: Balladen, Rondeaux und Virelais*, ed. Friedrich Ludwig (Leipzig, 1926-9), p. 56.
- <sup>52</sup> With  $\bar{4}$ -unison opposition, position 2 of the 5 $\searrow$ 1 [ $\bar{4}$ ] descent is also accorded  $\bar{7}$  support, tending towards the unison; a third voice sits above these on 4 rather than configuring the tense-2 (with an *f*-unison deceit: [*b*♯]/*g/e* ⇒ [*c'*]/*f/f*).
- <sup>53</sup> The only instance of this progression being awkwardly wrought, lacking contratenor mediation, occurs in B32, where the overriding pre-occupation is with accompanying interchange.
- <sup>54</sup> Plumley, *Grammar*, pp. 79-80. The observation of *a*-opposition mediating between that of *d'* and *g* in R7, with corresponding musical example (ex. 11), is not perhaps the clearest example of the pivoting role of  $\bar{5}$  (to the final); the initial melodic and harmonic propensity towards parallel *c'*-opposition may be perceived to override any linear tendency towards *g* (further, there are no inflective markers to corroborate the descent to the deceit goal here). It is, perhaps, *g* that may be perceived to be the stronger mediator in this context.
- <sup>55</sup> R9 was still respected as a two-voiced work in the latest of Machaut's output, being included in this format in the later manuscript A, despite this being one of the first-presented songs with four-voices.
- <sup>56</sup> Minim-matching occurs also in B34, b. 6 (cantus I and contratenor). Here, the context is one of harmonic stability, as the plagal *c'*-field is set from the outset.

- <sup>57</sup> Wolfgang Dömling, in *Die Mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut* (Tutzing, 1970), pp. 37-43.
- <sup>58</sup> Note the harmonic basis of the opening gesture, as representative of common practice in Machaut's songs; V30, of minor 'mode' (a minor third above the final), stresses the opening three syllables, 'Liement' with  $3b \setminus 1$ , against which 5 is polarised. The opening of R10, 'Rose, lis', can stand firm on its relatively secure major third, to form a platform for the extended rising échappée. This explains the 'run-up' to 5 taken in the opening of V17; its minor third, *c'*, is not a sufficiently stable springboard; buffering oscillation follows about third-chain fifths, with *c'* secured from *g'* above.
- <sup>59</sup> The manner of this unfurling is to inform the Vg rondeaux, both contracted, in the apical 'unfurling open-*c'*' progression of [B1] (R11, R13 and R15), and expanded, the static expansion of a single harmonic frame  $1/1-[3 \setminus 5]/1-1/1$  in the related opening phrases of R15 and R17. The Vg ballades, too, have an affinity for a variant of this.
- <sup>60</sup> The only source in which the triplum is absent is C; it is, nevertheless, expected. The contratenor version in C<sub>II</sub> is not that which was included in later manuscripts and presented here and is not thought to be Machaut's own. If the latter represents an earlier attempt, then it can be seen that improvements have been made, although the earlier version is not unviable. There are fundamental differences between the two: the accepted version takes care not to distract from the slow initial divergence of the vocal duet, whereas that of C<sub>II</sub> is generally more intrusive in its disjunct motion. The familiar unfolding-*c'* progression over bb. 2-5 that identifies Machaut's later rondeaux, *e'/b<sup>h</sup>/g* | *e'/c'/c*, is denied in C<sub>II</sub>, the exposed *e'/g/e* (contratenor indicated in bold-type) generally unfamiliar to Machaut's basic vocabulary (in R8 (b. 18), this sonority is forced through linear context in the contratenor; however, the *e* acts only as a mediator, hastily transferring to *b<sup>h</sup>*).
- <sup>61</sup> Daniel Leech-Wilkinson, in 'Machaut's *Rose, lis* and the Problem of Early Music Analysis', *Music Analysis*, 3:1 (1984), pp. 9-27, presents an assured interpretation of this rondeau which identifies a measured 5-1 octave descent underpinning the structure, finding this to be presaged in the opening phrase, a lightly embedded 4-1. The following 5-2 descents are described in terms of their hexachordal behaviour, the soft hexachord contrasting that of the natural hexachord of [A1].
- <sup>62</sup> The only source in which the triplum is absent is C; nevertheless, the part is expected. The contratenor in C<sub>II</sub> is not that which was included in later manuscripts (and presented here) and is thought not to be Machaut's own. It is not unviable, however, although there are fundamental differences. The later version carefully avoids distracting from the slow initial divergence, whereas that of C<sub>II</sub> is generally more intrusive in its angularity. The familiar unfolding-*c'* progression over bb. 2-5 that identifies Machaut's later rondeaux, *e'/b<sup>h</sup>/g* | *e'/c'/c*, is denied in the latter; its exposed *e'/e/g* (contratenor given in bold-type) is not part of Machaut's basic vocabulary (voice-leading forces the contratenor in R8 to assert this *e*, although it swiftly jumps to produce the tense-3).
- <sup>63</sup> There is a manifest resemblance in basic progression to R5. Both possess non-standard texts and exploit the same rhyme of their section closes with musical rhyme, linear  $5 \setminus 1$ -octaves. By flattening 3 in R10, the composer is, wittingly, or otherwise, emulating the orientation of R5. In both,  $-7 \setminus 2$  rising embellishment is used in the *ouvert* [A3] cadence, this deflection contrasted by the marked  $-7\#$  of the resolving consequent phrase that opens [B]. A speculative indicator that R10 was conceived with the contratenor in mind arises from the respective responses to the melodic deflection onto  $-5$  in [A2]; R5 provides immediate melodic stabilisation with a 1-end-unit (bb. 15<sup>2</sup>-17). R10, in the security of the 'ghost' 1-octave of the tenor-contratenor, can leave the  $-5$  void active to re-embark from 5 (although the tenor alone fills 1 at this point, it remains conspicuous - particularly in relation to prior founding - without the contratenor  $-1$ ).
- <sup>64</sup> Margaret Hasselman, *The French Chanson in the Fourteenth Century* (PhD dissertation: University of California, 1970) vol. II: transcriptions, p. 125. *Rose sans per* is also transcribed in Willi Apel, *French Secular Compositions of the Fourteenth Century* 3, *Corpus Mensurabilis Musicae* 53 (Stuttgart, 1972), no. 274, pp. 132-3.

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- <sup>65</sup> Karl Kügle, *The Manuscript, Ivrea, Biblioteca Capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (PhD dissertation: New York University, 1993), pp. 274-6.
- <sup>66</sup> The chosen examples are given in order to demonstrate the functionality of the tenor in validating or amplifying cantus behaviour, even where the cantus field is harmonically self-corroborative.
- <sup>67</sup> *Le Jugement du Roy de Behaigne and Remede de Fortune*, eds. James I. Wimsatt and William W. Kibler, mus. ed. Rebecca Balzer (Athens, Georgia, 1988), p. 445.
- <sup>68</sup> As also applied to B42 (the *Remede* ballade, 'Dame, de qui'). The *Remede* monophonic virelai, 'Dame, a vous' (V39) is more concerned with syllabic binary rhythmical drive, linking motivic chunks through lyrical association.
- <sup>69</sup> Located at a similar point in R2, 4, 5, 10, 13, 15, 17 and 20 and, more diffusely, in R3 and 7.
- <sup>70</sup> Illustrated in example 5.2a, p. 219.
- <sup>71</sup> The perceptual shift caused by the presence of the tenor in V29 is noted by Sarah Fuller in 'Machaut and the Definition of Musical Space', *Sonus* 12:1 (1991), p. 8. The essential melodic implication, necessarily realised in V29, is overridden by vertical prioritisation in R22.
- <sup>72</sup> Daniel Leech-Wilkinson, 'Le Voir Dit and La Messe de Notre Dame: Aspects of Genre and Style in Late Works of Machaut', *Plainsong and Medieval Music* (1993) 2:1, pp. 50-3
- <sup>73</sup> Leech-Wilkinson, 'Genre and Style', pp. 55-6.
- <sup>74</sup> Leech-Wilkinson, 'Genre and Style', p. 62.
- <sup>75</sup> The perceived use of a  $\lambda$ -motif in R13, bb. 9-13, is speculative, arising from the unviable clash on the b. 10 down-beat:  $g/a/b$ . This discrete cadence is a prime candidate for such motivic application (as encountered in the closely related R21, bb. 15-20). Shifting the tenor  $a$  forwards a semibreve avoids the clash, creating the essential contour of the distinctive familiar motif and slots in well with the contratenor rest on the second semibreve, b. 10<sup>2</sup>.
- <sup>76</sup> The provision of *ficta* inflections is here problematic (and may well have been for the contemporary performer). The cantus descent,  $d'\backslash g$  (bb. 3-5), with subsequent deflection onto  $d$ , receives no notated flattening of the falling  $b$ . Would the performer automatically adjust the cantus to conform to the prevailing  $f$ -field of its accompaniment during the opening breves? Or was the object of the retained naturals to retain a sense of  $c'$ -activation in the cantus, the  $b\sharp$  looking towards *mi-fa* completion? Surveying other type I rondeaux, it is evident that flattening  $b$  in both  $g$ - and  $f$ -unison deceit goals hastens down the cantus. Compelling contextualisation for the present example is given by R9, which also diverts initially through  $d'\backslash g$  onto the  $d$ -extension. While there is no unison cadence between the cantus and tenor onto the  $g$ -diversion in R13, care is taken in b. 6 to interrupt the cadential denial of the cantus  $g$  in the preceding breve (b. 5:  $g/b\sharp/e \Rightarrow c'/fff$ ) with a remarkable  $g$ - $g$ - $g$  minim succession. A 2-<sup>-5</sup> role for the splicing declamative  $a$ - $d$  that follows is the familiar function of such a prolongatory wedge. As [B] typically pursues the trends of [A], the  $d'\backslash g$  cantus descent, taken up by the tenor at the foot of the splice in b. 8, would be refreshed in melodic implication by a  $bb$ . In both this descent and that of b. 20, the tenor goal, as that, distally, of the cantus initiator, is  $f$ . In this context, the  $b$ , retained as natural, is jarring, lacking immediate linear contextualisation. Further, in [B], a natural is notated in a  $c'\backslash f$  goal context, presumably cautionary as a performer would automatically inflect otherwise (bb. 35-6). As this is in advance of the cantus  $c'\backslash g$  descent in bb. 36-8, threatening the return of the deceit goal, the provision of a flattened  $b$  here is quite possibly to warn the cantus that it is not to follow the example of the tenor before it, rather than being a lately-introduced flat.

- <sup>77</sup> As if to compensate for the deflecting vagaries of the extended opening unit, [A2] is succinct in re-defining the fixed succession 5-2-1/1[-4]. Dispensing a syllable at bb. 15, 17, 20 and 21 not only stresses the concision of this active false descent, but also marks the progressive tense-2 | 1/-5/-1 pairing of the sequential initiator, strengthening it against the ensuing deceit goal.
- <sup>78</sup> It is evident that while syllabic drive has no bearing on the structure of this rondeau, the lyrics nevertheless informed integrative melodic articulation (a cleaving antecedent function).
- <sup>79</sup> The *Remede de Fortune* ballade (B42), in its two-voiced C version, is introduced by the same cantus-tenor platform. The cantus immediately steps in on the tenor prompt, however, making for a less distinctively bare opening. Its presentation in V<sub>g</sub> included both a triplum and a contratenor. The latter voice plugs the gap in exactly the same ‘chordal’ fashion.
- <sup>80</sup> As observed by Plumley in relation to their tendency towards *f* in *Grammar*, p. 56. R9 also extends onto the third-chain mediator; as noted on p.117, R13 was possibly modelled upon this.
- <sup>81</sup> Again, in R15, this forms a direct *clos* to the terminal [A] *ouvert*. An interesting, though possibly arbitrary phenomenon is the reciprocal fall in the cantus during the unfurling-*c*’ at the head of [B]. As the contratenor drops, 1\~5, the cantus, accordingly, fills the void, returning, 3\~1. This might be an indication of the necessity for the contratenor in this harmonic context, but is, equally, a rhythmic reaction.
- <sup>82</sup> The cantus-tenor motion of bb. 2-3, *b<sup>h</sup>/g | c’-a/f*; arguably makes more sense if the tenor *f* remains uninflected. The lack of a notated sharp contrasts its almost unfailing provision in the contratenor. The resulting flex provides context for the melodic dip onto -4 in b. 7, resulting in directed alternation of the structural antagonists, with -4 framed, hence muted, by the 1-pillars of b. 1, b. 5 and, open, bb. 9-10. B31 is introduced in a comparable fashion and the oscillation, additionally, resembles R11.
- <sup>83</sup> Refer to 5.1.6(ii), p. 197 and 5.2.3(i), p. 232 respectively, for the application of this device to B41 and the similar B28. In the latter work, however, there is presentation of a contradictory bare *g/c*. Dyadically, the problem is to some extent offset as the tenor uniquely prepares from below in bb. 18<sup>2</sup>-20: *d’/b - g/c*. There is, peculiarly, no *c*’-fill; the contratenor, duplicating the tenor *c* in b. 19<sup>2</sup>, leaves exposed the bare fifth drop of the cantus, to emphasise the clashing appoggiatura *d’/c*. The fact that Machaut *could* have supplied *c*’ here, as exemplified by R10 and B41, prompts the speculation that the clashing void may have been utilised to generate tension commensurate with the uniquely replete *c*’-context of [A].
- <sup>84</sup> Ursula Günther, in *Der musikalische Stilwandel der französischen Liedkunst in der zweiten Hälfte des 14. Jahrhunderts* (PhD dissertation: University of Hamburg, 1957), p. 119, notes the shared motivic vocabularies of B32, B33 and B36, deriving from their shared metre.
- <sup>85</sup> B28 is discussed in 5.2.3(i), p. 232. The interchanging *c*’-drone is earlier encountered in B41 [A] (5.1.6(ii), p. 197), although lacking the 1\~5 component. A similar, metrically square exchange is found in V26 [B] (6.1, p. 272).
- <sup>86</sup> This mutability is remarked upon by Leech-Wilkinson in relation to the *Voir Dit* songs, in ‘Genre and Style’, p. 59.
- <sup>87</sup> Leech-Wilkinson, ‘Genre and Style’, p. 54.
- <sup>88</sup> Explained by Leech-Wilkinson, ‘Genre and Style’, p. 55.
- <sup>89</sup> Leech-Wilkinson, ‘Genre and Style’, pp. 53-61 and Plumley, *Grammar*, particularly pp. 226-32.
- <sup>90</sup> Leech-Wilkinson, ‘Genre and Style’, p. 55.

- <sup>91</sup> Alison Bullock, in *The Musical Readings of the Machaut Manuscripts* (PhD dissertation: Southampton University, 1999), pp. 145-6 (and Ex. 5.11-12, p. 45), discusses some implications of this two-part setting, suggesting that the two-part version might be an earlier released attempt and postulating a possible context for such a circumstance (p. 146, fn. 291). The variant tenor in MS E is also provided by Ludwig, *Musikalische Werke*, I, p. 66. The modified tenor rhythm is repeated in [B1], with no pitch alteration. If, as proposed by Bullock, an earlier version was presented to some visiting lords late in 1363 (*Readings*, p. 146), this, arguably corrupt, tenor rhythm could be readily explained through mis-interpretation either of a given score or of a heard performance.
- <sup>92</sup> In B27, this elision function applies to the active false descent, [A2], on differing pitches.
- <sup>93</sup> Dömling, *Balladen*, p. 69, notes the slightly ornamented tenor in the [A2] consequent (bb. 15-7).
- <sup>94</sup> The switch onto the *c*-field is presaged by the tenor inflection change [*b*♯] in [A2], b. 13.
- <sup>95</sup> The implicative potential of the *f*'/*f*-*d*'/*g* pair presented in [A] is explored in relation to the *g*-chain ballades, in 5.1.4, p. 182).
- <sup>96</sup> Refer to B20 for another melodic line that sustains the potential of *g* throughout (5.1.4(iv), p. 190).
- <sup>97</sup> B1, B6, B8, B10 and B15, as observed by Plumley in *Grammar*, p. 83.
- <sup>98</sup> Leech-Wilkinson, 'Genre and Style', pp. 49-50.
- <sup>99</sup> Noted by Leech-Wilkinson, 'Genre and Style', pp. 49-50.
- <sup>100</sup> In forming such a complete entity, this opening unit resembles the similarly rhythmically active V14, where the detached main unit also fell into a clear auto-referential binary construction. Note the comparative immobility of the polyphonic cantus preparation, reliant upon underlying activity.
- <sup>101</sup> A similar accelerating *c*'-pedal introduces V19.
- <sup>102</sup> Plumley, *Grammar*, p. 81, notes the extended drive towards *c*' in this rondeau and other songs operating a ♯*g* tonal type, correlating this tendency with other 'beta' types. Quoting Peter Lefferts, 'Signature Systems and Tonal Types in the Late Fourteenth Century French Chanson', *Plainsong and Medieval Music* 4 (1995), pp. 117-47, who concedes the lack of melodic corroboration for its final in ♯*g* songs, Plumley observes the attendant irregularity in the choice of *ouvert* cadences in such works. As introduced in 4.1.2(i), p. 59, this behaviour is here given to arise from intervallic pre-occupation as opposed to linear process so that the cantus final may be hitched at a node that is otherwise inexplicable and melodic progression in general is tailored, in its stifled oscillation, towards the vertically facilitated terminal conversion - the two voices are given to be mutually informative at all levels. This scheme differentiates the unique behaviour of B40, in which the *g*'-octave is a point of activated opposition, the viable melodic contour relenting to the shifted final only at the close of each section and lacking the dyadic third-chain flexion that characterises other *g*'-finalled songs (5.4.2, p. 256).
- <sup>103</sup> The additional material at the outset of [B1] is interesting; there is exchange in vocal function as the melodic rise from the plagal core forms the base of distinct tense-2 preparation. Novel canonic writing is introduced to the realisation of this cadence (assumed scribal error in b. 42: tenor). This causes an unusual clash in the re-arranged tense-2 of b. 40 against the 8\6 | [8] melodic cadence.
- <sup>104</sup> Plumley, *Grammar*, p. 148, after Richard Hoppin, 'Tonal Organisation in Music before the Renaissance', *Paul A. Pisk: Essays in his Honor* (Austin, Texas, 1966), pp. 25-37.

## 5 Machaut's ballades: an introduction

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Having established typical compositional procedures among Machaut's rondeaux, the present chapter seeks to determine whether his ballades conformed to similar structural norms. Is there any discernible difference between the genres? Of particular interest is the handling of a larger poetic form, incorporating the terminal refrain. Are any measures taken to highlight the recurring text? Is there evidence for particular compositional attention being paid to this, the most 'refined' of the *formes fixes*?

Manuscript presentation is, mercifully, comparatively uniform; it is not, however, thought to be consistently chronological in order. Several scholars have called into question the status of ballades 6-16 as they are antiquated in style. Elizabeth Keitel summarises these findings, identifying the basic, two-voiced construction of these works, the use of non-standardised poetic forms, archaic mensuration (with restricted minim use) coupled with inactive tenors, *ouvert* cadences larger than their *clos* complements and the absence of musical rhyme.<sup>1</sup> Evidence for the discrete nature of this group of ballades is supplied; the changeover in scribes during the production of MS C 'suggests that they were working from separate fascicle-manuscripts'.<sup>2</sup> This reasoning is questioned, however, by Lawrence Earp.<sup>3</sup> The following chapter seeks first to explore whether aspects of harmonic and melodic patterning in addition to structural pacing might assist in estimating chronology in relation to these early ballades, drawing on inter-genre association wherever possible.

**Table 5.1 – Machaut's ballades: manuscript dating**

Manuscript	C <sub>I</sub>	C <sub>II</sub>	Vg	A	E
Conjectured date	≤1349	Early 1350's	Mid 1360's	Early 1370's	1390's
Ballades	1-16, 41-2	17-24	[C] + 25-36	[Vg] + 37-38	[A] + 39-40

## 5.1 Tonal constancy in the early ballades

Jehoash Hirshberg notes that the final of a ballade does not necessarily hold meaning for its tonal composition, citing the early B7 and B15 as cases in point, whose tenor finals belie songs of substantially divergent orientation.<sup>4</sup> Viewing the songs according to their hexachordal domains, Hirshberg notes a consistency in behaviour between ballades 2, 5 and 24 and between the cantus lines of B5 and B7. Yolanda Plumley explores the shared cadential progressions of these ballades, considering the tonal behaviour of the individual voice while attentive to the modifying function that the tenor can inflict, this perceived, however, to be more of a by-product than an integral prompt.<sup>5</sup>

One basis for the assumption of cantus primacy advanced by Plumley, as developed from the research of Peter Lefferts, has at its root the practice in several early ballades of terminating with the tenor at the lower fifth.<sup>6</sup> Here, the cantus lies vertically opposed, receiving harmonic corroboration for its final by its own actions alone. In the present study, only three such ballades are given to exhibit 'bi-tonal' behaviour, the tenor lying enduringly at odds with melodic orientation: B5, B8 [A] and B24. Of these, B5 and B24 are seen to possess a harmonically persuasive cantus, whose mobility contrasts the static realm of the tenor; this would corroborate the notion of melodic tonal precedence. However, it has been observed that in a substantial number of polyphonic songs, structural propulsion seems to arise from vertically informed field shifting so that perceived inconsistencies in melodic behaviour may be explained through intervallic association. Might there be a risk of throwing out the baby with the bathwater in imposing a predominantly linear function onto the cantus on the basis of the few early, experimental ballades that resolve uneasily onto the interval of a fifth?

The following study is designed to explore dyadic process in the tonally problematic ballades, proposing that while songs that rest on the fifth may conform to similar contour patterns, the cantus may be seen to display varying degrees of reliance upon the reciprocally dependent tenor in both harmonic orientation and self-

propulsion. These will be discussed in turn, in increasing order of perceived melodic inefficacy.

### 5.1.1 Type 0 structures: increasing 4-‘intrusion’ - B1, B5 [B24], B7 and B2

- (i) **B1: diffusing the melodic 1 - generating an axis switch**
- (ii) **B5: melodic autonomy - retaining  $\sim 4$  support**
- (iii) **B7: a clear 4-1 shift**
- (iv) **B2: 4 containment**

Type 0 describes a small group of ballades in which melodic orientation is not only secure about a *c*'-final, but maintains a particular dyadic progression: a weakly implemented 4-octave/plagal-1 opposition.<sup>7</sup> B1 [A] and B5 are the representatives of this type in MS C<sub>I</sub>, while B10 (5.1.7, p.200) and B2/B7 respectively offer reduced and enhanced melodically compromised polarity in loosely related harmonic schemes. Later, notably archaic examples of this type are B24, and, in essential melodic progression only, the peculiarly displaced B37 and B40.

In this ascribed type, *g*'/*g-c*'/*c*' convergence is employed reactively as the opening unit is given to obscuring the targeted *c*' through partial subsumption, within a 3 $\searrow$ 1 register, to be actively absorbed into the second, imitative phrase (the tempered cantus ‘antecedent’ in B2 and B7 is discussed below). Here, the introduction of 5/ $\sim$ 5 in [A2] becomes antagonistic, leaving the inverting tendency towards *c*' active (note the analogous behaviour of the *f*-finalled polyphonic virelais).

The similarity of progression between B1 [A] and B5 is striking. Their opening units comprise a closed melodic 3 $\searrow$ 1 [*c*'], the tenor, seemingly, functionally quiescent in framing the phrase at the lower fifth (the cantus both marks and stabilises its goal, animated in syncopation [3 $\searrow$ 1| $\sim$ 7-1]; it is to this target that activity in [A] is directed). Following this introductory statement, there is flexion onto the plagal octave coupled with the activating denial of convergence onto the established *c*'-goal (resting on the interlocking fifth 3/ $\sim$ 6), re-endorsing this node as a point of tenor realisation. The conflicting fields imposed by the tenor can therefore be perceived to

provoke structural drive towards the potentially null melodic focus. This is particularly relevant to B1 [A], where tenor mobilisation towards the *c'* counteracts a distinctly stagnating cantus (of registrally confined, uni-directional contour). Fulfilment of the denied unison becomes the sole sectional objective, presaged by assertion of the 5-octave - a communal setting of plagal boundaries with which, initially, to buffer the goal (the *g'*-octave develops an oppositional function in bb.15-9). Indeed, it is interesting that of this group, B1, the least melodically dynamic throughout, eventually relents to the 5-octave so that the initial unison goal becomes the familiar 4-deceit; intervallic concerns seemingly override those of assuring linear sense. B5 and B24 set strong melodic strata, with the second unit fixing 5 as a point of unit opposition. Having created a dynamic, motivically integrated arch, it is perhaps not surprising that B5 and B24 admit melodic closure whereas B1, ultimately, does not.<sup>8</sup>

The basic template for type 0 as a compromised manifestation of 4-1 ambivalence may be summarised thus:

**Example 5.1a – Type 0 patterning**



Below follows an exploration of the process whereby, despite their shared activity in [A], B1 terminates on the plagal octave while B5 retains the melodic goal.

**5.1.1(i) B1: diffusing the melodic 1 - generating an axis switch**

B1 is known to be experimental in both its anomalous use of strict isorhythm, providing a cohesive template for both voices, and in formalising the initial, ultimately -4, goal as the [A] *clos*.<sup>9</sup> How the song comes to terminate on the 5-octave is revealing of the nature of implication realised, exemplifying incremental

progression by repeated intervallic denial. Both cantus and tenor mobility are clearly moderated to this end.

The tonal pursuit of [A] is generated in the first nine breves, the discrete disyllabic opening gesture setting  $c'$  as focal with a dyadically rigid  $3\setminus 1$  statement, as described above. The melodic sub-phrases of bb. 7-10 and bb. 11-14 are simply two further attempts at this contour, stalling at 2 (the second reinforced:  $3-2 \mid [5\setminus]3-[4\setminus]2$ ). There being no strong metrical thread by which to drive through this chunk, it is only the directed tenor rise, threatening convergence onto  $c'$ , that actively kindles this unclosed yet inanimate melodic end, re-installing 1 with a generative leap from 5, only to deflect onto a flattened  $\bar{7}$  (bb. 11-14). This  $bb$  rigidifies the melodic  $4\setminus 2$  cadence, removing any local prospect of 1-unison provision and introducing the more certain preparation for the internal unison axis switch of [B] that opens [A2].

The closed opening statement of [A2] (bb. 15-9) asserts the  $g'/g$  octave to ambivalent effect. While securing the plagal frame for 1-unison closure and accruing another antecedent marker in the implicative tenor jump,  $a'/a - g'/c'$  (bb. 15-6), the latter is assimilated into the larger cadence  $a'/a - g'/c' \mid f\sharp'/d' - g'/g$ , remotely marking the shift to ensue.<sup>10</sup> The third assault on closure in the fused terminal phrase (from b. 21) is decisive: a strong  $\bar{5}-1$  tenor bridging platform draws down the cantus (a technique applied to R4, R13 and B42) to inevitable unison. A break in isorhythm allows this point of arrival at b. 26 to sound prior to the *ouvert/clos* suffixes.

The rhythmic equivalence between the two lines is heightened by that of harmonic behaviour. Not only are their opening units associated with parallel cadential movement, but the implicative  $2/\bar{7}$  cadence occurs at the ninth breve of both lines, exchanged and heralding closure in the consequent (as Plumley remarks, in relation to V38 and B20, such exchange is indicative of prolongation of a shared sonority overriding monophonic integrity).<sup>11</sup>

At the close of [A], then, convergence has been clearly fulfilled, secured within plagal boundaries. The essential motion of this section is given below:

**Example 5.1b – Overview of goal corroboration in B1**

The image displays two musical staves, [A] and [B], with various annotations. Staff [A] shows two measures of music with slurs, ties, and a 'U' symbol. Staff [B] shows three measures of music with slurs, ties, and a 'U' symbol. The notation includes a treble clef, a key signature of one flat, and a common time signature.

The tenor, at this point, remains in an elevated position, sitting on an active  $\bar{5}$  (or  $\bar{4}$ , as the plagal base is arguably more potent). It is not linear closure that this line seeks, however (compare, for example, the plagally-bound B11: 5.1.4(ii), p. 184); its structural potential is raised from the dyadic assertion of the  $g'$ -octave.

In [B], each of the three antecedent units is expanded to match the consequent (8 breves apiece), augmenting the already spacious design. While retaining the characteristic syncopation of their [A] counterparts, focal contrast is now achieved by shifting emphasis away from the initial down-beat, the units resolving outwards.

[B1] provides climactic tetrachordal opposition as 8-5/1 [ $c'$ ] is traced; the complementary unit is further destabilising, its sequential outline reducing to the *ouvert* [A] cadence. It is [B2] in which ultimate conversion onto the plagal octave is

primed. While the antecedent unit rests once more on 5/1, expectation of  $c'$  is compromised by denying the assumed realigning  $f\#/a - g'/g$  expansion of bb. 52-4, the tenor jump to  $c'$  notably awkward in parallel progression. The *contrapunctus* prompt is further forced due to both prior fulfilment of the progression in the corresponding [A2] antecedent and its more immediate provision in [B1] (marking the  $c'$ -field).

Melodic reinforcement of the  $g$ -field follows, its peak is reduced to  $b[b']$ , supported by the expected  $g$  (b. 56), yet denied closure; another strident assertion of  $g'/c'$  at the medial [B2] cadence involves the tenor jumping up from  $g$  to deny  $3[b']\searrow 1^{-1} [g]$  in b. 58. With three antecedent  $g'/c'$  dyads presented (the first latent in b. 42,  $\cup\cup\cup$ ), the reverse implication to that accumulated in [A] results - the former  $\bar{5}-1$  is re-contextualised as  $1-4[g]$ . The climax of intervallic ambitus ( $c'/f$ ) that opens the [B2] consequent (b. 60, at term 0.78) is itself associated with the  $g'$ -octave (as an expansion of  $a'/f$ ).<sup>12</sup> Instability is heightened during this unit as the tenor asserts a linear fifth descent into the deflected  $g'$ -octave goal (bb. 62-4).

Having, by insistent cueing, invited the switch, the refrain brings immediate focussing resolution, outstretching to cement the awaited  $g'$ -octave with the  $3b$ -corroboration that had failed in the preceding unit. The clinching event, however, is the marked converging close of the [B3] antecedent onto a  $d'$ -unison, colouring the text, '*dolour*' (b. 74). This, fixed by both  $c\#'$  and  $f\#'$ , removes any lingering prospect of further resolution onto  $c'$ , the formerly open melodic 2 now fused as  $[-]5$  (as observed in R2, b. 22: refer to 4.1.2(ii), p. 61): commitment to terminal axis realignment is assured.

With this unison fixative attained, the  $g$ -field is crystallised; clear melodic definition of field boundaries reduces,  $10b\searrow 8$ , the essential descent underpinned at the octave with assertive  $5\searrow 1/g$  tenor motion (the first 5 drawn from the core unison, the second plucked from the deflective  $8-5$  cantus jump of b. 79).

Note that three attempts are taken at the tenor descent, complementing those of its reciprocal rise in [A], and that it is this voice alone that sustains harmonic closure (example 3.1b). The cantus, notwithstanding  $10[b] \setminus 8$  elaboration and metrical organisation - clear square 4-unit delineation, illuminating the exposed, transposed fabric ( $[10[b]/4] - 8/1-5/[5] \mid [9/5 \setminus 7\#/2] - 8/1$ ) to reseal in (activated) kind the deflected  $10[b] \setminus 8/1 - 5/5$  of the refrain antecedent (note the initial use of a 4-plateau in the tenor, a standard antecedent intervallic couple in this repertory) - remains a line held dependently aloft, secured only through its fused  $^{-5} \setminus ^{-1}$  complement.

On return to [A], the harmonically contained refrain consequent may be understood to overpower the diffusely-metred opening, setting the listener upon a different perceptual path in which the formerly peripheral  $g'$ -octave of b. 11 becomes a tagged point of reference which, while destined once again to cave into a supporting role, remains animated through its known terminal substantiation. This results in a ballade, which, despite a notably passive approach to linear drive, nevertheless succeeds in accelerating towards release at the end of each section, the common  $g'$ -octave providing a point of anchorage between shifting internal foci, as weighted by the harmonic series.

Rooting reversion of the plagal base is observed to be a function of sustained attack; by leaving incomplete the implied sonorities of [B2], local inference at length supplants a previously held (and possibly exhausted) intervallic objective. The vertical dimension clearly increases attentive tolerance against the secondary, waning influence of the cantus.

The formalised procedure in B1 was to form the standard inverting type, later melodically expanded in order to further stabilise the conversion (there is, of course, registral limitation on this switch when utilising the  $g'$ -octave).

**Example 5.1c – Core-shift in B1**

**5.1.1(ii) B5: melodic autonomy – retaining 4 support**

As with B1, there is close fitting of dyadic progression with text in **B5**, as illustrated in example 5.1d below. The hocketing deflection of the first attempt at convergence (bb. 15-6) is identical to that of B1 (bb. 9-10) and this denial onto the interlocking 3/6 (which both ballades employ as the *ouvert*, providing a direct link back into [A]) is augmented by declamative exchange, to underpin the text, '*Povres d'espoir*'. As noted by Arnold Salop, the climactic melodic return to the 5-stratum as reinforced preparation for closure is fortuitously depictive of the poetic continuation '*...et garnis de desir*'.<sup>13</sup>

**Example 5.1d – Contour matching text construction in B5 [A]**

The tenor assists in affirming the *c'*-goal during [A], interpolating convergence in the opening unit as a statement of communal intent and, having leapt to 3 at the denied formal attempt at unison, leads teasingly, with down-beat concision, onto this node just as the cantus enters the musical refrain (b.18<sup>2</sup>).

The terminal phrase is derivative of B1, particularly in its modified [B] form. A sense of climax is induced not only through 7b\5 elaboration, but by intensifying motivic activity, taking the implicative rhythm  $\acute{b} \uparrow \quad \flat \mid \uparrow$  to create a sequential unit, the antecedent 5\3 answered by the consequent 3\1.<sup>14</sup> The *clos* 1-restoration again elicits  $\bar{4}$  tenor support, a pattern continued into [B]. While this is at odds with the cantus orientation, the tenor may here be explained simply in terms of cadential harmonic colour; the cantus 1 remains absolutely secure within its plagal frame (outlining the harmonic strata: 5-3-1- $\bar{5}$ ), only conceding to the tenor almost by default in its terminal 4-échappée.<sup>15</sup> Hence, at the end of [A], unison provision is still wanting.

Sure enough, the unison, conforming to that which was denied in R4, R22 and R20 [A], transpires in [B1] (term 0.77).<sup>16</sup> We have seen that the transfer onto the *g'*-octave in B1 may be a function of its expansive construction. However, the switch that occurred in the final phrases of R4 and R20, of comparable third-chain navigation, was swiftly engaged. Why then, does this ballade permit the melodic 1 its terminal repose? The answer may be that the decision, at this early stage, was arbitrary, although the potency of melodic expectation may also be informative. As each phrase receives a chunk of text, with little melisma, there results strong additive inter-unit engagement as the cantus treads a mobile third-chain (3\1 | 5-3 | [7b\5\3]), whose potent implied [U $\cup$ U $\cup$ U|–] completion, in the model of the V5 refrain, is restoration of the 3-1 realm. With the phrases of [B] modelled on those of [A], the choice of a retained *c'*-final may have been motivically dictated.<sup>17</sup>

A fascinating modification of the terminal refrain further stabilises the cohesive melodic structure by introducing metrical security. The first antecedent is augmented into an auto-referential [2+2]-breve unit, securing 5 before the metrically delineated tracing of [5-]3-1.

**Example 5.1e – terminal phrase organisation into refrain in B5**

The image shows two musical staves, [A] and [B], with rhythmic markings and structural brackets. Above staff [A], there are three large curved brackets spanning the first, second, and third measures. Below staff [A], the rhythmic pattern is indicated as: ..... [ 2 + 2 ] [ 4 ] [ 4 ]. A star (\*) is placed above the first measure of staff [A]. Above staff [B], there are three large curved brackets spanning the first, second, and third measures. Below staff [B], the rhythmic pattern is indicated as: ..... [ 2 + 2 ] [ 4 ] [ 4 ]. A star (\*) is placed above the first measure of staff [B].

Machaut evidently savoured the striking apical  $7^b/1 \searrow 5/-5$  appoggiatura clash (marked \*): the same progression produces a climactic apex for B1 and B6. Its rhythm,  $\flat | \flat | \flat$ , informs the major cadences of [B], tracing an integrative harmonic ascent from realised  $c'$ -convergence through the deflective cadence onto  $e'/a$  to receive its full fruition as the newly formed sub-consequent of the refrain opening,  $g'/c'-g$  (respectively, bb. 5-6, 16-7 and 21-2).

An interesting stylistic touch in the ballade is the  $g'$ -octave link into [B2] and the refrain (b. 38 and b. 46), as derived from its [A] counterpart. This preparatory breve is a feature shared by the monophonic B37 and, with the introductory gestures of V1, V11, R1, R2 and B2, is a feature associated with early output.

In both B1 and B5, the tenor lower fifth support to  $c'$  is essentially non-functional, the cantus conforming to standard harmonic delineations, yet remaining dependent, more notably in the former, in the extent of facilitating tenor mobility. It is proposed that in B2 and B7, intervallic process more clearly resolves otherwise redundant

cantus motion. While consistent with the type 0 introductory contour succession - an initial melodic  $3 \searrow 1 [c']$  statement, against which the tenor works at the lower fifth, followed by reversing motion to convergence - the cantus, rather than asserting its own focus, sits subsumed within an integral tenor foundation.

### 5.1.1(iii) B7: a clear 4-1 shift

B7 has been subject to detailed scrutiny by both Fuller and Plumley.<sup>18</sup> Slightly differing perspectives are offered by these authors. Fuller proposes that the ballade centres around the fluctuation between F-, G- and C-centres, of which the former two are points of departure to the C-arrival. There is no pre-set melodic orientation according to this scholar; the listener, conveyed through the shifting stresses of the three foci, is held in a fluid harmonic mosaic. To Plumley, linear design, conversely, is 'tonic-directed', displaying specific behaviour for the given tonal type, a function of key signature and final. In this interpretation, the initial cantus  $f'$ , for example, is given to act merely as a neighbour to the functional opposition of  $e'$ . Against the noted defining  $g' \searrow c'$  descent, the initial cantus descent is described as 'a more circumscribed motion from the third degree to the final', although it is conceded that the tenor does enforce a differing interpretation of the cantus  $f'$ .<sup>19</sup> The interest for the following exploration lies in melodic function - to what extent the cantus describes a directed line.

Is there evidence that a harmonic template may operate in this ballade? A striking aspect of [A] is that the cantus is led to the same goal - a uni-directional progression that harmonically seals each chunk. Bearing in mind the linearly stifling intervallic behaviour that characterised Machaut's rondeaux, it is tempting to interpret this line as a transparent application of the 4-1 shift, with the cantus confined to the tetrachordal region of the antecedent field. While there is an initial descent to  $e' \searrow c'$ , traced at the fifth, it is proposed, after Fuller, that the whole [A1] unit sets a passive 8-5, settling into the tenor foundation. That the cantus is here at the service of the tenor is not only implied by this stable harmonic frame, but by the prolongation of  $c'$ , with lower auxiliary elaboration (bb. 4-5); this casts attention onto the tenor as it is

only this voice that can move to assert closure. The difference in perception of tenor function here lies in its fixed *f* - it no longer simply shadows the cantus (as was the case in B1 and B5) but provides a sure, melodically informative, harmonic footing.

The underlay accelerates to encase the opening unit, emphasising the lyrical expression of the text. Stark destabilisation is inflicted by an end-unit, taking the tetrasyllabic group of the second line (relating the run-on theme, '*Et puis morir*', while underpinning the text with a contrasting contour gesture, a convergent full-stop onto the contextually unstable *a*).<sup>20</sup> This suffixed opposition can be seen to prime the larger consequent; complementary tenor motion is required to exact decisive motion. Perhaps this is the simple reason for the [A2] affirmation of a *c*'-octave, deviating from a potential type 0 structure (having already converged onto *a*, to repeat this motion onto the *c*'-unison from the *g*'-octave would be ineffectual in terms of combined contour assertion).

Whatever the prompt for the *g*'-octave to *c*'-octave progression in bb. 10-12, it is proposed here that the consequent is crystallising in tonal function (it may, in addition, be tentatively argued that in order to break free of the implanted authentic *f*-field, 'rooting' is requisite). In this respect, the interpretation differs from that of Fuller.

Two reasons are offered for this opinion:

- 1) The phrase is concisely wrought, with a disjunct melodic 5-1/*c*' supported by solidifying attendant 5\1, deliberate in clear semibreves (as stated by Plumley, this tenor descent absorbs the preceding *f* base).<sup>21</sup> The *clos* acts as a residual echo, priming the return of the usurped 4-octave antagonist.
- 2) There is tangible modification of dyadic behaviour in [B]. Firstly, the units are augmented in stature, becoming self-closing. In [B1] (bb. 22-4), the implanted 5/-5-1/-1 receives firm endorsing divergence from the plagal core, offsetting the [A] antecedent in kind. [B2] does indeed reactivate the

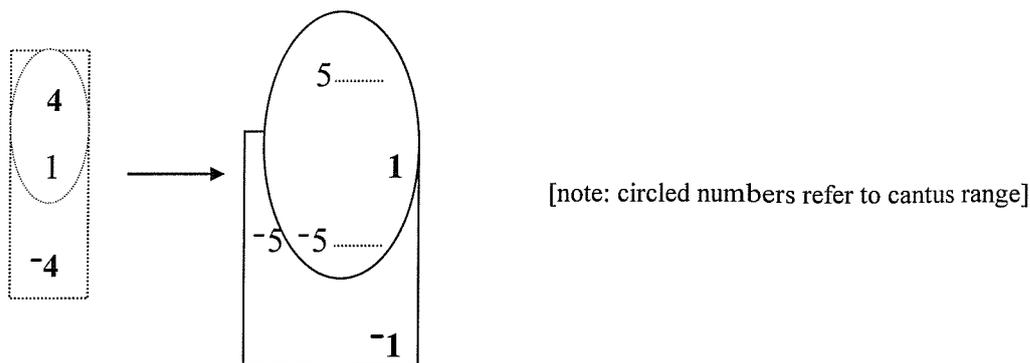
4-octave,<sup>22</sup> but this serves only to prepare the refrain. Essentially repeating [B1], the unequivocal orientation of the terminal unit (bb. 34-6) is further reinforced by declamatory interpolation, 2-[5↗1], marking the *amant*'s resolve: '*Et me fussies cent mille fois pure dure*' (this is, perhaps, an example of text response specificity, being used to similar effect in V37 and B20).<sup>23</sup> The re-introduction of the 4-octave as the musical refrain presages the return of [A]; however, the assertion here is that the imprint of the 5-octave is enduring, producing the familiar harmonic field preparation for the final so that the *c*'-field is stabilised throughout.

The conclusion to be drawn from the above is that Machaut was exploiting intervallic tension rather than developing a cantus of linear autonomy. Perhaps it is only through understanding that the harmonic potency of 1 transforms from passive (subsumed) to prime (aligned) that melodic activation (conflict and the reward of resolution), hence sense, may be derived.

This is, indeed, fulfilment of the melodic pentachord; however, compositional interest may be seen to lie in the exploitation of positional, vertically generated tension, rather than the fact of aligned scalic completion alone. Nor is the relationship between the three foci (G, F and C) arbitrary - the 4-1 shift is in keeping with intervallic behaviour observed widely in Machaut's polyphonic output. With B7, therefore, a compositional fundamental for this repertory is enacted: the 4-octave forms the antecedent and the 5-octave the consolidating consequent to the 1-nucleus. This makes perfect sense in terms of interlocking fields, as given in example 5.1f below.

Melodic orientation in this song may be associated with the greater number of works in which the 4-field is broached through pentachordal descent.

**Example 5.1f – 4-1 shift in B7: melodic expansion from the tetrachord**



The subsumed to reinforced scenario illustrated above, using the upper tetrachord of the 4-octave rather than tending towards the  $\bar{4}$ -unison, implies that the composer held a clear image of tonal regions. This particular shift, reinforced at 5 with  $\bar{1}$ , is seen in B14 and in the later ballades, B26, B30 and B39.<sup>24</sup> Where the switch is decisively enforced (as B7) or primed through saturation (as applied generally to type I structures, for example), consequent activity is perceived to be irreversibly set in the pervasive field.

The proof of the harmonic potency in exerting a 4-1 shift lies in the fact that only in more primitive designs does the structure shift tangibly back onto the 4-field, this in the absence of seemingly immutable octave tenor anchorage for the raised cantus. The most striking example of such reversion is B2.

**5.1.1(iv) B2: a passive cantus subject to 4-containment**

It is evident that similar harmonic and motivic systems are adopted in B2 to those described above, that is, loosely, a type 0 contour configuration. The fundamental difference here, as B7 however, is that the tenor field is asserted from the outset, demonstrably encasing and subordinating any cantus propensity towards  $3 \searrow 1$ . This ballade has received a comprehensive paradigmatic analysis by Plumley, and its essential structure need only be summarised here in relation to the overall perception of the ballade.<sup>25</sup> Plumley notes the tonal bivalency that the tenor induces in this

ballade; however, this is felt to have no ultimate bearing on melodic orientation, which is given to be of  $5 \searrow 1/c'$  closure.

The present interpretation is based on the premise that the cantus, despite its plagal base and  $5 \searrow 1$  assertion, adheres to a mutually dependent tonal formulation with no ultimate switch from the subsumed position of  $c'$  as  $5/f$ . The four, metrically loose, melodic descents to  $c'$  that comprise [A] (with *clos*),  $f' \searrow c' \mid g' \searrow c' \mid f' \searrow c' \mid e' \searrow c'$ , betray an ineffectual line - the cantus, to an even greater extent than that of B7, lacks directional force. Instead, the opposing harmonic fields half-traced by this line rely on the tenor for definition.

With dynamic activity suspended in the opening gesture, the listener is jarred abruptly by the down-beat installation of the  $f'$ -octave in b. 3, the generative bridging cantus  $c'-f'$  initiating a measured fill,  $f' \searrow c'$ . The  $f'$ -octave, however, which holds for an entire breve (embellished with the  $\beta$ -elaboration familiar from R2), may be considered to constitute the defining harmonic event of the ballade.

The tenor, restating  $f$  at the *clos* (bb. 9-10), again provides a stable footing for the interrupted cantus descent, producing a larger sense of  $8 \searrow 5$  reduction (this explains the melodically incongruous weighting on  $4/c'$  at b. 3). The activating interruption onto a mis-aligned *ouvert* appoggiatura motif, melodically  $3 \searrow 2/-5$ , that parses the initial cry, *Helas!*, may even be seen to generate expectation of realisation as a  $7 \searrow 6 - 8$  cadence so that the unit close contains a shadowed 8 (this potential is to be realised in the refrain).

The implicit grounding of the cantus descent (that is, overtones  $4-3 \Rightarrow 2$ ) may be demonstrated through comparison with V2; tonally vagrant until the closing two bars of [A], this early virelai firmly installs the  $f$ -field in [B], tracing precisely the shared journey of the former:

**Example 5.1g – Grounding the 8\5 contour in V2, as compared to B2**

V2[B]: bb. 8-11

B2: b. 3 4 5 [9-10]

Is it possible that Machaut heard this pervasive B2 unit as saturated with the tenor sonority, the cantus designed to rest at [6-]5?

The initial gesture of the ballade is noted to receive its contextualisation with this *clos*.<sup>26</sup> There is a parallel with the monophonic V1 in this; the *e'-d'* appoggiatura that introduces the virelai also forms the medial parsing of b. 5. Upon repetition, the relationship between this isolated gesture and the final is clarified.

In this context, the plagal-*c'* orientation of the second B2 chunk, parsing the text '*Dame*,' (bb. 11-15), forms the structural opponent. In precisely the same manner as B1, the tenor is activated towards the unison to contrast its anchoring role during [A1]; however, the arrival is awkward, generating expectation of fulfilment of the *g'*-octave, if not also convergence onto the unison. Having abruptly cadenced onto *c'/c'*, the prevailing field is restored cleanly on the b. 16 down-beat, the essential *f'\c'* descent now uninterrupted yet deflected into a displaced repetition to close. The concluding unit stresses the previously passing cantus *e'* in both the displaced b. 22 down-beat and the through-*ouvert* synthesised *clos* of b. 27, which, coupled with the notably disjunct melodic bridge at b. 20, produces *5\1/c'*; this sits uneasily above the droning tenor descent to *f*.

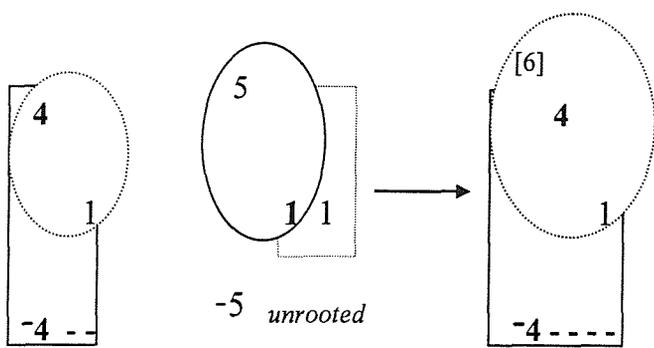
As explained by Plumley, [B] immediately takes up the unresolved antagonist of [A] (the 'Dame,' setting of bb. 11-15), this generating the sectional argument and gaining its realisation only in the refrain, as illustrated below. In summary, all aspects of this generative phrase are developed. The first line augments the *a'/f* prefix into a secured *g'*-octave at the expense of absorbing convergence into the *ouvert* cadential figure (raised *f'-e'*:  $\cup$ ) while the second lends its first two syllables (separating these from the refrain text that follows) to a functional, metrically secure, *clos* unit,  $3 \searrow 1$  ([2+2] breves). This too, is deflected into a second attempt at a *g'/g-c'/c'* convergence, again overshooting to rest on the *ouvert* (*e'-d'*:  $\cup$ ). As consistent with [A], this *ouvert* heralds a swift return to the *f'*-field.

The refrain not only grants realisation of the antagonist convergence and clarification of the *f' \searrow c' /f* unit, but a real sense of climax is achieved through the absorption of the former into the latter. The *a'/f* that opens the refrain at b. 51 (mimicking the section opening), is promoted from its hitherto preparatory function, being abruptly presented and afforded its own  $\beta$ -*a'* reinforcing elaboration (recalling the b. 3 down-beat), coupled with deliberate tenor *f-a* motion. The melodic breath taken in b. 54 detaches this from its *g'*-octave realisation so that the clear *g'/g-c'/c'* to follow forms a discrete, second antecedent unit, compressed into a blunt unison arrival at b. 57 and splicing, as its [A] generator, the first two syllables of the line (only more cleanly, onto the mediating *c'*-unison).

Despite the temporal predominance of the plagal *c'*-field in [B] and the realisation of convergence at this point, the terminal phrase is particularly potent as resumption of the b. 3 *f'*-octave assertion absorbs convergence, forcing a hinge function on the unison into an emphatic  $10 \searrow 8/1$  descent, each pitch articulated by  $\beta$ . A sense of climax results as the *a'/f* expanse is integrated into the home field, the *g'*-octave opponent subordinated into a passing-note/upper auxiliary function and ultimately perceived as a simple neighbour-octave flex about the static 1-unison core (example 5.1i). Tenor motion assists here; while elemental throughout, the opposing motion is further clarified and resolved to close ( $1[2 \nearrow 5]1[4b \searrow 1]$ ).

Here, as in B1, the terminally resolved cantus 8 receives partial harmonic endorsement from 10. In the present reading, an important distinction is made between essential opposition and closure. The *ouvert* stalls on *e'* and *d'* are given to be incomplete descents. True conflict arises from the harmonic potential of plagal-*c'* against the solidity of the passively set 4-field (example 5.1h). Consideration of linear goals alone contributes nothing to this interpretation; the melodic ends simply mark the axis about which the fields compete.

**Example 5.1h – Summary of intervallic conflict in B2**



**Example 5.1i - Realisation and ultimate subordination of the conflicting unit in B2**

[He ----- las! *tant de douleur* pen-ne] [Da ----- me, quant de vous me départ]

[A]

[B]

[Se ----- dans le monde] [Si grant que trop cruel seroit] [Li ----- cuers qui pitie n'en aroit]

[note: ∞ = β-motif]

The motivic behaviour of B2 has a strong analogue in the early R2 (4.1.2(ii), p. 61), with an elision of directed motion, embarking from  $\beta$ -8, introduced by a prefatory intervallic pair that is integrated at the end of the first phrase. Both songs are required to stretch the initial, gestural cry '*Helas!*' over the descending contour to their proximal goals, the ballade articulating the tetrachord and the rondeau asserting the foundation of the *f*-field.

The respective harmonic destination of these two songs is interesting: both utilise the common *c*' to mediate between *c*'- and *f*-fields. While B2 ultimately maintains the *f*-field ( $f' \searrow c' / f [g' / g - c' / c']$ ), R2 exacts a permanent switch, as the *c*'-field is secured by a *c*-base ( $g' / g - c' / c [c' / c - f / f]$ ), asserting strong field-opposition from the outset.

### 5.1.2 Perpetual Ballades

- (i) **B4: the type I(i)-strict initiator**
- (ii) **B9: a simple parallel drone**

#### 5.1.2(i) B4: the type I(i)-strict initiator

B4 is a central work in Machaut's secular oeuvre and is well known to epitomise the scope for propagating the oscillation between -4 and 1 that characterises the inverting *c*'- and *d*'-finalled songs. It has been analysed extensively, including studies by Arlt and Hirshberg.<sup>27</sup> The following interpretation aims to introduce a sense of harmonic pacing relating to its structural type, of generative events that drive the listener beyond the bounds of the song.

Many features of B4 are accepted to inform the style of later works, from the use of extensive musical refrain, declamative contrast at the head of [B] and eliding prolongations to the more fundamental structural formulation. This ballade is of the type I(i)-*strict* construction encountered among the later songs R8, 9, 13 and 21 (and also B27). Given that all except one of these is first presented in Vg or later, B4 was, seemingly, substantially ahead of its time.<sup>28</sup> In addition to this temporal bridge, the transplant of this structural type from ballade to rondeau is itself of interest.

As loosely applied to R8, 9, 13, 21 and B27, the structure of B4 [A] follows:

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**a (⊔) ♦ False statement - [bb. 1-7]:**

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5↘1/1 [g], led down by the tenor and using the 2 upper-auxiliary medial close (the tetrasyllabic caesura here breaks syntax), as common to R8. This unit is unusual in being self-referential, the consequent (bb.4<sup>3</sup>-7) directly answering the antecedent,  $d'/g-a/d \mid a/d-g/g$  (the  $d$ -footing of this junction is weakened through the flattened  $e$ ). The tenor deflects both cadences with  $\alpha$ -elaboration; the  $g$ -focus is further held active through staged rising preparation for the squared return of  $d'/g$  in b. 8, the provision of which elides to commence the famous bi-metric descending sequence.

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**a (⊔) ♦ Active false statement – [bb. 9-15] (a + a ⇒ b):**

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A clear descending syncopated sequence of  $\cup\cup\cup\mid-$  formulation with third-chain elaboration ( $[f']-d'-bb-g$ ), using appoggiatura and elision to create a strong cross-rhythm on the third beat, intensified by the down-beat rest that follows; this is plugged by the effective hemiola of the tenor. The pattern is abruptly halted as the third sequential unit, by design gravitating toward the false focus,  $g$ , elides at b. 15<sup>3</sup> into anacrusis preparation for successive down-beat articulation in the following end-unit (elision of more diffuse presentation animates the otherwise redundant second descent in the other type I(i) constructions - B29, R8, R9 and R21).

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**x (–<sub>oc</sub>) ♦ Reorienting close [bb. 16-17]:**

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*Ouvert*: a metrically tagged  $bb-a$  is completed by the tenor resumption of [A]. In the *clos*, it is the tenor that shifts to break the eliding deadlock. In the *ouvert*, the embellishment of the close, a 5↘2 run, is ancillary while, in the *clos*, the former 5 fixes the final while the former goal 2 remains implicit as a realigned -5. The goal, for a fifth time, is thrown back up to  $d'$ . Having attempted four times to ground this pitch onto the  $g$ -unison, there remains a sense of incompleteness, an impulse towards the perpetually deflected unison core.<sup>29</sup> The similarity of this sequential phrase and end-unit to that of R11 (bb. 8-19) is particularly striking; Machaut obviously enjoyed the tension generated by this distinctive eliding descent, adapting it into significantly

later writing. However, in its latter context, the listener is less compelled towards the base of the  $d'-bb-g$  sequential chain, as there is no prime to expect a  $g$ -closure in the opening phrase.

The two units of [B] are, like those of [A], negotiated via the third-chain to the ambivalent core, only with 3 elevated to a secure node ( $d'-bb$  and  $g$ ). The second is an essential repeat of the *clos* sequential run, with no effort taken to secure the abruptly hitched cantus final. The first comprises three discrete gestural phrases, each afforded a line of text. Of these, the first two are identical in their underlay and receive 3-breve units. The third, the longer 10d line, resumes 2-breve patterning but retains the essential declamative underlay of the preceding antecedent; these units are to be discussed in turn:

bb.19-21: the  $d'$ -goal is approached disjunctly from a declamative  $g'$  (or 8) apex. Note repetition and syllabic underlay heighten this ultimately failed registral climax. (despite the provision of an  $a'$  crest here, the prevailing orientation remains  $g$ -based). The cadence is deflected by the usual means in the tenor. The initial sonority,  $g'/c$ , provides a welcome field change to reinvigorate the resumed 8-5/1 [ $g$ ] activity.

bb.22-4: the same line type prompts a second declamative cantus drop; however, the  $a'$ -crest is now held with a tenor  $f\sharp$ , this initiating convergence onto a clear down-beat unison onto the third-chain goal,  $bb$ . This, furnished with its plagal frame, forms a discrete harmonic gesture, reducing the  $g'$ -octave into a larger descent. Again, the cadential arrival at b. 24 is deflected, the tenor snapping back down onto  $g$  and the cantus undulating with its lower-auxiliary, this hastening the final antecedent unit.

bb.25-8: this develops the  $5\setminus 3b/1-2/-7\sharp$  progression that opened the ballade. The listener is quite keen by now to receive  $g$ -corroboration, given the reducing cadential cues,  $d'/g | bb/bb-g | a/f\sharp$ . This is both supplied and denied by the corresponding link passage to that of [A] at the head of the refrain. The  $g$ -meeting is markedly primed by the bare  $2/-7\sharp$  close of the third antecedent unit at b. 28 (the only static point of the entire construction, excepting, of course, section closures); however, denial

persists as the cantus line is thrown up the octave. Despite enveloping cadential motion about the octave couple, this pitch glaringly refuses to be set on the next down-beat. Instead, the refrain sequence is pasted at this second apical junction, denial heightened through removal of the tenor *g*-base onto the opposing *d'*-unison (b. 31); this defining, focal modification demonstrates impressive attention to detail. Resumption of the musical refrain is all the more frustrating - while resetting a familiar, highly cued path, the listener is aware that resolution will be a long time in arriving.

The question of adding inflections is important here; naturalising the cantus *f'* in b. 29 smoothes the junction in conforming to the tenor *c'*, while sharpening *7/g* throughout bb. 29-30 intensifies the expectation of *g'*-completion and sets into relief the *7<sup>n</sup>* of the pasted sequence, bringing a real sense of return. Perhaps Machaut had the latter in mind; in the preceding phrase, the distinctive tenor diversion to *c'* was grounded disjunctly to *g* - the same progression underlying the cadential figure at hand may indicate that the same response was assumed.

**Example 5.1j – Implied octave resolution at the splicing junction in B4 [B]**

As is well observed, the tenor, in continuing up to meet the spliced *d'*, forms a further prolongationary  $5 \searrow 1/g$  descent prior to taking up the repeated material. Is it possible that the tenor *c'* of b. 30 could be sharpened, to inform of this *d'*-extension to the detriment of implying a counterbalancing *g*-drop? Not according to the composer of the contratenor presented in MS E: the octave complement for the tenor *c'* precludes any sharpening of this pitch. This voice is of uncertain heritage,

although it is deftly weaved into the existing pair (securing the *bb* unit of the second antecedent in [B], for example, and counterbalancing the elevated tenor at bb. 26-8).

Ultimately, then, the potent *g* union is denied its repose, despite the three terminal down-beat tenor pedals further inviting the amply cued cantus closure. This is a different mode of harmonic containment to those type I constructions in which the  $\bar{4}$  core is depleted through unbroken cadential seals. Indeed, it is the respite from this accelerating tendency towards *g* that endows the otherwise ineffectual terminal shift with its requisite force. The movement of the tenor instructs this harmonic release, as was witnessed in the related R7 (4.1.4(ii), specifically, p. 81); stepping back into the fray upon (and beyond) repeat simply involves its familiar, integrative *d-g*.

In failing to secure the ultimate 1-octave with its own 5, an early status for this ballade is indicated, despite the fact that the structural resource was to be employed throughout Machaut's career.

**Example 5.1k – Perpetual denial in B4**

(tension 1)

[A]

5/1: U U

[B]

[8-]5/1: U [U]

### 5.1.2(ii) B9: a simple parallel drone.

Perhaps the most obsessive of Machaut's *formes fixes* in self-perpetuation is the primitive B9. Here, to a greater extent than in the above examples, completion must be understood in terms other than melodic or harmonic progression; as with B4, finality is imbued through stepping off a harmonic continuum into a simultaneously secure, yet deprived, foundation. This is a song that simply displays a lopsided fluctuation between adjacent octave fields.

B9 is a  $d'$ -finalled song whose cantus conforms to the plagal boundaries, enveloping inflections and 2-opposition that might define a monophonic counterpart. The prevailing orientation, however, is observed to be the  $a$ -field, centring on an interchanging  $e'/a$  fifth, the cantus remaining largely subsumed as its points of closure,  $e'$  and  $d'$ , compete for position 5. The  $a$ -field takes hold from the outset, the cantus bobbing into and out of its pedal  $e'$  with distinctive linear thirds that relate the middle works of MS C:  $\downarrow \quad \downarrow \quad | \downarrow$ . In doing this, the melodic line weakly sets apart  $g'$  with a sharpened  $f'$ . This inflection, however, is part of an as yet unrecognised *ouvert* appoggiatura motif 6-5/1 (that of B2) as static interchange continues. The brief consequent is simply a tone displacement, initiated by the tenor descent of b. 12, which results in the restored  $e'/a$  pair slipping down to a *clos* appoggiatura complement on 6-5/1 [ $g$ ].

[A2] starkly restores the  $a$ -base, amplified at the octave, and sets up the argument for the remainder of the ballade. The  $a'/a-g'/c'$  pair of bb. 17-8 provides activating preparation for an essential 8-5/ $a$  drop, which is first deflected, through inflected reversal about the  $d'$ -antagonist, then secured with the *ouvert* complement,  $g'/g-e'/a$  (bb. 25-7), incorporating the appoggiatura motif. The tenor, remaining intrusive during this cadence, is modified in the *clos* to stabilise a through-*ouvert* prior to the consequent tone drop, itself now buffered, imitatively, from 8. Here, the expected appoggiatura from  $e'$  to  $d'$  collapses (reaching 5 from 3 below, corresponding to prior activity about  $a$ -field). The second subsection of [A], then, essentially restates

the first, stabilised at the octave; the listener has received what amounts to an inflating harmonic drone, periodically sliding onto a precarious  $d'/g$ .

[B1] resumes and expands the  $a$ -octave continuum, interpolating a simple augmentation of the paired, flexed 8-5 of [A2<sub>o</sub>]:  $a'/a - g'/c' \mid g'/g - e'/a$ . Here, parallel slippage is withheld ( $\mathbf{aab} \Rightarrow \mathbf{a}$ ). Yet again, the [B2] antecedent, the refrain, states an essential 8-5/1 [ $a$ ], gaining concision in [2+2]+[2+1]-breve construction and punctuated by a tenor  $1/a$ -pedal. This potential square is markedly interrupted by the consequent field-drop, in which temporal dominance is at last achieved for the formerly subdued field ([4+4]-breve completion), uniting metrical, harmonic and motivic forces in 8-5 endorsement. Relating to the harmonic strategies of B2 and R4 in particular, the melodic  $d'$ -final of B9 offers, then, little more than a reduction of its controlling  $g$ -octave frame, with structural mobilisation drawn from field adjacency as opposed to either linearly or vertically furnished plagal binding (this parallel activity was to be used to similarly dynamic effect in the later, motivically enhanced B33). This association, manifested in the refrain, corresponds, in particular, to the  $8 \searrow 5/1[f]$  unit of B2.<sup>30</sup>

Overall, however stable the terminal chunk of B9, the weight of activity rests on an antecedent which is itself somewhat passive in its certain field assertion (remaining melodically open on 5). The ballade is monotonous by design so that the effect is of an interrupted exchange about a flexing field, the  $d'$ -signifying inflections of the cantus weaving colour through the otherwise rigid harmonic cloth (example 4.11). Here, the tenor contributes something more than mere harmonic projection; its focus,  $a$ , is firmly implanted from the outset and develops into a distinct self-closing contour in colouration of the flexing 8-5 pair antecedent at [A2] (and again at [B1]:  $a'/a - g'/c' - e'/a$ ), 'tuneful' in character. This very outline was found to be a distinguishing feature of R4 [A2], likewise partnered by an immobilised cantus (illustrated in example 4.1g, p. 70; its melodic line is eventually activated, however, as discussed below).

**Example 5.11 – Stepping off the continuum in B9**

|Da----- me, ne           regar-- des pas| A           vo----- stre va- lout|

(antivaleur)

[A]

[B]

|Regardes qui par doucour || M'a donné d'un a- moureus dart | Par vostre doulz plaisant re ----- gart |

Detailed description: This musical score consists of two staves, [A] and [B], in a single system. Above the staves are French lyrics: '|Da----- me, ne           regar-- des pas| A           vo----- stre va- lout|'. The score includes various musical notations such as slurs, ties, and dynamic markings. A specific interval is marked as '(antivaleur)'. The first staff [A] has a circled 'B2' above it. The second staff [B] has a circled 'B' above it. Below the staves, there is a second line of lyrics: '|Regardes qui par doucour || M'a donné d'un a- moureus dart | Par vostre doulz plaisant re ----- gart |'. The word 'breve' is written under a note in the second staff.

A comparison with the early R4 shows that the same intervallic pair informs the entirety of [A]:

**Example 5.1m – R4: same core, different destination**

|Sans           cuer, do--- lens de   vous   de--- par----- ti----- ray |

[A]

[B]

|Et sans a--- voir joi-e   jusqu' au   re----- tour |

Detailed description: This musical score consists of two staves, [A] and [B], in a single system. Above the staves are French lyrics: '|Sans           cuer, do--- lens de   vous   de--- par----- ti----- ray |'. The score includes various musical notations such as slurs, ties, and dynamic markings. The word 'breve' is written under a note in the first staff. The second staff [B] has a circled 'x' above it. Below the staves, there is a second line of lyrics: '|Et sans a--- voir joi-e   jusqu' au   re----- tour |'. The word 'breve' is written under a note in the first staff.

In R4, the  $g'/g-e'/a$  pair is fixed from the outset, the initial jump of the tenor to  $c'$  creating a stable interlocking fifth,  $g'/c'$ , distally generative, as realised in [B]. From the same intervallic prime, the plagal core provides the structural focus. R4 is much more volatile during [B], offsetting the absolute harmonic fixity of [A]. Whereas the melodic line of R4 undulates between interlocking nodes of the third-chain, to set as final the  $g'$ -octave through axis realignment coupled with  $10\setminus 8$  affirmation, the cantus of B9 is comparatively crude in its unflexing field antagonism.

### 5.1.3 The $f$ -chain: a comparison between B6 and V15

B6 is the sole example of extended  $f$ -chain melodic application among the ballades, (among virelais and rondeaux, V12, V15, R9, R13 and R15 utilise this chain to overstep, transiently, onto  $d$ :  $c'-a-f-d$  – the  $f$ -based B12 is a special, derivative case). The melodic behaviour of B6 differs strikingly from that of B9 and R4 described above, being both registrally mobile and, to some extent, auto-closing, with two discrete antecedents answered by two similarly clear consequents. In this movement, the initial dyadic pair (that of the octave enclosing the third-chain fifth  $d'/d - c'/f$ , as transposed from the informative pair of R4 and B9) can be seen to generate the ensuing material, first condensing onto  $d$  (bb. 13-8) before realigning to secure  $f$  (bb. 19-23).

With B6, there is clear indication that the non-standard text informs melodic construction, with formal divisions comparable to those of V15, producing a  $\cup\cup\cup$ –structure, of loosely related content. Where text drive subsides in [B], so does continuity in iambic propulsion and phrase equality, with emphasis shifting onto cadential prolongation. [A] comprises four lines, the first 7a-line bisected in order to equalise with the second and third to create a 4x-3a 4a 3a | 7b arrangement. The final, fifth line acts as a structural suffix.

While the additive structural construction and auto-referential contours of the ballade suggest cantus integrity, there are, nevertheless, indicators that B6 [A] is a polyphonic cantus: motion is inconsistent, contrasting bare iambs with diffusing

elaborated cadential motion, and the exposed lower-auxiliary close of the first cadence is not melodically viable. The self-closing contours of the virelai in establishing the tonal goal are not apparent in the ballade: the former balances two descending units with a compensatory rising pair. The ballade has no such need for this extent of auto-balance, being mirrored conceptually by tenor motion, and simply asserts the four units in descending form.

**Example 5.1n – B6 and V15: a comparison of [A]**

The image displays a musical comparison between two pieces, V15 and B6, focusing on a section labeled [A]. At the top, a horizontal line represents the structure of V15, divided into five units labeled 1, 2, 3, 4, and 5. Below this is a hand-drawn contour line showing the melodic shape of V15. The next two staves show the musical notation for V15, with a contour line below the second staff that includes the annotation '(tenor denial)'. At the bottom, a horizontal line represents the structure of B6, divided into four units labeled 1(i), 1(ii), 2, 3, and 4.

Both B6 and V15 bind the *f*-final by applying the  $\flat \uparrow \flat \mid \uparrow$  cadential motif. As the virelai is self-reliant for deflecting motion, the pivotal arrival of *f* (bb. 15-6) receives prolongationary elaboration rather than this figure, so that the final phrase offers consolidation in its provision. The corresponding point in B6 (bb. 22-3) has full closure in the cantus as the tenor drives motion forwards, deflecting the unison.

Comparing [B] in these two songs is more informative. In V15, the three units outline the essential contours  $8 \searrow 5 \mid 5 \nearrow 6 \mid 2 \searrow [3] \mid 1$ , retaining the rhythmic and metrical impulse of [A] (that, is [2+2]-breve chunks). In B6, 8 is likewise stated at the head of the section. However, the structure loses focus; the octave expanse is prolonged through cadential *e*'/*g* preparation and a terminal melisma on the first line (bb. 43-9) suspends harmonic activity on the unstable  $g\#'/e$  (as common to the first cadence of [A]).<sup>31</sup>

The contextual instability, in relation to prevailing  $f'$ -octave orientation, is amplified through augmentation. At the focal point of the ballade, then, the listener is being pulled simultaneously in two directions,  $a'/d$  against  $fff$ ; once more, the two adjacent consequents of [A] respectively tease onto  $[a\setminus]d$  (bb. 49-52) before correcting,  $[c'\setminus]f$  (bb. 53-6). The status of both, however, is now weakened by contraction. Further, the b.55  $f$ -arrival is conspicuously deflected by the displaced tenor link of its [A] counterpart, interrupting,  $5\setminus 1$ , to urge the resolution of the refrain.

It is in this final unit that the ballade really betrays a neglected cantus. Recalling B1 and B5, the final is installed with the  $\hat{f} \uparrow \downarrow | \uparrow [c']$  figure; here, however, this is in immediate opposition to its cadential restoration of  $f$ . The application is obsessive - it needs to be though as the stark shift onto the 5-octave receives little other melodic buffering (fusion at  $\sim 5/c'$ ). What prompted the composer to sacrifice intersectional goal consistency for hastily executed field movement? Three cues are apparent:

- 1) There is a void in the harmonic scaffold during the pre-refrain cadences, the structural markers falling respectively on  $f'-a-f$ . The assumption that the  $c'$ -stratum would be recognised in its absence is derived from the behaviour of monophonic song (for example, V8: 3.1(ii), p. 27).
- 2) There is reduced linear induction towards auto-closure.
- 3) The awkward cadential motion at the restorative *ouvert/clos* [A2] junction (itself derivative of the opening intervallic pair of the ballade) may be perceived to generate expectation of fulfilment of the  $c'$ -octave cadence; this is further cued at the corresponding point in [B]. Ultimately, reversion onto the implicit communal boundary has nothing to do with its stated destabilising potential, but is borne of ample release of its plagal focus coupled with the accrued requirement for tenor securement of the common void (the  $d'/d - c'/f$  antecedent of the familiar intervallic set, already overloaded in both  $a'/d$  and  $fff$  responses, grants a consequent status to its absent sub-antecedent).

**Example 5.1o - B6: failed cadences spurring conversion**

The image shows a musical score for a piece labeled 'Example 5.1o - B6: failed cadences spurring conversion'. The score is written on a single staff with a treble clef and a 3/4 time signature. It is divided into four sections: [A1], [A2] clos, [B1], and [B2] clos. The [A1] section contains a melodic line with several ornaments. The [A2] clos section is marked with a large slur and a double bar line, and has a bracket below it containing an 'x'. The [B1] section also has a bracket below it containing an 'x'. The [B2] clos section has a bracket below it containing '[ x ] ✓'. The score includes a vocal line with various ornaments and a lute line with rhythmic notation.

The clear cadential definition of the *c'*-octave, fused by divergent linear motion from the *g*-core (bb. 58-61), is the point of tonal commitment, setting into relief the refrain. As the cadential melodic figure now sits retrospectively clashing above the stubbornly unshifted tenor *d-f*, the refrain consequent is occupied with uniting the former with the hitherto absent tenor anchor and brings metrical focus (the refrain antecedent, [2+3]-breves is answered by a square consequent [2+2], the chunks united by use of the same figure – **ab|aa**).<sup>32</sup> A correlation with B1 is again evident in this hasty stabilisation of the final, the tenor relenting to conversion only after further provocation. Indeed, their larger harmonic templates are similar; example 5.1c (p. 159) applies essentially to B6, only with third-chain flexion replacing plagal buffering for  $\sim 4$  and greater intersectional correspondence, resetting in [B] the latter goal and hinting in [A2] at the eventual mutation of its refrain consequent.

That Machaut was aware of the implicative status of the cantus at the close of B6 is perhaps demonstrated by comparing its refrain with the structural suffix of the V15 refrain (example 5.1p above). Here, the  $\flat r \quad \flat | r [c']$  figure (bb. 19-20), imitating that of the virelai's opening, is promptly earthed onto its *f* counterpart. There is no registral reason why 5\1 support for the final could not have been introduced into the final cadence of the ballade (as R2) or, indeed, some mobility towards formally binding, repeated *f*-closure preserved. Instead, the motivically heightened tension of the 5-1 [ $\sim 4$ ] relationship ensures the listener's attention in demanding another run of [A], this dynamic substituting that of sustained linear drive.

R4 may provide another model for this. Both works share a generative opening tenor jump, which primes the listener for the essential cantus goals. Indeed, the harmonic route is effectively the same in these works, only the latter oscillates more between the 2/<sup>-</sup>6 and 5/1 deceit goals, having no text spur with which to set discrete unit contours. Their switches to the local 5-octave in the final phrase are equally abrupt and both tenors step back into [A] in the same manner, once more inviting the listener to receive the unison realisation. This points to a considered, interactive compositional strategy.

#### 5.1.4 The *g*-chain: diverting to *b♭*

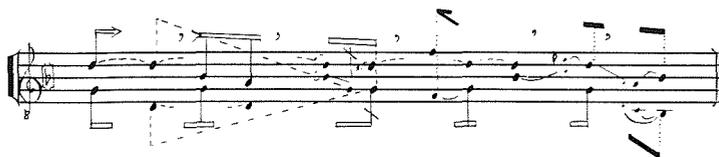
- (i) **B3: acting on the implicative sonority pair**
- (ii) **B8 and B11: primitive designs**
- (iii) **B16 and B42: a sudden switch?**
- (iv) **B20 [C<sub>II</sub>]: no deceit**
- (v) **Conclusion**

It has been observed that the majority of Machaut's ballades that end on *b♭* embark from a *g*'-octave orientation, tending often towards the *g*-base.<sup>33</sup> Here, it is hoped to demonstrate that the decision as to whether to switch onto the minor third of the *g*-chain, as opposed to maintaining *g* or shifting onto *d*', was sometimes made arbitrarily: there was no pre-conceived tonal design. An exemplary *g*-unison 'deceit' in the context of an ultimate *d*'-octave final has been examined in B4. The point of departure for this study will be the earliest *b♭*-finalled ballade presented in manuscript, B3. What cues might imply conversion? Is there evidence of a pre-determined tonal mould? A brief study will then be made of the other C<sub>I</sub> ballades of this final, B8, B11, B16 and B42, before a consideration of the C<sub>II</sub> ballade, B20, which, from the same essential progression, is the only ballade to permit the implicit unison repose that both the type I constructions and ballades that deviate to *b♭* deny.

##### 5.1.4(i) **B3: acting on the implicative sonority pair**

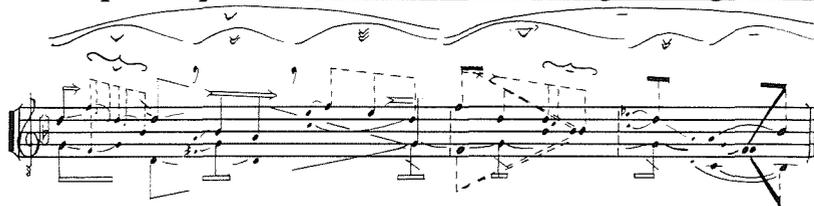
Looking at dyadic nodes, the initial route of **B3** implies proximal convergence onto a *g*-unison, reducing, as typical, from *d*'/*g*-[*d*'/*d*] through *b♭*/*g*-[*a*/*d*]:

**Example 5.1p – Intervalllic markers in B3 [A]:**



However, the ultimate destination is the *bb*-octave. The process by which this final is introduced is subtle and, probably, until b. 21 (the close prior to the *ouvert/clos* end-units), reversible as the two voices oscillate between the interlocking foci along the *g*-chain:

**Example 5.1q – harmonic ambivalence along a contiguous field in B3 [A]:**



[note:  $\flat \Rightarrow bb, f \Rightarrow g$ ]

Fortifying cues for  $3b$  have already been explored in relation to  $V5$  and apply directly here. The ambivalent sonority pair is once again  $f'/f - d'/g$ .

Here, the undeflected  $f'$ -octave provides a plagal buffer for the implicative melodic fifth descent of  $bb$ . 3-4, outlining  $5 \setminus 3 | 3 \setminus 1 / bb$ . The rhythm  $\flat \uparrow \flat | \uparrow$  underlines these harmonic steps, a standard method of marking **1** in duple metre. At the end of the opening phrase, then, while the most potent indicator may be perceived to be the tendency towards the *g*-unison, there lingers a *bb* platform. This potential is developed in the central [A2] unit (bb. 11-17);<sup>34</sup> here, while the tenor, on its third attempt, secures the *g*-platform in b. 17, the cantus only touches, interlopingly, this node, returning conspicuously to *d'* (b. 16) with reactivating  $f' \setminus d'$  support.<sup>35</sup> With three inconclusive phrases having successively intensified and denied the implicit *g*-unison, the fourth unit requires decisive action. The implicative [A1] sonority pair is now buffered (bb. 18-21) as the tenor joins the cantus at its fortified *bb*-base [ $f'/f$  {-

*d'/g -} bb/bb*]; this is anchored by the *clos* end-unit with both plagal-core cadential fixing and an octave tenor descent, counterbalancing and substantiating the cantus elevation.

The decisive progression of bb. 18-21 is not in itself irreversible; in V37, it occurs within the context of a secured *g*-field and functions colouratively, whereas in B3, it acts as a *nidus*, prompting tonal crystallisation.<sup>36</sup>

Having lately disclosed the goal in [A], [B] is reinforcing in function. In both c-lines, the tetrasyllabic partition marks a *b*-rhyme; these chunks form a reinforcing end-unit, a sturdy 1-octave using standard unadorned rhythm [*♪*] | *♪* *♪* | *♪*. The first of these cements the strong opening 5/-5-1/-1 descent (bb. 32-6|37-8), the successive *bb*-octave arrivals producing a point of harmonic focus, associated by shared rhyme. The second, taking the opening tetrasyllabic unit of the refrain, re-secures the unstable *d'*-octave cadential mediator (bb. 39-44|45-7); however, the listener must wait for it, heightening the tension induced by the implied return of the *g*-field during this phrase.

In addition to directly resolving the pre-refrain phrase,<sup>37</sup> the refrain brings structural focus to the ballade. The rhythmic buoyancy of the preceding end-unit is taken up by a binary 4-unit melodic construction, the metrically marked 5\1 further energised by a strong deflecting cross-rhythm on 2.<sup>38</sup> This patterning imbues a dance-like quality, bringing the effect of a discrete chorus. Like B5, this refrain consolidates the terminal phrase of [A] with binary rhythmic drive.

#### 5.1.4(ii) B8 and B11: primitive designs

The same harmonically flexing sonority pair may be understood to influence the switch onto *bb* in B8. Here, however, the cue occurs in the context of an already secured cantus *g*-goal (bb. 8-10 and, failing, from b. 13<sup>2</sup>); it may nevertheless be regarded as a structural opponent, as it both envelops the established *d'/g* and presents an equivalent, though clearly unstable cadential figure (in associating the

cadences, the related tetrasyllabic units are stressed – ‘*De desconfort...*’ | ‘*De gries souspirs*’).

This, loosely, is a type 0 structure, as the cantus sets the local goal in the first unit, the tenor impotent in shadowing at the fifth. The focal pursuit of [A] is the assertion of a cadential mordent motif, fixing at the lower fifth the inter-phrase flexion of *g-a-g* (bb. 5-6, 11-12, 23-24). Nevertheless, there remains gravitation to the 1-unison, *g*, which transpires just prior to the terminal end-unit (b. 18).<sup>39</sup> As the cantus *g*-goal is asserted three times during [A], the three phrases unidirectional, *d'↘g | f'↘bb-a | f'↘d'↘g | d'-g*, and with no clear metrical propulsion, complementary activity in [B] is required.

The switch onto *bb* at the head of [B] is decisive. Against a strong *d'/d-g/g* antecedent, taking the tetrasyllabic group (bb. 25-7), there is unison realignment in the consequent, fixing a  $\sim 5$ -unison core into the fresh *bb/eb* cadence. What caused this strong switch? Both the active [A] cue and *g*-depletion are likely to be contributory. However, a potent guide in this instance may come from the refrain of V5:

**Example 5.1r – Destination of initiator motif in V5 and B8**

The image displays two systems of musical notation. The first system, labeled [A], shows a melodic line with a treble clef and a key signature of one flat. The lyrics are: "Com-ment qu'a moy lointin - e, Soi - es, da-me d'on- neur Si m'estes vous prochai-ne Par pen-ser nuit et jour." Below the lyrics are four structural units labeled 6a, 6b, 6a, and 6b. The second system, labeled [B], shows a melodic line with a treble clef and a key signature of two flats. The lyrics are: "Wis et ge - uns | d'a-moureuse pas - tu - - re". Below the lyrics are two structural units labeled 4x and 6b. Both systems include large, sweeping arcs above the notes, indicating phrasing or breath marks. In system [A], there are also smaller arcs and a dashed line connecting the first and second 6a units.

This correspondence suggests three things:

- 1) The text was held in mind at the point of composition. With a six-syllable unit to dispense, this melodic chunk fitted the mould perfectly, opportunistically effecting a convenient and irreversible switch.
- 2) There is no fixed melodic tonal reference associated with this unit: it has the potential to tend both towards *g* and *bb* (and doubtless, given enough scope, *d'*).
- 3) The two songs may have been produced at a similar time, with the block held freshly in mind.<sup>40</sup> This is a notably primitive ballade. The elided mordent motivic figure, used to close the [A] units and to open those of [B], and the 6-5/1 appoggiatura cadence of bb. 37-8 respectively relate this ballade to R2 and B2 (and B9). More fundamentally, both the type 0 tendency, with the tenor trailing at the fifth, and the formal inconstancy relate B8 to the earliest of Machaut's output.

Whereas the virelai is assembled entirely from this neat chunk, as dictated by its text structure, B8, lacking this guiding variable, is altogether looser in construction. The semibreve mordents of [A] underlie the whole of this section while, at the same time, the essential arching contour of the virelai is traced (transposed onto the *bb* focus), only fused onto a dependent melodic 1-drone more obsessive in application than that of [A]: *d' \ bb | f' \ bb | [ab' \ ] f' \ bb | d' \ bb*. Such harmonic staticity is notable and corresponds to B3. Perhaps it is the case that in lately securing *bb*, much corroboration is required in order to assert the elevated goal against its close, interlocking *g*-relation.

Without integral variation in supporting stabilities, this would be an untenable, redundant series (i.e., the tenor, once again, is not offering mere colourative support but takes the role of discharging the antecedent load). Hence, in the first two cadences, the tenor supports at the lower fifth, perhaps in concession to their [A]

counterparts, leaving clarifying realignment for the refrain. Here, there is fusion at the unison ( $f'/f-bb/bb$  |  $f'/f-bb/bb$ ) before the tenor exceeds its range in the provision of a terminal, founding  $\sim 5-1$ .<sup>41</sup> During the refrain, the implicative sonority pair of [A] twice successively receives its realisation; the first tetrasyllabic unit answers the unstable pre-refrain phrase (as B3) and the second secures the 5-octave with third-chain extension onto a climactic  $7b$  (befitting of the focal text, '*Douce merci*'). The harmonic fixity of [B] heightens the initial instability of [A] (the tenor descent to  $c$  is rendered incomplete while the cadence onto  $g$  has already been referenced to defer, via  $f$ , onto  $bb$ ). The paired impicator ( $f'/f-d'/g$ ) gains enhanced, though proximally futile, authority.

**B11** is the most archaic in design of the  $bb$  ballades, despite the clarity with which the ultimate harmonic intent is presented at the outset. The poem is notably primitive in form; its irregular  $||:7a\ 5b:||\ 5b\ 7a\ 5b$  design is more in line with late thirteenth-century formulations and is essentially regular and iambic in setting. Similarly, the refrain, whose text is known to be shared by the similarly primitive B24 and in both text and contour resembles V38, is conspicuously facile in its brief symmetrical arching.<sup>42</sup> In this, and in remaining within plagal  $f'$ -octave bounds, shifting in and out of the  $g'$ -octave about a fused  $bb$ -kernel, B11 resembles R1.

The  $f'/f - d'/g$  pair opens this ballade, the tenor leading in harmonic elucidation by denying the response [ $c\#'/a -$ ]  $d'/g$  across the tetrasyllabic bridge by continuing up to  $bb$  to assert  $\sim 5 \nearrow 1$  [ $/bb$ ]. The cantus sustains ambivalence at this point as the potential  $\chi$ -motif,  $c\#'-d'-bb$ , is deflected, denying unison through the familiar cadential prolongation,  $\overset{\flat}{\uparrow} \uparrow \textcircled{\flat} \downarrow \uparrow$  and prompting interchange into the second cadence, this time promising  $g$ -unison. A nifty, second denial here once more sets the ultimate plagal base ( $\cup$ ) by enforcing a further transitional role on the cadential response: [ $d'/g$ ]  $a/f\# \Rightarrow [g/g] b\sharp/g - c'/f [\Rightarrow bb/bb]$ . The targeted unison is duly secured in the *clos*.

The third-chain shifts are expanded and formalised in the pre-refrain phrases of [B], setting against the reducing  $g'/g-[f'/bb] | d'/g$  chunk the ascendant  $f'/f-[d'/g] | bb/bb$ . Propulsion is assured through eliding the latter resolution with the refrain, so that the latter is framed by the  $bb$ -unison, a unique, plagally-enclosed response. There is ultimately no decisive move out of the fluid  $d'/g-bb/bb$ , however, as symmetrical terminal flexing simply highlights the interlocking fields about the  $bb$ -axis; in overreaching  $d'/g$  onto  $eb'/f$  to seal the final convergence, the former, while enclosed, remains active. As familiar, it is necessary to enter once more into [A] to assuage the corollary requirement for  $g$ -unison realisation (denied at the head of [A2]), this mobility once again offsetting the diffuse melodic behaviour.

#### 5.1.4(iii) B16 and B42: a sudden switch?

**B16** and **B42** lack the strong, plagal-frame  $bb$  cue that characterises the above three ballades: both embark with a strong implied  $5 \searrow 1/1$  [ $/g$ ] convergence, standard in setting polyphony. The former, on assuring this goal within the discrete opening unit, switches abruptly in a reactive second phrase; the complementary region, 8-5, is abandoned as cadential preparation towards either  $d'/g$  or  $d'/d$ , obliquely marking  $bb$  with  $f'/a \searrow d'/bb$  [ $-c'/a$ ], caves in abruptly at the point of closure with divergent motion to the  $bb$ -octave.

Could there, again, be a textual prompt? There remains a  $6\grave{a}$  chunk at this point (example 5.1s). As it is possible that Machaut had already forged a  $bb$ -diversion from this lyrical chunk in V5 and B8, this locally undifferentiated contour, articulating the  $g$ -field, may have provoked an automatic oppositional response, the result being a variation on an essential dyadic theme:  $g/g - ([a/c]$ , leaving implicit the reinforcement of the core shift, [ $f/f$ ]) -  $bb/Bb$ .<sup>43</sup> Such swift (and enduring) counteraction characterises the later B36.

**Example 5.1s – A lyrical cue? Catalysing gesture in B16**

With the tenor reciprocating the cantus  $\sim 6 \nearrow 1$  wedge with  $\sim 3 \searrow 1$ , an irreversible switch is effected. Against the larger bipartite [A1] chunk, marking  $d'/g - g/g \mid d'/g - bb/Bb$ , [A2] is imitative:  $f'/Bb - [g/c -] d'/d \mid f'/Bb - [g/g -] bb/Bb$ . A stable enclosure results, offsetting any residual tendency towards  $g$ .

The terminal musical refrain, bb. 13<sup>2</sup>-17, neatly directs through the third-chain with bi-metric syncopated buoyancy, much in the manner of the B4 refrain (simplified - the descent is direct, marking rhythmically the  $f^2 - d' - bb - g$  links). The communal shift that closes the ballade is synoptic;  $g$ -unison sequential termination in the penultimate bar is instantly negated by parallel, realigning motion onto  $f$ -unison preparation - the fortifying plagal core that remained (obtrusively) tacit at the bb. 6-7 switch is ultimately realised.

In using archaic mensuration, B16 is thought to be an early work. The active musical refrain, bringing motivic and metrical acuity and incorporating cross-rhythms, has an early precedent in B4, only with early exertion of a stabilised, open harmonic field.

When considering the original two-voiced setting of **B42**, few apparent cues are apparent as to the ultimate goal. The standard opening, complete with introductory  $\sim 1 - \sim 4$  tenor platform, has the potential to form a type I deceit. The strongest  $bb$  implicators are the imitation of this platform [ $f' bb$ ] in b. 3, taken up directly by the cantus, and the adjacent slip of the latter across bb. 10-11,  $g' \searrow e'(c) \mid f' \searrow d'(/d-f)$ , leaving exposed potentiality for more stable divergence:  $e'/c \Rightarrow f'/Bb$ . Having

deflected *g*-unison in b. 13, the tenor again thwarts this closure by advancing to *bb* in b. 20, solidifying the deviation with an immediate octave descent to complement the shifted melodic  $^{-5}/1$  (this swiftly counterbalanced with a terminal  $5\setminus 1$  refrain).

#### 5.1.4(iv) B20 [C<sub>II</sub>]: no deceit

B20 is a special case in that the descent to the common unison,  $5\setminus 1/1$ , that formed the mobilising deceit of type I structures, is retained as the ultimate goal. What is it about this ballade that meant that no transfer onto the 3[*b*]-octave, or indeed the 5-octave, was deemed necessary?

The first observation to make is that there is remarkable spaciousness in phrase allocation during [A], with four discrete units presented.<sup>44</sup> The first sets  $5\setminus 1/1$  [*g*], deflecting onto  $2/^{-5}$ . The second, however, is surprising; the *f'/f - d'/g* pair in bb. 9-10, aligned conspicuously from a preceding cantus *g'\setminus e'* (as B42, bb. 10-11), is present, extending teasingly down to *bb* before diverting to the mediating *d'*-octave. It is the third phrase that is decisive, there is immediate, reactive commitment onto [*a/f#-g/g*], secured with exchanged vocal roles (the tenor asserting a clear  $5\setminus 1$  and the cantus static in cadential motion). The final unit presents a condensed summary of the resolved antagonists: *f'/f - d'/g | g-d'\setminus -g/g*.

It is evident that the harmonic vocabulary of [A] does not differ from that described above in relation to *bb*-finalled works. What probably decides the final is nothing more than the need to assert one of the identified potential nodes in the light of accumulated implication, with no foresight as to this end. Here, having respectively pinpointed and denied the unison, the *g*-field remains open beyond the point in [A] where type I's would have inactivated this option (as *g*, at a later stage, remains a valid goal, to convey the listener subsequently to a *bb*- or *d'*-octave *clos* would be nonsensical). This is, perhaps, another example of a crystallising event and betrays an intuitive approach as to the harmonic end when applying this chain.

#### 5.1.4(v) Conclusion

It is apparent that by setting off on a  $5\setminus 1/1$   $[/g]$  path, three tonal options were available to the composer; as introduced in relation to R1, the  $g$ -chain admits the possibility of securing  $3b$ . Among earlier works, dyadic navigation often involves the third-chain, using the complementary intervals of octave enclosure -  $[a'/a - g'/c'] | g'/g - e'/a$ , most clearly apparent in R4 and B9, which corresponds to  $[g'/g - f'/bb'] | f'/f - d'/g$  in  $g$ -chain songs, exemplified by B11. With this pliant couple, the tonal argument has been noted to lie in setting against the security of the lowest sounding melodic base the potentially more stable centre of its minor third (in respect of the latter possessing a major third); the tenor may root the latter node into a field more stable than either that of  $d$  or  $g$ . Whether or not to act upon the implicative sonority pair is a function of tendencies arising from cultured pattern.

Why, then, is it not the case that the same occurs when utilising the dyadically interdependent  $a$ -chain? Excepting the melodically active type 0 ballades (which remain unrooted), these tend to undergo stabilising reversion onto the formerly plagal octave,  $g'/g$ , even where the buffered  $c'$  is a strong goal. This, while notable, is not disturbingly surprising. Given the very small sample, such an outcome may have arisen arbitrarily; however, this is probably an instance of the composer having developed a useful harmonic niche in the  $f'/f-d'/g$  pair. The  $g'/g-e'/a$  couple is employed to a different stylistic end, being more dynamic in the interchange across the latter fifth and generally more metrically driven.

#### 5.1.5 B13 and B14: more 4-1 ambivalence, respectively unshifted and shifted

In R5, melodic orientation was clear: plagal- $d'$ , with attendant 5-3-1- $\bar{5}$  cues. The tenor contributed equally in propulsion, eventually permitting the amply cued rooting stabilisation. In B9, however, apparent  $d'$ -cues belied a structure which was seen to hang on the adjacent  $a'-e'-a$  field; here, the  $d'$ -final is arguably a resting node along the consequent  $g$ -field so that plagal- $d'$  assertion is limited to a mediating function. Similarly, in the related pair, B13 and B14, melodic orientation and structural drive

may be explained in the context of dyadically expressed field antagonism, despite the fact that the B13 cantus (like that of B9) occupies a plagally-secured  $d'$ -final, complete with sharpened  $c'$ -cues. The stylistic affiliation is revealed not only in the motivic denial of the focal  $d'$  (marked through an echoing introductory  $\sim 7\# \nearrow 2 / \sim 5$ ), but in the bi-axial function of the 4-1 shifted melodic final, the reinforcing plagal field [ $a'-d'-a$ ] set against the subsuming 4-octave [ $g'-d'-g$ ] (or, to take the more correct tenor perspective (as relevant to all shifting songs), the cantus final, 5, acts as a pivot). Their differing ends, arising from the same essential antagonism, are described below.

As with the similarly archaic opening of B24, dyadic repose in **B13** is set fast by the tenor unfurling from the initial unison onto the lower fifth; while the former was of clear melodic orientation, comprising discrete additive units, free from concession to the tenor base, things are quite different in the latter. As introduced above, the melodic contour vacillates between the field that might in other circumstances define its own core and that which supports the tenor base. The potential shift is to remain unrealised in this ballade - no decisive break of one antagonist over the other occurs (i.e., the tenor does not offer a rooting conversion for the melodic plagal-1; this recalls the neat juxtaposition of B2).<sup>45</sup>

The implicit  $d'$ -realisation emerges most strongly in the end-unit of the extended opening phrase with the  $a$  precursor forming a  $\sim 5$  springboard for a clear, if then deflected,  $f' \searrow d' / d'$  cadence in bb. 8-10 (to resurface at the corresponding point in [B]: bb. 27<sup>2</sup>-9). However, it is the  $g'$ -octave that is arguably the pervasive harmonic reference for this ballade, becoming a pillar into which the  $d'/g$  final is absorbed (there is perhaps no need to retain terminal melodic elevation at the octave because ample provision of this stabilised  $g$  links [A2] into more intense cadential presentation in [B1]; the return of the fifth to close the ballade offers more refreshing, not to mention formally integrative, closure).

This presents an interesting ambivalence at the close of [A] as the climactic melodic  $10[b] \setminus 8 [g]$  expansion (bb. 11-13) is left lingering over the consequent realignment,  $a' \setminus f' \setminus d'$ , with  $a$  securely fixed in corroboration of the plagal core; the same applies to the primitively simple refrain.

The mercurial nature of the pivoting orientation, with a  $d'/g$  response to the activating  $g'/g-e'/a$  pair (the latter fifth differs in its antecedent application to that in B9, offering potential 2/-5 buffering rather than third-chain assertion), is also realised as the end of the refrain presages the return of [A]. Recalling the reintroduction of the 4-octave to fuse the terminal junctions of type 0 constructions, it seems that the composer here likewise sought to close the circle (conflict is renewed directly on restarting the song,  $d'/g - e'/a \Rightarrow d'/d'$ , as deflected into the  $g$ -field across bb. 9-10). Exactly the same system is at play in **B14**. Here, the harmonic switches are more discrete in presentation and this is a progressive example of both tonal crystallisation and intricate motivic working, as small cells assemble into a complex construction during [A] (loosely, an interpolated period structure), with elision of the consequent unit providing a strong perceptual kick.<sup>46</sup>

The ultimate orientation is primed during the opening unit (bb. 1-4) as, in elaborating the  $e'/a$  mediator, a clear implicative  $\flat \uparrow \flat \mid \uparrow [d']$ , is presented. As with B13, this unstable antecedent flexes into an antagonistic  $g'/g$ . In dynamic extension to the implicit behaviour of the former, the entirety of the opposing  $\bar{4}$ -field is immediately traced by the cantus. Iambic  $\alpha$ -embellishment of  $g$  (bb. 8-9) elides into a unit restorative of [A1] (bb. 10-12). At the second, consequent tetrasyllabic junction, the cantus switches sharply to assert  $d'$ , deflected by the tenor into the corresponding  $g'/g-e'/[a]$  flex. The latter dyad, modified onto  $e'/c\#'$ , is a point of conversion; the following  $\alpha$ -iamb cadence is resolutely transposed onto 1,  $d'$ , urging convergence onto the unison (this simple ' $\bar{4}$ -1' motivic indicator is common to R9). This, while proximally deflected into the  $e'/a$  mediator, receives absolute corroboration in the *clos*, as a  $\bar{5}$  -1 cadential tenor leap sets the aligned  $d'$ -field, realising the cadential potential of the opening unit.

Perhaps in the model of B7, such affirmative tonal action at the close of [A] informs the behaviour of [B]. There is extended, self-closing corroboration from the outset as the unclosed introductory gesture of [A] is locked within  $5/-1$  and duly sealed in b. 30. In order to provoke this foregone cadence, the  $-7\# \nearrow 2/-5$ , on its final appearance (bb. 25-7), dissolves into hocketing in which the tenor, rising imitatively from *f*, clashes glaringly with the cantus and upsets any possibility of the subsuming octave response (driving through *g*). Declamative exertion of  $-5$  provides a unison conjunction into the inevitable 1-octave end-unit (b. 30). Lyrical continuity at this point is matched by elision into a sequential rising series, producing at the pre-refrain cadence the now highly unstable antecedent prompt  $[5/-1-]2/-5$ . The refrain takes the form of a closed  $\cup \Psi | -$  unit, metrical cohesive in its  $[2+2]+\{4\}$ -breve structure (the consequent could be extended to form a securing square). As is so often the case, the reintroduction of the 4-octave in the terminal unit asserts nothing more than integrative colour.

#### **5.1.6 Diverting within a *c'*-base to *b♭***

- (i) B15: spectacular harmonic displacement**
- (ii) B41: a stylistic leader**

Despite their differing melodic ends, these two ballades undergo the same, unusual process, whereby deflection of the central *c'*-octave onto that of *d'* flexes into an open *B♭* sonority. The means by which this is arrived at differ enormously. Their respective routes to completion are explored below.

##### **5.1.6(i) B15: spectacular harmonic displacement**

**B15**, in the extent of deflection of the focal field, is the most harmonically wayward of Machaut's ballades. With its modified terminal cantus goal, issues of tenor involvement are, once again, raised. Assuming dyadic priority, it can be seen that parallel antagonism of a unique variety is exploited; as is often the case, this progression is pushed through [B], pointing to intentional, cohesive application.

One initial observation about the harmonic vagary of B15 is a possible association with the similarly experimental R7 (4.1.4, p. 76). In this perhaps contemporary rondeau, the  $c'$ - and  $d'$ -octave opponents were proposed to hinge on  $g/g$ . In the ballade, the  $bb$ - and  $c'$ -octaves are, correspondingly, mediated by  $fff$  (that is, if it is accepted that the  $d'$ -octave, a colourative deflector of  $c'/c$ , serves to absorb into the  $bb$ -field). Following this, it is possible to interpret the [A2] opening (b. 13) as a failed potential plagal apex descent (as propagated in the refrain), just as the melded  $g'/c$ -flex of R7 offered essential buffered opposition. This does not explain the peculiar final cantus destination, however (no direct model exists for this digression).

The initial unfolding, to be employed in the later B38, is one of a  $-4/1-1/-1/[c']$  exchange. This, with a disjunct tenor  $-5-1$  imprinting clear cadential motion (bb. 5-7), would be solidifying but for the immediate negation of a parallel  $d'$ -octave cadence, a through-*ouvert clos* ( $[e'e]-c'/eb-d'/d$ ); this sets into relief the clear 4+4-syllable division of the text, a metaphor for the *amant's* emotional instability ('*Se je me pleing, | je n'en puis mais*'). However, the potency of the  $d'$ -octave consequent is entirely compromised, both by the solid unfolding of the  $c'$ -octave and the use of flattened  $eb'$ -octave preparation, so that the opening of [A2],  $f'/Bb$ , while remotely alien, subsumes the deflector, asserting equally a potentially stabilising flex back into the  $c'$ -octave and, of course, the possibility of its own octave completion. Yet, prospective  $c'/c$  again relents into  $d'/d$  ( $\Psi$ ); only with [A] end-unit, is this goal neatly sealed.

Little elucidation as to the identity of the melodic final is offered in [B]. Here, the progressions of [A] are reversed: [B1]=[A2],  $[f']/d'/Bb - [c'/eb] - d'/d$  while [B2]=[A1], condensed,  $c'/f - e'e - [c'/eb] d'/d$ . The absence of the  $c'$ -octave to stabilise the reduced  $\lambda$ -influenced potential flex of [B1] is notable, bringing more emphasis to the hasty through-*ouvert* of [B2] (b. 48). Things are by now very unstable, with nothing new having been achieved, except a fresh accumulation of  $d'$ -octave antecedents for the  $c'$ -octave response (following [A], on *clos* repeat,  $\cup\Psi\Rightarrow-$ ).

The trouble with the refrain is that its melodic end is not what might be anticipated - an unsecured *g*, seemingly restating the [A] *ouvert*. This alliance is likely to be arbitrary, however; the latter is preparatory in function - (*g/b♭- f/c'*) while the terminal chunk of the refrain, notwithstanding its apparent tonal incongruity, is a true consequent.

Several possibilities arise; the melodic final may simply be where the composer ended up, having somehow excluded the potential for restating former resolution, the refrain may have been an existing entity, or the *g*-final does not relate to linear process. The first of these is not proposed to be viable because the compulsion towards the *c'*-octave is perceived to remain very much active. As to this being a musical quotation, this is perceived to be unlikely due to the organic clarification of propagated harmonic argument in this focal unit (such integration was, nevertheless, seemingly achieved in B12, although its harmonic language is comparatively basic).<sup>47</sup>

The third proposal requires explanation. How is the melodic *g*-final corroborated? As both standard *g*-chain association and *d'*-octave plagal support are absent, the latter a parallel reaction to the *c'*-octave to be emptied into the (itself) unbuffered *bb*-field, there is little linear or intervallic contextualisation for this pitch evident, either in the bulk of the song, or within the refrain. The latter bears all the hallmarks of an autonomous, focussing 4-unit  $\cup\cup\cup-$  set, introduced by a reorientating prefix, and is derivative of [A2] in harmonic intent, a reinforced version of the failed preceding [B1].<sup>48</sup> This strongly implies *c'*-octave realisation, both in the initial retraction from the opening *f'/B♭* flex and in the final cadence. Instead, though, there is deflection of the first potential octave (bb. 52-4, corresponding to bb. 13-16); the tenor ensures mobility by hocketing against the melodic stall, forcing yet another deflection onto *d'/d* before the more potent assertion of a reducing *bb*-field in the compounding antecedents.

With decisive motion required of the terminal chunk, the cadence onto a  $g/c$  final, while fulfilling this criterion, bears no melodic relation to any foregoing activity; yet, the tenor does reinstate the amply cued  $c$ .<sup>49</sup> Perhaps, then, in so strongly setting the  $bb$ -field antecedent, the terminal cantus diversion represents nothing more than a harmonic variation on a foregone conclusion – a ‘reduced’  $c$ ’-octave. Having passed determinedly through  $c$ ’ in the antecedents, condensing beneath this point, a return to the pitch of  $\cup$  to close may have been rendered weak.

Another outcome of the modified cantus final is that the intense terminal activation towards the  $bb$ -octave is not quashed; in order to assuage this tendency, it would be necessary to short-circuit back into the refrain, thereby completing a strong tenor  $^{-5}\searrow^{-1}$ . This is obviously a favourable effect, directing the listener to the lyrical focus.<sup>50</sup> Having only partially reinstated the core field and lately introducing potent opposition, a strong metaphor again arises as the refrain conveys the source of the *amant*’s malcontent (*‘Ma dame m’a congie donné’*).

This ballade is the most persuasive example of a linearly inexplicable cantus destination being reached as intervallic argument ( $\Rightarrow c/c$ ) prevails. Minimal effort is taken to confer melodic stability onto the target field (as with B31, melodic support for the  $c$ ’-goal is raised no higher than  $3b$ , with oppositional activity based on the  $4\searrow 2$  complement). As such, its primitive status is, arguably, revealed.

#### 5.1.6(ii) B41: a stylistic leader

B41 is known to be progressive; in addition to its four-voiced construction, the use of perfect tempus | major prolation will inform the vocabulary of a series of  $V_g$  ballades, as, indeed, will the promptly established  $c$ ’-final and subsequent gestural behaviour. Nevertheless, the use of the  $^{-7}$ -field flex described above to substitute aligned 5-octave stabilisation, coupled with initial  $^{-4}$ -exploration, correlates specifically with the notably confused harmonic realms of R7 and B15; this may be an indicator for its position within the earliest manuscript (bearing in mind the fact that the adjacent field continued to be employed, in relation to an otherwise stabilised field, in later

works). The following exploration assumes an integral cantus-tenor-contratenor construction, the triplum conceptually extraneous.<sup>51</sup>

The opening five-breve unit could little be clearer in condensing from  $1/-1$  to a secure  $-4$ -unison, stalling, as typical, at the common antecedent,  $g$  (to splice the text, 'En amer | a douce vie'). No type I propagation of this inverting motion follows, however, with blunt suffixed affirmation of the initially subsumed  $c'$ -octave (hastened through triplum continuity over the unison closure in b. 5). The terminal unit of this brief section, instead of reactivating ambiguity, provides the type of reinforcing field stabilisation, with the lower voices interchanging at the fifth to form a two-breve  $c'/g$  drone, that identifies later songs such as B28, R15 and, notwithstanding its parallel shifts, B33 (example 5.1t(i), as related to example 4.2f, p. 123). Further melodic locking, with measured divergence from the shifted 5-core (b.10), makes the enduring nature of the swift rejection of  $-4$  immediately apparent.

Having so firmly set the shifted field, [B] is given to holding off the inevitable 1-octave for as long as possible by the narrowest of melodic means – again, the structure may be seen to resolve through simple saturation aversion. In [B1], the tensest of dyads,  $d'/b^{\sharp}$ , is denied its resolution; the securing [A2]  $3 \searrow 1$  is extendedly displaced onto a  $4-3b-2$  bearing to embellish the increasingly stubborn 2 (example 5.1t(ii); this figure, after similar 1-securement, will form the antagonist of B31 and therein develop into an autonomous refrain). In this static section opening, the contratenor bears the burden of maintaining activity, less against the interlocking thirds than on the b.17 down-beat, which would be a particularly weak, bare fourth but for the contratenor root; compare, for example, the same progression in B18 [A2], where the self-contained dyads stabilise onto  $2/-5$  in b.12.

The briefly stabilised 2-octave of b. 18 elides as a plagal core rift (refer to this application in the similarly  $c'$ -secure R10 and R15 (example 4.2e, p. 122)); here, the requirement for a contratenor to substantiate the interpolated teasing tenor  $c''$ s is all too apparent - the parallel dyadic displacement [ $d'/d$  |  $g/c$ ] is, arguably, otherwise

untenable (example 5.1t(iii)). A reinforced attempt to dislodge 2, likewise, cleaves; this time the little 3b-line is underpinned by forming the  $\sim 5$ - stamp before the unit is finally, if briefly, secured in b. 23, to elide as the refrain antecedent.

Further suspension of 2 in [B2] is animated by new harmonic colour. In response to the succinctly restated melodic goals of [B1], the tenor, resting on *f*, is exposed in refusing the anticipated b.25 *d'*-octave repose; with a contratenor prop, this sustained effective tense-3 [*bb*] duly blossoms into an unfurled open-*bb*, a device that will, in *c'*-alignment, identify the later rondeaux (example 5.1t(iv)).<sup>52</sup> Comparing the equivalent 2-integration of B15, it can be seen that the tenor, in a dyadic context, does not exert this disjunct, unreciprocated  $\sim 5$ -1 bridge, despite ample opportunity.

This shift is but a fleeting prefix, producing quite a clash on absorption into the familiar  $d' \setminus b \natural / d$  antecedent. A remarkable attention to detail is betrayed in the [B2] consequent as the cantus restoration of  $3[b] \setminus 1[c']$  in bb. 27<sup>2</sup>-8 is deflected by the tenor, not with  $\sim 5$ -1, but an echoing reminder of the *f*-*Bb* shift (this corresponds to the refrain of B15 and may justify the assumption of retained *c'*-centricity throughout the latter work). This field offers no harmonic threat to the final, merely furnishing the dulling succession of potent unclosed  $[4 \setminus ]2$ 's with refreshing local stability.

The gestural pairing of the terminal consequent will find a niche in the  $V_g$  ballades; the  $3[b] \setminus 1$  cantus anacrusis secures the former lone 2 antecedents, while its repeat in the  $\delta$ -motif response grounds specifically the corresponding  $4 \setminus 2$  consequents.<sup>53</sup> Retrospectively, the concern of [B2] is to harmonically seal the intensifying unidirectional contour-set, granting respite from the series of fragmented interrupting chunks (example 5.1t(v)).

**Example 5.1t – A medley of prolongatory tactics in B41**

<b>False statement:</b> $5/-5 - 1/1 [-4]$	<b>Negation</b>	<b>Irreversible core-shift:</b> $-5 /-5 - 1/-1$ droning interchange
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[A]

<b>Field Established: accumulate antecedents</b>
- Deny unison - splice cantus - deflect closure - recolour in imitation

<b>Contour patterning: clarify stagnating melodic material with metrical concision.</b>
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[B] (ii) (iii) (iv) (v)

**5.1.7 B10: *c'* and rising**

Compared to the above examples, B10 is harmonically assured. Initial divergence,  $1/-4-3/-1$ , fixes the *c'*-field from the outset (4.1.6(iii), p. 103), setting an enduring pattern in which  $-4$  constitutes a point of departure and does not thereafter influence the tonal argument (the only real harmonic concession in the cantus is the typical bridging use of an *f'*-échappée in the [A2] *clos* and, to a lesser extent, in the pre-refrain [B2]).

Here, the 5-octave forms both polarised opposition and ultimate reinforcement for the final. One notable aspect of this design, however, is the denial of 1-octave provision until the very close of the ballade. While there is immediate assertion of open-*c'*, leading directly into the 5-octave during [A], the 4-field [A] close heralds further reversion in [B] to type 0 *c'*-unison convergence, activity taking place within the shifting confines of the *g'*-octave so that the opposition of the latter is to some extent stabilised prior to the refrain. This reticence to develop the open octave field, in addition to the recognised non-standardised sectional closes, corresponds with the earliest of Machaut's ballade output, as does the peculiarly slow rate of dyadic movement during [B].<sup>54</sup>

[A] is a modified period structure, which in style and structure relates to V38. In both, positional instability allows eliding full closure in the [A2] antecedent, setting into relief the focal lyrical unit:<sup>55</sup>

**Example 5.1u – Securing 1 within a related period structure in B10 and V38 [A]**

B10: [A1] [A2]

Ne penses pas. | da - me, que je re -- croi --- e | De vous amer. | se sou --- vent ne vous voy.

10a 10b

V38: [A1] [A2]

De tout sui conforte -- e || Oe j'ama n'ien hoste de | Tristes en esmy | En man cuer, ain - cois a - ray | Lie et j'olie pense --- e | Tant com je vivray |

7a 7a 5b 7b 7a 5b

[B] continues from [A] in an essentially identical manner to B2, the object being plagally enclosed *c'*-unison provision. Whereas the latter was integrated in cadential motif and dyadic argument, motivic cohesion is abandoned in B10 [B], however; there was no precedent in [A] for the converging tendency and its period structure was self-sealing. In addition, the remote expectation of re-rooting the entrenched *c'*-octave prevails (realignment back out onto the *g*-octave, as in R4 and B1, for example, is not an option here as the *c'/c*-field is indelibly set).

After Plumley, the refrain offers clarification, assuring the hitherto deflected goals.<sup>56</sup> Temporal expansion further empowers this strange terminal chunk.<sup>57</sup> Here, the twice-denied *c'*-unison is directly secured in contour, if still deflected, exhausted, into sequence; however, larger realisation is reserved for the very last unit, in which the opening contour of the ballade is reinstated, with unimpeded closure, thereby creating a direct link back into [A] while fastening the depleted 1-unison to its ultimate 8 location.

A curious outcome of this ballade is that reintroduction of the 4-field is associated with 1-octave finality, whereas it is the 5-octave that has been widely observed to assume the consequent function of purging 4-field antagonism. This, uniquely, is a circumstance where structural weighting overcomes harmonic buffering - the 5-octave, in both opposing and reinforcing tendency, is arguably overstated during the extended [B] antecedents, while the 4-field [A] antecedent, notably distinctive in its direct fixing of *c'/c*, remains very much active.

As it is the tenor that imposes consequent octave assertion in the refrain, so it is this voice that, at each stage, sanctions the otherwise intolerable succession of diffuse repeated melodic 5↘1 contours.

### 5.1.8 B12: a lone *f*-closing duet

Both the text of the B12 refrain, '*Se je chant mains que ne sueil*', and its entire musical setting (simplified) are known to be duplicated in the opening two chunks of an anonymous chace in MS Iv, entitled *Se je chant*. Karl Kügle proposes that it was Machaut that did the quoting here, from a chace which was itself possibly derived from an earlier motet.<sup>58</sup> Machaut additionally utilised both the opening figure of the ballade and the refrain quotation in the sole lai to comprise chace stanzas alone, L17.<sup>59</sup>

Linear dominance in B12 is reflected in the fact that this is the only example among both rondeaux and ballades in which *f*-closure remains active; the cantus, in rising from *f*[/*f*] and flexing into the 5-octave, generates strong expectation of return. The chace derivation of this ballade is clear not only in the imitative opening two units, the tenor introducing the motivic unit, but in the measured nature of the phrases; the perfect modus, imperfect tempus metre is peculiar among Machaut's rondeaux and ballades, being encountered among both Machaut's own lai chace sections and in the possible Iv model.<sup>60</sup>

By using the *f*-chain, a *d*-extension creates the familiar mediating pair, *c*'/*c*-*a*/*d*, to prepare the simple refrain convergence, *a*/*d* - *ff*.

In terms of directed motion, this ballade uses standard techniques of intervallic denial to spur the listener through the otherwise discretely set motivic chunks. Hence, at the tetrasyllabic junctions of [A], ongoing attention is assured through the use of displacing elision (note that the use of mordent semibreves in the first of these, b. 3, recalls B8 and R2). At the second junction, b. 7, the expected cadential resolution of *c*'/*c*-*b*<sup>♯</sup>/*d* | *c*'/*c* is denied with a generative leap in the tenor to *c*'/*f*, compounding the sense of finality in the *clos* procurement of plagal convergence. Again, in [B], it is deflection of the 5-octave that ensures propulsion; *b*<sup>♯</sup>/*d* - *c*'/*c* completion is thwarted by a passing *c*'/*eb* into the *d*'-octave in b. 15 followed by its further elision into  $\lambda$ -like

activity with the returning theme in b. 18.<sup>61</sup> Reinstallation of the plagal frame is thus held in deliberate preparation for the refrain (bb. 19-20), which has only to condense from the preceding *g/e*; by augmenting and simplifying motion, focus is brought as the *a/d* mediator converges with down-beat authority onto the inevitable unison. This, finally, grants the tenor a measured, filled *c-f* rise (previously broken as an implicative *c-d-f*).

## 5.1(ii) C<sub>II</sub> ballades

Having explored B20 in 5.1.4, this section is devoted to the remainder of the B17-B24 group.<sup>62</sup>

### 5.1.9 B18 and B22: restless type I tendencies

- (i) B18: exploding *c'*
- (ii) B22: propagating deceit –type I extended
- (iii) B22: the integral contratenor

In both of these ballades, [A] initiates a uniquely direct argument between *c'/c* and *ff*. In B18, such polarisation is non-essential, but to B22, displacement of one node by the other allows an extra run into the initially viable *f*-field opponent; this receives strong terminal counteraction.

#### 5.1.9(i) B18: exploding *c'*

B18, of two-voiced foundation, is in many respects an innovative work.<sup>63</sup> The extended opening phrase is derivative of R10:  $1/1 \searrow^{-1}$  unfolding, coupled with a defining  $1 \nearrow 3$  cantus rise, to set apart the opening line. The cantus, however, forgoes its potentially autonomous pursuit, inverting to assist the harmonic delineation of the tenor with a direct twist from 3 onto a stalled 2. Fusion onto  $-5$  in b. 5 (after the failed attempted of b. 3) fixes the plagal core, a sure indicator of impending, enduring 1-octave provision.

A novel technique that characterises [A] is the use of stratified interruption. Against the harmonically sealed introductory chunk is set the tetrasyllabic unit of the next line. There is nothing at all unusual in this; however, providing a metrically marked iambic cadence onto an assumed  $\bar{4}$ -unison is a marked stylistic departure. Usually, the  $\bar{4}$ -core is a point of directed arrival rather than stratified, gestural opposition. In this behaviour, the ballade emulates several virelais - V38 is perhaps the closest of the polyphonic examples. Setting the textural pace, this surprise destabilising unit is itself deflected both through the tenor jumping up onto 1 in avoidance of the unison (b. 10) and in forming an antecedent (U) to the answering restoration of the 1-octave. Here, there is fragmentation of 2, using  $3\flat$  for colour. Again, tenor deflection occurs, this time of the strong linear descent,  $2/5 - 1/\bar{1}$  (b. 14). This marks a second angular cantus dip from secure 1-closure onto the deceit node, further gesturalised. Duly, this sparks prompt reattachment into the final  $3\flat \searrow 1/\bar{1}$  cadence.

While the similarity to R10 is apparent in both the harmonic design of the opening unit and in the subsequent flattening of  $3\flat$  in descending preparation for 2 prolongation, the style of B18 [A] differs enormously. The melodic expansion of the rondeau onto 5, with discretely presented incomplete descents forming the structural conflict, is sacrificed here for inverting (non-viable) deflective asides, this churning from promised  $c'/c$  into the contextually alien *fff* sustaining constant mobility. Perhaps it was this directional buoyancy that contributed to the popularity of the song, as observed by Hirshberg.<sup>64</sup>

This is a type I construction only in the sense that the  $\bar{4}$ -unison twice becomes a point of arrival from the 1-octave - as there is no harmonic threat offered by these suffixed inversions, the criteria for this template are not fulfilled. While the disjunct opposition between melodic strata a fifth apart is familiar from monophonic writing, here, the harmonic context ultimately differs: the cantus is exploiting a peculiarly polyphonic resource. Inactivated inversion has been encountered in later works, including R15 (4.2.2 (ii), p. 120), and will be seen to colour the derivative B31 (discussed in 5.2.4(i), p. 235).

The constant overlap of material in [A] is relieved by phrase clarity during [B]. Hence, [B1] is a discrete four-breve unit, a welcome statement of field stability,  $5 \searrow 1 / ^{-1}$ . The use of a disjunct tenor  $^{-5} - ^{-1}$  to seal this unit marks the subordination of this voice as a cadential marker and an awareness of the potency of this motion in securing the *c*'-octave without detaching the integral pair, as described in relation to unfurling open fields. [B2] offers complementary divergence from the internal core, its  $3 / ^{-5} \searrow 1 / ^{-1}$  consequent interrupted into the terminal antecedent; here, 5 defers to the 4-octave in a failed descent. The refrain offers little more than a restatement of the preceding *ouvert*, sealed by the simple [A] *clos* (producing in [B] clear, if bland, goal targeting, **a a b a**).

On examining melodic motif, Hirshberg questions the assertion by Sarah Jane Williams that B18 is consistent with the experimental nature of  $C_{II}$  output.<sup>65</sup> While Hirshberg notes the individual nature of this cantus, he correlates its structure with that of B19 and B20.

Considering melodic behaviour as a function of dyadic contour in these works, it is feasible to assert that B18 was both experimental and consolidating, while B19 and B20 are largely unremarkable in melodic and harmonic behaviour (B19 is discussed in 5.1.10, p. 210). Neither of the latter pair set their destination until well into the construction, playing around a chained *g*-field; B19 is given to be primitive in setting, and B20 is notable only for its lack of removal from the blandly introduced final.

In fusing  $1 / ^{-1}$  in an aligned field during the opening unit while setting a firm melodic base with  $1 \nearrow 3$  assertion, B18 follows the lead of both R10 and B10 and in colouring the established field, there is association with R10 and B41. However, in setting the deceit  $^{-4}$ -unison as a textural antagonist and introducing apical 5-stabilisation in [B], Machaut was accommodating an established melodic and harmonic design to a new functional context (utilising Hirshberg's own motivic criteria, it is arguable that the liquidation of the stratified  $1 / ^{-1}$  -  $^{-4} / ^{-4}$  units was indeed a novel advancement of these familiar opponents). Another experimental trait is evident in the use of a

marked reinforcing tense-2 (the cantus assuming both 2 and -7 functions), although this, too, has a precursor in R7.

### 5.1.9(ii) B22: propagating deceit –type I extended

B22 possesses a ‘conventional’ type I [A] structure, extended to into a third (failed) attempt at convergence. Standard tenor opposition is introduced in the opening three breves, with -4-<sup>-1</sup>-<sup>-4</sup> undulation preparing the held cantus 1 prior to the pre-set 5↘1/1 [/<sup>-4</sup>]. The stall on 2 is a point of local, interpolated security, supported to some extent by inflected converging descent from *d'*-oscillation, as common to R9 (4.1.5(i), p. 88). Other features also tie these two works, possibly of similar date: the disjunct cadential echappée of the latter features in the active false statement of B22 (bb. 17-9). However, as with B18, this activated drop to the deceit core marks an elision, the following unit taking on a consequent function to restore the 1-octave. Following the fragmenting gestures of B18, this too is deflected by a further disjunct cantus drop to the -4-goal, the full closure of this melodic goal somewhat offset by the exchanged tenor.

This, then, represents an active propagation of the type I format: by polarising the 1 and -4 strata at the end of [A2], the ballade is mobilised into another exchanging pair to ground the melodic deceit goal. The short end-unit that comprises the musical refrain is, like the preceding bb. 20-2 denial, set into refreshing, polarised relief, with bolstered 5/<sup>-5</sup>-1/<sup>-1</sup> reorientation; like B18, this is marked by angular -5-<sup>-1</sup> motion in the tenor.

[B] is more developed than that of B18. The true goal stated is unequivocally in [B1], featuring the progressive tense-2 to 1-octave antecedent, a seemingly advanced harmonic trait introduced during [A], as described in 5.1.9(iii) below. The second, pre-refrain phrase is a rising sequence, winding up into the climactic refrain in the manner of R15 [A]. This is rendered more unstable for driving through clear -5/<sup>-5</sup>-1/<sup>-1</sup> assertion to rest on the aligned (unclosed) opposition of the 2-octave.

The refrain itself is essentially two presentations of the [A4] end-unit between which is sandwiched an enfeebled false statement (that of bb. 4-8, condensed). The use of a 5-octave at the head of the refrain to generate an apical unit is common to R9. In B22, however, the application is more dynamic: the tenor counterbalances the 2/5 rise of the cantus in b. 44 with  $\sim 5^{-1}$  motion. This, in cleaved triadic form, will become the unfurling open-*c'* that features most commonly in later rondeaux.<sup>66</sup>

### 5.1.9(iii) B22: the integral contratenor

That the contratenor was an intrinsic component of the conception of B22 is arguably clear from the beginning of [A2]. Twice, tense-2 is applied, with reinforcing response. The first application involves the tenor jumping up to provide the *b4-c'* component, meeting the cantus at the unison (b. 12). This is a particularly weak and awkward dyadic progression. Having just secured the deceit unison at the close of the false statement, to merge cadentially onto *c'* is unheard of, both in terms of registral displacement, and in the weakness of the *c'*-procurement. This, then, is stabilised by contratenor octave support, furnishing the other half of the tense-2 complementary pair (where one voice requires the other in order to make directive sense: *b4/g | c'/c*).

That this was a *triadic* progression is further suggested in the following chunk. Again, *contrapunctus* completion is neglected in bb. 15-6, as the next cadential node asserts another unison, that of *g* (corresponding to [A1]). This again represents an unprepared intervallic displacement between the cantus and tenor. It is the tenor drop from this unison onto *c*, however, that may betray harmonic paucity in the absence of the contratenor. In itself, this  $\sim 5^{-1}$  motion has no function, set awkwardly against a closed cantus *g*. When complete with the contratenor, however, there results once more the tense-2. More obviously, the 2/-7 tension that opens [B1] would be uniquely (and intolerably) static without the promise of release offered by contratenor mobility.

Comparison may corroborate the notion that it was this specific sonority that Machaut intended, rather than the inevitable outcome of composite addition of the contratenor. At the same point in R13, for example (operating to the same type essential I(i) system), the *c'*-sonority is buffered with octave support and tense-2 preparation in differing configuration.

Could the parts have been rearranged upon subsequent addition of a contratenor in B22? This seems highly unlikely. For one thing, neither the contratenor nor the tenor parts alone produce an effective bb. 15-6 cadence: they are mutually reliant. It is difficult to imagine that Machaut would have modified the tenor at the opening of this active false statement in order to accommodate an additional line, thereby producing this ungainly cantus-tenor progression; the contratenor would have been better placed registrally to take the tenor line in bb. 9-13. This is a composite construction only in the sense that the triadic threads could be drawn three ways. It just so happened here that the composer was more concerned with conveying the listener through a standard structural progression than remaining attentive to the coherence of the cantus-tenor duet.

A final stylistic note about this ballade involves the opening unit. There seems to be an orienting introductory breve, in which there is no other intention than making the presence of the contratenor felt. The initial *c'/f* fifth of the cantus and tenor is extraneous to the clear [2+2]+[2+2]-breve binary unit that ensues and is, arguably, not subsequently integrated into the texture in the manner of R2 and B2, for example. This is an alternative method of utilising the type I structure, where the initial unit is metrically tight; the active false statement instead flexes.

### 5.1.10 B19

- (i) A *g*-saturation switch?
- (ii) Reminiscences of R1 – a primitive three-part design?

#### 5.1.10(i) A *g*-saturation switch?

As with B3 and B42, the switch to *bb/Bb* in **B19** occurs during an extended *clos*. Here, there are few melodic cues towards this destination. The following study seeks to determine whether any vertical aspect of harmonic development may have contributed to the permanent installation of the *bb* octave.

In active elaboration of the standard  $5\searrow 1/1$  opening progression, the cantus, unusually, traces a hasty arching *g-d'[g']d'\g*, sealing the unison as a closed frame; mobility, however, is sustained through metrical denial of the grounded goal. The trouble with such a flourishing contour is that it leaves little more for the melody to resolve. The end-unit further asserts this centre, the cantus condensing onto *g* and eliding anew from this goal into [A2] (bb. 8-12). This unit is simply an expanded restatement of the antecedent gesture; stalling on 5, with octave support, at the *ouvert* cadence invalidates this destination as the *clos*.

Having asserted *g* as an effective drone within a rigid octave frame, twice as an accentuated centre (b. 4 and b. 8), perhaps the decisive switch in the *clos* presented a more harmonically vibrant option, generating the potential for contrasting solidification in [B], just as B3, B42 and B8. However, there may be other harmonic cues at play here, involving all three voices. The shift itself is articulated in the cantus through disjunct plagal core filling of the switching void (6/3-7/2-3/1). This leaves 5 for the focal [B1] unit, although this is to remain unrooted; again, the fact that the cantus settles back onto weak  $3\searrow 1$  (more appropriately,  $10\searrow 8$ ) activity in the musical refrain may have vertical implications.

### 5.1.10(ii) Reminiscences of R1 – a primitive three-part design?

[A] is incredibly similar in style to R1 (4.1.1, p. 55). Hence, the triplum is likely to have been integral to the composition. Their respective essential designs follow:

#### Example 5.1v – B19 [A] and R1: Shared triadic design

B19: bb. 1-4                      bb. 13-15                      R1: bb. 1-5                      bb. 10<sup>3</sup>-12

It is apparent from the above that Machaut may have heard the harmonic progression and its linear expression independently of specific vocal assignation. It is also possible that, in this instance, a pre-destined  $bb$ -goal was held: the precedent for B19 had clearly been set in R1, with an  $f'/f$  enclosure forming a generative buffer for the 'saturation' switch onto  $bb$ . This necessitates the presence of the triplum.

On comparing the two songs, it appears that while the triplum realm is a constant, the tenor in B19 takes on the cantus role of the rondeau, leaving its own cantus free to explore the  $g$ -field. Theodore Karp observes that the tenor here possesses the guiding line. In terms of the harmonic switch that transpires, the latter indeed forms a pivot,  $3b \searrow 1 | 3b \nearrow 5$ , about the  $bb$ -platform prior to securing the switch;<sup>67</sup> however, in the model of the R1 cantus, the individual line nevertheless remains senseless. Furthermore, mutual dependency is revealed in the bridge across the awkwardly cleaved musical refrain antecedent (bb.15-6). As this constitutes terminal affirmation of the switch, the model of other  $bb$ -diverting ballades (excepting the unrooted B11), would lead to the expectation of  $5 \searrow 1$  stabilisation. The cantus-tenor pair conspicuously fails to sustain activity here, being lopsided towards the weak  $\bar{5}$ ; the triplum instead assumes the fortifying role (note that the [A] *clos* of B3 is, likewise,

disjointed in dyadic setting; this is compensated in the terminal refrain by an emphatic measured 5\1).

It might be proposed that in descending to *Bb*, breaking the communal bounds of the cantus, that B19 is a more progressive work than R1 (as implied by its original placement in *C<sub>II</sub>*). However, the behaviour of the tenor in the latter is explicable because the imitative design of [B] requires of it upwards extension to *g'*, thereby perhaps forfeiting the possibility of such a descent. Moreover, the correlation in text format (primitive heptasyllabic lines), the syllabic, triplum inclusive setting within perfect tempus – minor prolation metre and musical correspondence combine to suggest that an earlier origin for this ballade might be asserted, in spite of the extended musical rhyme of the *clos*.<sup>68</sup> The danger in attributing chronological affiliation to such features is clear in two aspects of this ballade:

- 1) An association with B41 arises from their shared text formats: 7a 3a 7b || 7b3b 7a | 7b3b 7a. While manuscript placement allows the two ballades a relatively close temporal relationship (the latter possibly among the latest songs in *C<sub>I</sub>*), the latter has been established as a progressive song in harmonic, metrical and (hence) motivic style, except for the lack of musical rhyme. B19 is observed to be the converse.
- 2) [B1], an autonomous statement of the final in which cantus directional primacy is restored, is common to the switching [A] *clos* of B3 but, similarly, crops up intact as the consequent of the later B36 [A].<sup>69</sup>

#### 5.1.11 B21: mobile, aligned lines

This ballade, in its perpetual denial of a clearly set tonal objective and its initial melodic opacity of progression, finds vague correlation in the tonally related R5 [A], R6 [B], V16, B32 [A] and, to a lesser extent, R22. This is the only polyphonic song in which the cantus terminates on its own 8, producing a notably wide range and unmistakable vertical dependency.

In the lead of R22, the material of the first motivic unit is repeated before goal advancement - the structure is well recognised for expanding from an imprinted kernel,  $d'-c\#'$  |  $d'-a$ .<sup>70</sup> On repeating this pair, the implicit mobility of the second drop, 8-5 [ $/d$ ], is realised with further 5 $\searrow$ 2 descent promising  $1/d$  resolution (the initial coupled cadential bridge, bb. 5-6, is a distinctive tenor-contratenor parallel shift, possibly due to the unique cantus placement; this is repeated in the pre-refrain cadence).

There is to be no melodic fulfilment of the implicit  $d$ -base, however, as the incomplete stratified descent launches the structural excursion - to seal the vertically facilitated abandonment of the melodic 1.

This, as standard, is to be taken by incremental denials. The initial deviating descent is thrown up into extended [7 $\#$ ^9] elaborative coupling, again in the manner of R22, only here the field status elicits greater melodic detachment, with 2- $\bar{5}$  wedges applied in the pursuit of non-metrically activated propulsion and marked use of its vertically configured tense-2 intensifying the requirement for resumed 1-octave fixing in [A2]. An aligned  $d'$ -final trait observed in R6 and B32 is the mobile tenor line, which, in exchange at  $c\#'$  where the cantus drops to  $e$  in b. 5 and b. 34, pre-empts resolution.

Where the cantus in [A] is occupied with splicing, or collapsing, into the lower pentachord rather than securing 1, [B1] offers stabilising resolution. A uniquely potent antecedent, the central duet diverging from  $\bar{5}$  onto an incredibly unstable 2/ $\bar{7}$ [ $\#$ ], receives a transparent metred consequent, with a rooted 5 $\searrow$ 1/ $\bar{1}$  [ $/d'$ ] resolving the deflected 5 of [A2] to re-fix the 1-octave (in b. 13, the 4-octave is asserted, relegating the cantus  $a'$  to an appoggiatura function to animate a second attempt). In this context, the deflecting descent of the pre-refrain [B2] (bb. 31<sup>3</sup>-4) is notably awkward, bringing possible lyrical illustration in the refusal of the structure to rest (as in the related B32).<sup>71</sup> Sensing perhaps that this might prove an interruption

too far, there is a whole linking breve accorded to the inevitable provision of the awaited  $d'-d$ . This anchors  $\bar{1}$  for the refrain, a simple octave-sealed frame.

The role of the triplum and contratenor is of interest in this ballade. The parallel  $\alpha$ -minims at the fourth between these voices in the second breve points more to inattention rather than mutual exclusivity. The triplum cannot have been composed individually to the central duet, as a glaring fourth would result across the subsectional divide in [A] (bb. 10-11). Similarly, the contratenor, when set alone against this unison closure, leaves a void with the pre-refrain sonority where the triplum should be:  $[e' \setminus c[\#]']/g/e - [d']a/d$ ; it does, however, step, coupled, into this gap in the lone link into [A2]. Left bare, the cantus-tenor unison is itself arguably deficient in its registral instability (this might, though, be explained by subsequent augmentation of the cadence upon later addition of supplementary voices). The stabilising function of the contratenor in both the [A1] cadences, in addition to the pre-refrain bridge, has been established.

#### 5.1.12 B23: a fast, enduring switch

B23 has been introduced with the motivically derivative R17 in 4.2.2(iv) (p.124). The progressive application of the  $\lambda$ -motif has thus been established. Here, aspects of structure will be examined.

The down-beat  $g$ -pedal, against which the accelerating melodic  $\lambda$ -syncopation is charged, is obsessively wrought, pressing strongly towards  $5 \setminus 1/1$  [ $g$ ]. The polarity generated by the denial of this target, with an abrupt 4-1 cadential twist, is glaring (example 4.2h, p. 125); a reactive  $a-d$  tenor leap adheres the cadential  $d'$ -realignment irreversibly.<sup>72</sup> In relation to the entire ballade, the initial pedal becomes a lower-auxiliary interruption to the otherwise permanent installation of the  $d'$ -octave.

The goal-determining status of the [A1] consequent is immediately assured in [A2] through unhindered 5-expansion above the stable  $\bar{1}$ -floor, bouncing off strong

1-octave assertion through weaving complementary plagal approach (including the dependent 8-5 deflation observed in B21). The *clos*, which completes a modified through-*ouvert*, is the  $\lambda$ -motif in its elided  $e'g-f'f|d'd$  form (example 4.2i, p. 126). This generatively detaches the  $\bar{1}$ -pedal for [B1] to develop (there being no point in offering further 1-provision here). In this now developmental sectional opening, the  $\lambda$ -like flex first fails, glaringly, before the eliding consequent restores its familiar configuration.

Resolution, of similarly clear presentation, corresponds to its [A1] counterpart, expanding into the next unit; however, with text to dispense, active 1- $\bar{5}$  declamation produces a destabilising, coupled link [ $\bar{5}$ -5] (here, the exposed melodic  $5\searrow 2$  antecedent minims may be seen to fail, generating an intensifying sectional run, whose release focusses the refrain:  $\cup\psi [ - | \cup - ]$ ). What follows is, in continuance, a truncated, tenor enforced imitation of [A2] (destabilising  $\bar{5}$ -interpolation is removed and the elevated tenor asserts a reinforcing, disjunct  $\bar{5}$ - $\bar{1}$ ).<sup>73</sup>

Concise closure is reserved for the refrain; this is simply a repeated, successful attempt at [B2] with reinforcing suffix. Stabilising harmonic colour is introduced at this realisation with flexion on the resolving cadential 2 [ $e'c-d'd$ ]. With this direct resolution, the central duet stops dead. The suspended terminal unit, holding the penultimate syllable, both reanimates and retards activity. Elision with the preceding close (b. 56) again forces buoyancy; here, the identity of the imitative end-unit is brought into relief as yet another  $5\searrow 2$  assumes the distinctive motivic behaviour of the latter to be resolved directly in kind, forming a neat, spacious 4+4-breve unit (the antecedent is sprung from thin air, while the consequent receives the synthesised  $\lambda$ -motif). The stage is reset for [A1], whose deflection will once again be accelerated by repeated antecedent prompts into  $5\searrow 1$  fulfilment.

### 5.1.13 B24: *c'* and rising - conceding to melodic primacy

As established at the beginning of this chapter, a type 0 structure is applied to B24 [A], with active melodic implication realised. There is nothing about this ballade, including its octasyllabic text, that would point to correspondence with any but the earliest of Machaut's output. In both melodic behaviour and dyadic pacing, there is singular correlation between this ballade and the earlier presented B5.<sup>74</sup> Hence, a stratified melodic arch is traced over discrete units, the tenor installing its lower fifth support indelibly in the opening phrase with a strong unfurling descent from the *c'*-unison (interloped in B5). With subsequent 4-field activity only loosely reanimated through flexing out of the communal 5-octave frame, *g'/g - a'f - g'/g*, the latter gains strength during [B] only to be ultimately drained with the return of melodically uncorroborated 4-field imposition. The stock device of directing strongly in [B1] towards the withheld unison of [A] holds here. In B24, open-*f* flexion fails to implant the *g'*-octave, so that the unison frame of the consequent, while distinct and fixed at 8, is incompletely buffered, leaving exposed the potential for further *g'*-octave realisation. The unit is deflected (assisted by lyrical continuity), as the (*a'f* prefixed) *g'*-octave is immediately set firm, if then deflected onto the neutral third-chain *e'/a*.

The end-unit that opens the refrain (bb. 40-2) is, continuing the model of B5, a point of focal opposition as the *g'*-octave is resolutely sealed, this simple cadence itself forming an antecedent gesture (U) which is developed into a mobile unit in bb. 43-7 (Ψ). The consequent is simply that which failed in [B1], coupled with the terminal reinstallation of unfolding lower fifth support (this melodic contour set is to find a niche in the *V<sub>g</sub>* ballades B26 and B33, imbued with the prevailing motivic context; hence, that of B33 is generated from a single breve gesture while B26 is interrupted by the harmonic antagonist).

While the integrative nature of the tenor *f*-field support is clear throughout, the lack of influence over cantus orientation is perplexing and is proposed to relate to melodic mobility during [A]. The ultimate harmonic bearing is therefore difficult to reconcile, the refrain simply deferring, unprepared, from  $5/5 \mid 5 \searrow 1/1$  onto the offset  $1/\bar{4}$  during

[B3] where, in [A3], there was some degree of preparation in the unison fusion of b. 20 (further, the tenor, at the outset of the refrain, is curiously melodic). This may be a simple matter of register; in tending towards third-chain interchange about the *c'*-unison, the tenor may forgo subsequent rooting so that intervallic propulsion must derive from the incompletely shifted octave.

The slackening motivic hold in B24 [B] may, perhaps, equally have engendered a core shift onto the *g'*-octave in the model of B1 [B]; in the latter, it was proposed that cues towards the *g'*-octave supplanted the fulfilled tendency towards *c'*-convergence, while abrupt switches could equally be enforced, to which R4 and B6 attest. Notwithstanding the developing sensitivity towards intersectional terminal harmonic consistency, the decision to return to terminal *c'/f* closure in B24 may be based on nothing more than a held example in B5 and the greater comparative installation of this colouring resource to reset in melodic final, albeit in an entirely local capacity. The two ballades remain among the most striking examples of the failure to bring shifted security to the final configuration.

#### 5.1.14 Conclusion

Within the  $C_1$  collection, a diverse approach to structural propulsion in the ballade has been traced. In harmonic strategy, differing extents of melodic dependency have been witnessed. B2, B9 and B13, for example, do not break free from the tenor-founded field, a unique feature among Machaut's polyphonic songs which correlates with the recognised formalised harmonic volatility of B1, B6, B8 and B15. While B10 sets it field dynamically, with a supported 1/3 rise, reversion onto plagally-bound convergence during [B] is a primitive feature (linking the adjacent B11 and B12). In these ballades, then, vertical tethering has been observed to contextualise melodically discrepant behaviour. While goal markers may be consistent from work to work, they may obscure more persuasive dyadic activity. Hence, tonal argument in B13 is not simply a matter of establishing a plagally set *d'*-final, the tenor lagging at the fifth, although the melodic final may provide a propelling harmonic object; the

whole construction hinges on fluctuating field opposition and is, resultantly, wholly unlike the cantus lines set simply at the octave.

With inverting structures, such as B1 and B6, the establishment of the 1-octave follows a design typical of earlier rondeau composition, with restricted melodic realignment (that of the former may be attributed to its register, while the latter is simply a partial re-adjustment). The dependent cantus is clearly resolved by 'nudged' tenor shifts - a basic, melodically untenable, process involving reiteration of the same intervallic cue to intensify antecedent pressure towards effective resolution (of course, this strategy may apply equally to immobilised cantus lines within a single field).

Inter-genre association is most dramatic in B4 - its type I(i)-*strict* structure endured in both the later rondeau and ballade. A certain degree of archaism may nevertheless be attributed to the shrouded field conversion; such definite motion is instead evident in B7 and B14.

C<sub>II</sub> brings field stabilisation. B21 is unequivocal in its orientation while B18, B22 and B23, in addition to the execution of a reinforced shift, introduce features that will be carried through later output. B19 is, by contrast, notably antiquated while B20 is a lone example of a tenor-founded 5\1 opening held to its original goal, requiring no buffered shift onto the available 3b or 5, and may likewise be of more uncertain chronological affiliation.

## 5.2 Ballades in Vg

Of the twelve ballades in this collection, four belong to the *Voir Dit* compilation (B32-34 and B36) and have been assigned dates of around 1362-3 according to the narrative. The eight other ballades will be considered first, following the established analytical conventions.

### 5.2.1 B25: twisting onto *bb*

- (i) Cues for conversion
- (ii) Driving into the refrain: the role of metre in propagating instability

#### 5.2.1(i) Cues for conversion

This is the last of the *bb*-ballades in which tonal ambivalence is protracted prior to focussing elucidation of the true goal. The initial phrase of this ballade is essentially the  $\chi$ -motif, shared by V29 [A] and R22 [B], as illustrated below.<sup>75</sup>

#### Example 5.2a - Use of $\chi$ -motif tending towards *g* in B25, V29 and R22

The image displays three musical staves, each representing a different version of the  $\chi$ -motif. The top-left staff is labeled 'B25: [A]' and shows a melodic line with a large slur over the first few notes, with arrows indicating a downward inflection. The top-right staff is labeled 'V29: [A]' and shows a similar melodic line with a slur and arrows. The bottom staff is labeled 'R22: [B]' and shows the same melodic line with a slur and arrows. The notation includes treble clefs, a key signature of one flat, and various rhythmic values. The  $\chi$ -motif is characterized by a specific sequence of notes and intervals, which is highlighted by the slurs and arrows in each example.

There is no other proximal outcome of this opening figure than the intended melodic 1, in unison, as its original monophonic form in  $C_1$  demands (V29).

However, B25 concludes on *bb/Bb*, V29 on *g/g* and R22 on *d'/d*. Did Machaut adapt this figure with individual end-points in mind, or was each conclusion simply a matter of veering or exceeding the threshold of goal-repetition within a malleable initiating field? It was suggested that in R22, an overloaded tendency towards the 1/*g*-unison in combination with the pervasive orientation of the triplum may have provoked the stark, otherwise unprepared deviation to the *d'*-octave, providing tenor-stabilised relief at the expense of linear reference (as R1); here, the *bb* platform that the  $\chi$ -figure raises is to remain undeveloped. The V29 cantus, originally monophonic in presentation, has a requirement for self-closure, resulting in a line of complementary contours and stabilised *g*-frame which duly returns to the still active harmonic foundation.

In B25, however, the harmonic focus becomes fluid in [A2]. The elided 1-unison is deflected through octave projection into the familiar [8-]5-2-1[/*g*] type I activated goal series; however, plagal-*bb* is interwoven in the form of familiar essential paired opposition: *g'/g-f'/bb | f'/f-d'/g*. This primes the field switch of the *clos* (*g*-chain deviation is discussed in 5.1.4, p.182).

While the cantus cements, on its third attempt, 1/*g* (b. 24), it does so precipitously, leaving the 5 from which it dives active; the tenor is likewise evasive here, denying the anticipated unison with a distinct, exchanging third-chain rise. The terminal phrase, [A3], essentially restates the material of the first. Here, too, *bb* is fortified, using the familiar cadential stamp in imitation,  $\overset{\flat}{\text{b}} \text{ | } \text{b} \text{ | } \text{b}$  (employed at a comparable point, to a comparable end in B3). With the repeat of [A] amplifying the tendency towards both *g* and *bb*, something has to give to impart finality to the *clos*.

Is there any reason why there should not have been consequent elevation to the *d'*-octave? The cantus *e'*-*b*-appoggiatura into the resuming third phrase (b. 27) may weaken this possibility; however, exactly the same progression, in the same context heralds an abrupt shift onto the *d'*-octave in B4.<sup>76</sup> What of a *g*-unison final? There is no apparent reason why this should not follow, as B20, except perhaps, for the

niggling inferential *bb* and the passive nature of the cadence onto *g* at b. 24 (in B20, the unison is set unequivocally at the corresponding point). Perhaps this is another instance of subtle alterations in tonal bias priming a spontaneous choice: hopping onto *bb* was perhaps the most appealing of the three viable options and need not have involved any conscious forethought. The conversion involves a simple extended cadential seal for the implicative [A3], with disjunct  $\bar{5}\text{-}\bar{1}$  tenor anchoring first mediated by  $\bar{3}$  before the clarification of the musical refrain, in which a simple  $5\setminus 1$  is balanced by an exposed, binding  $\bar{5}\text{-}\bar{1}\text{-}\bar{5}$ .

### 5.2.1(ii) Driving into the refrain: the role of metre in propagating instability

As typical, [B] is given to unequivocal consolidation of the newly established focus. Fuller asserts that this section ‘displays virtuoso manipulation of directed progressions’, providing a full harmonic reduction of the pre-refrain material.<sup>77</sup> This is indeed a particularly daring series; the simple inevitability of the sequential melodic progression, descending directly on the three-breve pulse, is necessarily undermined, hence, activated by the succession of imposed denials. These are clearly described by Fuller and largely reproduced here (assuming, however, a different implicit goal under the *f* crest).<sup>78</sup>

#### Example 5.2b - Driving into the refrain in B25[B]

The image shows a musical score for a vocal line. The melody is written on a single staff with a treble clef. Above the staff, there are several large, sweeping arcs that connect different points in the melody, indicating a long-range melodic structure. Below the staff, there are various annotations, including arrows pointing to specific notes and symbols like 'h' and 'x'. The lyrics are written below the staff, aligned with the notes. The lyrics are: "Doit en son cuer figurer Et mes-di-sans sar tous niens doubter Et en tous fais este amours couarde Qui".

With an initial cadential statement of the 1-octave eliding to stress the lyrical object, 'cuer', the listener is promptly elevated, suspended on 4♩ [e'] in b. 50. This is jarringly reinforced with c'/c iambic cross rhythm before the full extent of melodic rise [f] marks a point of apical reversal, empowered in initiating a rigid sequential descent, which is paired into [2+2]-breve groups, [e'] | f' - eb'- | d' - c' - |, and punctuated by distinctive underlay.<sup>79</sup> The end of this bland run is inevitable; it is the manner in which the listener is repeatedly held on the antecedent sonority in expectation of 5/-1 realisation that provokes directional impulse, coloured by an element of unpredictability.

The apex itself is rendered distinctly generative in failing to receive assumed bb-octave provision (b. 53); an awkward tenor leap to a second preparatory g clashes to inflict further, extraordinary iambic displacement into the b. 54 f'-octave, while the consequent is cadentially marked on 4 and 2 with the same underlying c-field. This has the effect of condensing, e♯'/c'/c - eb'/c/c' - c'/g/c, in a measured antecedent drone, a feature noted by Fuller, to produce the standard intensifying metrical-harmonic conjunction: ∪[[]]♯♯⇒-.<sup>80</sup> The resolving power of the immediate f'/bb/Bb-bb/f/Bb assertion at the head of the refrain is thus compounded, forming the focal point of the ballade (fulfilling highly cued antecedents, sealing closure of the descent and directly securing the previously ungrounded 5).

This elision that marks the refrain (b. 65) matches that which was deflected in the opening unit of the section; only here is '[Doit en] *son cuer*' reconnected, to correspond with the refrain's similarly declaimed release, '[Qui de] *s'onneur*'. Here, the binary restraint is removed as the listener is flooded with bb-restoration. The return of [A] brings striking harmonic and directional alienation, a fitting depiction of the refrain text upon terminal presentation.

## 5.2.2 Familiar harmonic tricks in new guises

- (i) **Elaborating the 4-1 shift in B26: incorporating the  $\delta$ -motif**
- (ii) **B26 and B30: same shift, same melodic incongruity, different structures – the return of type I(i)**
- (iii) **B27: another type I(i)**

### 5.2.2(i) Elaborating the 4-1 shift in B26: incorporating the $\delta$ -motif

As explored extensively among Machaut's polyphonic songs, structural conflict often arises from a standard harmonic procedure: the transfer of bias from the 4-octave to the 1-octave about the constant cantus 1. This was transparently applied in B7, where the  $4/1/-4 \mid 1/-5/-1$  shift was enforced through stark phrase opposition. In the  $V_g$  rondeaux, this reorientation headed the musical refrains of R11, R13 and R21, providing scope for stabilised 1-field exploration during [B]. These examples are recalled below:

#### Example 5.2c - The 4-1 shift in B7 [A] and $V_g$ rondeau refrains (R13 given)

B7: [A]

R13: musical refrain

In B26, the 4-1 shift is the whole concern of [A]. This has been recognised in a remarkably informative study by Fuller.<sup>81</sup> Here, a complementary extension of this fundamental understanding is proposed: the initial shift onto 1, like that of B7, is interpreted to be crystallising in tonal function, rather than of fleeting, non-consequential impact. As introduced in relation to rondeau composition, the basis of this assumption lies not only in the 'activation energy' invested in the switch, but in the basic fact that the reverse process does not transpire among Machaut's works – there exists no example of enduring relocation from an installed 1-octave to the 4-field.



**Example 5.2e - unfurling open-*c'* to secure tonal sphere of B26**

Having fixed *c'* irrevocably in this closed frame (unlike R10, there remains no active *g'* to ground), [A2] simply bounces off this *c'*-close, rising, *e'-f#'-g'*. At this point, 5 becomes unrooted (b. 10) while involved in the restatement of the initial antecedent (this technique of re-establishing the opening unit unites B25, B26 and B36). The *ouvert* (resolved by the [A] opening) and *clos* cadences again lead the tense-3 mediator to respective subsuming and reinforcing responses, so that the whole of [A] becomes a chain of alternating responses, the terminal bias, however, already implanted.

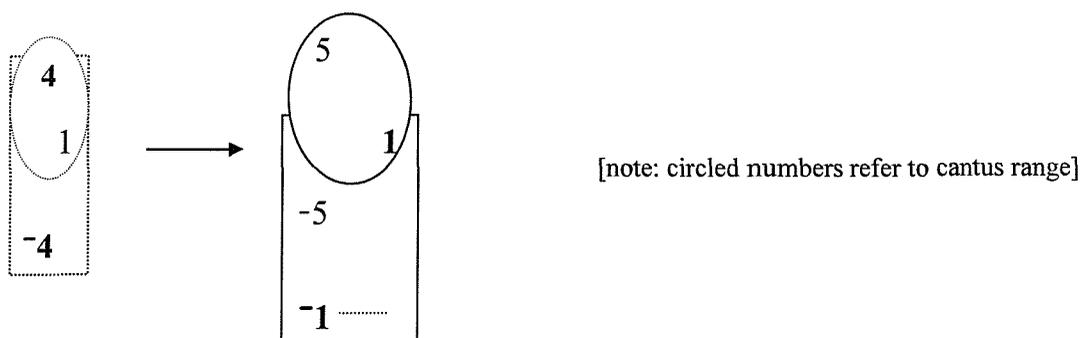
The influence of 4 is entirely absent from [B] as the antecedent phrases respectively secure a closed 1-octave (the tetrasyllabic unit forming a simple cadence, bb. 17-9) and destabilise (rising, essentially 1↗3) onto a 3-octave. Unlike B7, the cantus does not encroach onto -5 in the extended articulation of the 1-field, leaving the lower voices to fuse about this core.

An interesting compositional choice at the beginning of [B] is the *g/e* held underneath the leading *b♯* of the cantus, rather than *f#'/d*. This presages the use of the *e*-field later in the section (*e'/b♯/e*) in a similar manner to R19 (4.3.2, p. 132), exposing a larger awareness of colourative integration.

With the *g'* of [A2] still active, the opening of the terminal phrase provides an immediate, focussing  $\bar{1}$ -floor for an emphatic unfurling open-*c'*, corresponding to that of [A], the preceding cadence providing less tense 3-preparation.<sup>84</sup> A sense of finality is additionally instilled through the deliberate semibreve underlay of the first five syllables (as common to B34), the disjunct 5-1 prompting a rising fill to the *e'*-octave (restating the preceding antecedent). The provision of  $\delta$ , unbroken, in its true harmonic context, seals the work.

Once again, while it can be seen that B26 operates within plagal melodic boundaries, the harmonic sense of the line is only brought to life with the tenor anchor (example 5.2f); the cantus gains harmonic mobility in consequent, aligned activity. The 4-octave, despite the lack of  $\bar{4}$ -unison assertion, remains essential to the structural argument.

**Example 5.2f – 4-1 shift in B26 (as representative of standard practice)**



The above example represents a possible stylistic advancement from B7 whereby the melodic 5 is integrated into  $\bar{1}$  through the unfurling open-*c'* progression, a conjectured indicator of three-voiced programming.

### 5.2.2(ii) B26 and B30: same shift, same melodic incongruity, different structures – the return of type I(i)

Just as the 4-1 shift refrain chunks were transplanted from one rondeau to the next, the basic opening range of B26 is shared by B30. Where simple harmonic formulae were seen to link specifically a group of stylistically related rondeaux, this particular correlation between the two ballades is not reinforced by larger aspects of design. While, in B26, 4-1 opposition is of concise, unequivocal presentation with a swift, enduring switch, in B30, a contended archaic application of the type I(i) structure is encountered, maintaining and propagating the antecedent field extensively (perhaps to the limit of attentive tolerance) before establishing 5 as 1, the shifted final lacking the stabilising triadic markers of the former.

B30 has received comprehensive analysis by both Plumley and Fuller, the latter offering a complete analysis, including a clarified representation of the reverse weightings in respective sections of the 4-1 octave field antagonists.<sup>85</sup> In the following exploration, issues that affect the larger design will be broached.

In negotiating its descent to the deceit goal, B30 utilises the full octave extent in stratified presentation, matching the ambivalent [9]8-5 with 5-1, to leave the buffered 5 activated. This cantus very much resembles the material from the second phrase of V30 onwards; the latter, however retains enhanced mobility towards *g* as the reactive [9]-]8-5[-1] gesture animates into sequence the opening closed 3\1.<sup>86</sup> The inherent bivalency of the *a'*\'*d'* descent fill of bb. 2-3, which, like that of V30, picks out the conflicting *f'* in promixal support of *d'*, will be ultimately be realised by the ballade, whose vertical potential has already been witnessed to permit fixation of this node: the opening contour is, of course, pre-set in prospective conversion, as the sample of type I [A] formulations is too large to dismiss. However, the route to the known end-point has already been found to differ in harmonic colouring, as R7, for example, has demonstrated.

The [A2] 'active false statement' commits the ambiguous cantus line more fully to *g*-field fulfilment, arguably depleting this plagally-bound end (inter-unit motivic association is obscure in this particular type I assembly, the 5-2-1 progression spasmodic in outline). As observed by Fuller, the diversion in the *clos* is abrupt and melodically uncorroborated; the tenor bears the burden of enforcing the shift, as the cantus remains raised on 5 (the two little terminal melodic chunks simply assert a disengaged 5↘1 | 8↘[3]5 [/*g*], remembering that in twice having traced an octave descent to harmonic closure, the dependent status of the latter is already apparent - note the similarity of this to R7).<sup>87</sup> The tenor, however, has an auto-referential contour; the penultimate phrase rises a rhythmically active essential *g-d'* [1-5], absorbed by a realigning [*g*]-*a-d* (again, both the synoptic nature of this contour and ambivalent status of this section close are observed by Fuller).<sup>88</sup>

Reorientation in [B1] may be considered the focal event of the ballade. In rising slowly above a secure  $\bar{5}/[d']$  pedal, the cantus traces 3#↗5; on grounding, 5↘1, the tenor supports disjunctly at the octave [-5-1] - a notably distinct assertion of a stabilised shift in blunt negation of the implied *g'*-octave (resolving directly both [A2] and the equivocal 5↘1 of its [A1] counterpart with a sustained, exchanging  $\bar{5}-\bar{1}$  pedal). The amplified rejoinder to the 4-octave antecedent is complete (example 5.2f, p. 226). This statement is condensed in the further stabilising [B2] consequent, 3↘1/ $\bar{1}$  (bb. 43-6), which thwarts the now conflicting antecedent tendency towards the deceit unison.<sup>89</sup> The [2+2]-breve chunk that closes this phrase is the opening of the refrain; like the resolving phrase before it, this is driven by broken text syntax into a terminal unit that is frankly destabilising, with partial reversion onto the 4-field heralding the return of [A] (in repeating the antecedent tendency towards *g* of the preceding phrase, which was deflected onto the *d'*-octave, there is added urgency in its expected provision as 8-5 is twice heard). However, the weight of the [B1] open-*d'* reinforcement holds the subsequent regression so that the following nudged shift, *d'/g/g-d'/a/d*, is enhanced in status. The three units of [B], then, respectively reduce to the same end, the former two bolstering the threat of inverting return in the latter.

In the refrain, the insistence of the conflicting 4-octave is reminiscent of the structurally related R7. Recalling 4.4(ii) (p. 140), of other type I structures, only R3 R8 and B4 remain melodically adhered to the tenor within a 4-octave frame, which corresponds with the complete 4-octave encasement of the early B2, B9 and B13. Those songs that step out onto a linearly uncorroborated or hastily established 1 from the deceit core are B1, B6, B29, B40, R4 and R22. If, in pointedly restoring the deceit octave to preclude melodic closure, B30 may be argued to exhibit a primitive harmonic trait, what other evidence might indicate stylistic archaism?

The first aspect to note is that the contratenor and tenor appear to be integrated: the link into the second unison closure produces a strident parallel fourth on the b. 19 down-beat, which is particularly awkward in relation to the prior cadence: *a/d - d'/a*.<sup>90</sup> The opening of [B] is, arguably, too static in its bare tenor support, holding an unstable *a* - this spot tends to be reserved for a rousing statement of the 5/-1 frame (which the contratenor duly provides). What of the association of the pre-refrain unit with that of B32 (5.2.6(ii), p. 242)? The use in B25 of a pre-refrain chunk which essentially copies that of B11, accepted to be a retrospective work, points to a universal application of essential driving contours. A more revealing indicator here may be the text, which is proposed by Gilbert Reaney to be antiquated.<sup>91</sup>

On balance, the strength of the harmonic and structural indicators suggest an earlier era for this ballade than its manuscript placement might imply. This, like R7, may have been an early attempt at integrating a contratenor, enjoying the propagation of harmonic ambiguity beyond the point of irrevocable shifting.

### 5.2.2(iii) B27: another type I(i)

Both B30 and B27 realign strongly from their type I(i) deceits in a discrete corroborative unit at the head of [B]. The use of this set structure, common to the rondeaux, has already been remarked upon in relation to B4. Here, other similarities

with possibly contemporaneous rondeaux arise, raising important questions as to the nature of Machaut's perception of genre.

B27 is more regulated in structure than B30, its type I(i)-*strict* configuration consistent with the rondeau application of this structural type through into MS Vg, complete with *c'*-final. The succinctness of its initial 5-1/1 [ $\lambda$ -4] descent, seemingly cursory, is notable, as attention is diverted instead to the second descent - an eliding sequential chain, infused with  $\lambda$ -patterning. Indeed, there is no loitering about the second deceit goal either as an additional end-unit (bb. 22-4) aligns the listener immediately and unequivocally back onto the 1-octave (the strong progression to this octave in bb. 10-13 is deflected in forming the sequential initiator). The use of  $\delta$ -figuration in ornamenting the consolidating musical refrain negates directly the  $\delta$ -patterning towards the deceit goal that opened the song.

[B1], like that of B30, is a securing unit, followed by the threatened return of the deceit unison within an intensifying  $\cup\cup\cup-$  in [B2]. With the final already secure, however, this tendency is clearly attenuated. Indeed, the security of the shifted field is such that the consequent diverges onto the unstable 2-octave, perhaps with the refrain response in mind, for the latter is simply the continuation into the consequent (a')  $\lambda$ -motif of R17 (B27: bb. 49-54 corresponding to R17: bb. 10-15, stabilised in the terminal unit).

There is some evidence in [A2] for the integrated use of a contratenor, as the chunk embarks awkwardly from the *c'*-octave (bb.13-5), the cantus-tenor pair moving in essential fourths. It appears that the contratenor was carefully deployed to offset the tenor motion, using interlocking off-beat minims much in the manner of the structurally analogous but much more intricately set R8 (the latter does not ultimately stabilise the 1-octave, however).

A more compelling aspect of harmonic writing in this ballade, however, is the seemingly intentional use of parallel fifths. The sequential initiator of [A2] (bb. 9-13), involves the cantus  $\delta$ -motif, enveloping  $c'$ , and both lower voices engaging in a sequence of parallel fifths in bb. 11-12:  $b\sharp/g/e - c'/a/f | b\sharp/g/e - c'/g/c$ . This, it might be argued, is perhaps a sloppy design. However, intentionality is demonstrated by the elevation of this unit into the initial statement of [B], expanded to accommodate an entire line. There is an interesting consistency in this application, as all major cantus  $b\sharp$  cadential antecedents are met with the contratenor providing  $e$  (rather than overlying the cantus to produce the tense-2 on  $d'$ ), including the terminal closures, making for distinctive harmonic cohesion. Is this an archaic factor, given that it is evident that the tense-2 became increasingly favoured in Machaut's later output (note that in R13, also of type I(i)-*strict* design, tense-2 is accorded)?

Several indicators would point otherwise - the triadic structure, melodic 5-corroboration and motivic vocabulary are consistent with the Vg position of this ballade. This contratenor setting is also encountered in R19, in which the cadential unit that reached fruition at the outset B27 [B] is found intact as the initial statement. This is a fascinating transplantation. Again, the use of this chunk flavours subsequent harmonic content as the melodic  $b\sharp$  continues to be received by  $g/e$ . Further, the unit is tailored to the unique style of the rondeau. As established in 4.3.2 (p. 132), R19 is characterised by its metrical drive. In adaptation, the tenor is activated by defining -5-1 skips, enlivening the cadential melodic oscillation about  $c'$ :

**Example 5.2g – Transplanting a triadic chunk: introductory units in B27 and R19**

B27 [B] R19 [A]

Such an intensely idiosyncratic setting would suggest isochronal conception, although it is impossible, apart from the obvious extrapolation from manuscript placement, to gauge which piece was derivative.

### 5.2.3 B28 and B29: structural oddities

- (i) B28: working into a drone?
- (ii) B29: a simple type I(i) structure

#### 5.2.3(i) B28: working into a drone?

It is the lack of tonal variation that is disarming about B28. This ballade is stylistically different to those discussed above in that the whole construction is based on a single, reiterative field: the only real opposition to the  $c'$ -octave occurs in the pre-refrain cadence. The tenor is instrumental (possibly literally) in this.<sup>92</sup>

The opening of the ballade is one of the weirdest of Machaut's creations. There is nothing particularly unusual about the cantus, except that its lone opening  $e'$  must suffice as an antecedent against which extended  $\delta$ -elaboration,  $5 \searrow 1 [c']$ , answers definitively. This bb. 3-4 cadence is activated from its sealing end-unit function, developing the essential anacrusis interruption  $\text{♩} | \text{♩} . \text{♩} . | \text{♩}$ . to form a succession of gestural elaborations of a unique harmonic drone, the  $c'$ -octave cadence obsessively reiterated. This takes things a step further from both B26, where at least the antecedent gesture ( $f'-c'$ ) was harmonically founded, producing an ongoing, if structurally spent, antagonist, and B33, in which the exploitation of lone gestures above a set underlying drone is similarly defining (the closed  $\delta$ -descent of bb. 9<sup>2</sup>-11 has little associative context, simply reducing onto the essential cadential  $3 \searrow 1$ ).

Quite how Machaut came about setting the lower voices is another matter. The tenor opening is held in syncopated suspension, undulating convincingly against the cantus [a third-chain flex:  $e'/a - g'/g - e'/a$ ] prior to the fixing cadence:  $b\flat/g - c'/c$ .<sup>93</sup> The contratenor, however, acting in detail with the tenor against the cantus  $e'$ , produces a glaringly open unstable fourth [ $c'/g$ ], coloured by a notated  $b\flat$  ( $b.1^2$ ). This has nothing to do with the cantus, effectively leaving the intended harmonic field marked

yet unfixed until the b. 4 cadence (those acquainted with the  $\delta$ -motif would anticipate what is coming). Given that the cantus overlies this with an aligned  $[e']$ - $g'$ , an implicit base is generated ( $[e']g'/c'/g' \Rightarrow /c$ ). Daniel Leech-Wilkinson has advanced the notion of instrumental performance in B33, citing Machaut's own texts and contemporary practice for evidence and suggesting that an arrangement of this ballade for a bagpipe would be viable.<sup>94</sup> In B28, similar tenor-contratenor patterning (example 4.2f(iii), p. 123) is situated in a harmonic context that is markedly drone-like itself. Is it possible therefore that this conspicuously incomplete  $c$ -field marks the conceptual presence of an ongoing drone?<sup>95</sup> Certainly, the clear binary motivic grouping, which only takes hold in the second phrase (across the cantus motion, as R15), provides a regular pulse. Setting in motion this beat provides impetus upon the second presentation of [A] as the nebulous metrical fixing of [A1] is driven through from the  $c'$ -unison kernel of the *ouvert* (in fact, the opening makes a lot more sense in the security of this metrical drive - b. 1 functions, arguably, as an introductory pause, befitting of the lost opening  $e'$ ).

The opening of [B] is similarly intriguing. The stock 2- $\bar{5}$  declamative plunge into the installed field is echoed extendedly, a fine method of dispensing many syllables while holding off the inevitable restorative fill. The tenor is syncopated, as its [A] counterpart. It does not, however, fit particularly well with the cantus and its extension down to an awkward  $B$  is peculiar, working more effectively with the contratenor. The end-point of this progression is assured, however. In both R10 and R15, care is taken to match the cleaved cantus 2 and  $\bar{5}$  as antecedent and consequent, the latter embedded in a stable  $c'$ -octave (example 4.2e, p. 122). Here, the first cantus 2 (b. 19) hits an accompanying  $\bar{1}$ -unison: an arguably cruder setting in which there is no 1-fill (due to the lower register of the tenor). This does, however, sanction the functional transparency of the following declamative echo, the latter breaking the otherwise maintained binary pulse (bb. 21-3: the contratenor is required here to set the 2-*ouvert*); again, here, the tenor does not progress as familiar, extending beyond distinct tense-2 prepared closure with cambiata elaboration prior to the destabilising pre-refrain unit (note the vocal role reversal in setting this cadence).

It is in the refrain that [A1] is secured. Action is thus marked on the second down-beat (b.29), the opening gesture detached from the terminal progression:  $f'/c'/f | e' - d'/b\sharp/g - c'/g/c$ . The 4-octave prefix, while a stabilising attentive hook, is in no position to assert its field and duly retracts back into the familiar ungrounded tense-3, further reinvigorating the deliberate terminal linear descent of the tenor. In both sections, then, the texture emerges, as is so often the case, from obscurity into utter clarity, to realise the fixed goal, the  $\delta$ -motif at last unhurried in presentation.

### 5.2.3(ii) B29: a simple type I(i) structure

B29 is marked by regularity of harmonic definition within a type I(i) construction, only with the standard  $5\setminus 1/1$  scheme prefixed by a bare unison 3 (other type I(i) songs are listed in figure 4.1(i), p. 83). Further to the [A] *clos*, relocation onto the 1-octave is reserved to imprint the refrain (where the three texts, at last, merge).

Intersectional proportional equivalence unites the link into [B2] (bb.30-2) with [A2] (bb. 9-11), adjusting the failed progression [ $f'\setminus c'/f - b\sharp/g - d'/d$ ] of the latter (aptly on the text '*contraire*') to effect a clinching elision onto the  $c'$ -octave at the head of the refrain. This focal event is all the more anticipated due to the deflection of a second attempt at cantus-tenor realignment during [B1] (this block is set apart by contrasting, simultaneous declamation). Change is more potently earmarked in [B2] as resumed  $f$ -activity (with repeated notes underpinning the text in bb.25-6) is offset by cadential convergence onto the  $g$ -unison in bb.28-9, approached by a  $b\sharp$  upper-auxiliary in the cantus (corresponding to the preparatory, locally negated,  $g$ -unison for the [A] *clos* in b. 14). The refrain, while lacking 5-assertion, is nevertheless set amply into relief through the success of the strong tense-2 to 1-octave cadence. The defined, reinforcing melodic rise to 3, coupled with a second tenor  $\sim 5\text{-}1$ , stabilises the pasted musical refrain, so that the convergence onto  $g$  of b. 35 is realised as a plagal core and the interchanging  $c'/f$  that follows is encased within the fixed  $c'$ -field. Metrical and contour definition also identifies this final unit:  $1\swarrow 3 | 3\setminus 1$ . Example 5.2h illustrates how the simple accumulation of antecedents is discharged at the refrain.

### Example 5.2h – Propagating harmonic potentiality in B29

The image shows two staves of musical notation, labeled [A] and [B]. Staff [A] is the upper staff and staff [B] is the lower staff. Both staves contain complex musical notation with various notes, rests, and accidentals. Above the staves, there are several large, curved brackets and smaller annotations. A bracket above staff [A] is labeled [A<sub>c</sub>]. A bracket above staff [B] is labeled [B]. There are also brackets containing symbols like [ x ] and [ √ ]. A handwritten note above staff [A] says "re-activates 2; hence further development". Below staff [B], the word "Triste," is written in a bold, italicized font. The notation includes various rhythmic values, accidentals, and dynamic markings.

Note the dyadic cohesion in both reciprocal contact and harmonic articulation here; the cantus fulfils the enveloping function of the tense-2 refrain preparation and does not venture beyond 3 against disjunct tenor activity (perhaps betraying, as with the adjacent B30, a more antiquated approach). However, the 1-octave tenor-contratenor cadential preparation in [A1] may be seen to enhance an otherwise bland extended cadence and the contratenor prompts the sequential tenor link into [A2], maintaining activity into this phrase as the tenor is held notably static. The dry *g*-unison shifting preparation in both sections is, likewise, urged forwards by the third voice.

#### 5.2.3 B31 and B35: Type I(i)?: offsetting the deceit goal

- (i) B31: fragmenting gestures
- (ii) B31: refrain focus
- (iii) B35: favouring *c'* and rising

##### 5.2.3(i) B31: fragmenting gestures

The following brief study bears in mind the most complete analysis of any Machaut song yet undertaken, by Sarah Fuller, and is designed to tackle complementary issues, centring on structural and harmonic pacing.<sup>96</sup>

In 4.1.6(iii) (p.103), it was observed that unfolding at the outset from a *c'*-unison to the octave crystallised the harmonic field. In B31, there is synthesis of both this unfurling progression and the  $\bar{4}$  marker. Like the  $V_g$  rondeau, R15, melodic concession to the latter involves the central voice-pair inverting only fleetingly from a stabilised 1-octave to the  $\bar{4}$ -unison (B31, bb. 4-6 and R15, bb. 5-7). In the ballade, however, this has greater implication as the 1-octave is arrived at through a  $\bar{4}\searrow\bar{1}$  tenor descent. As if to nip any idea of further pursuing the 'deceit' goal in the bud, there immediately follows a defining end-unit onto the *c'*-octave, pressed into completion through familiar semibreve underlay in which the tenor, descending  $\bar{5}\searrow\bar{1}$ , finishes the harmonic job started by the contratenor ( $1\searrow\bar{5}$ ), imprinting the octave field. Where the close of the opening unit of R15 was melodically open, here, there is no melodic impetus whatsoever; the line does not stray above 1, an idiosyncratic reticence as no further expansion onto open-*c'* transpires.

It is the second unit that generates propulsion; a lone melodic 2, *d'* gesture, answered by the tenor (*b<sup>4</sup>-c'*), instead of resolving, is repeated (bb.10-11), embellished with a generative motivic pattern, [J] .<sup>97</sup> This *f'-eb'-d'* descent is incredibly mobile in its registral displacement: such elaboration is a stock means of fixing 1 ( $3b\searrow 1$ ) and two imitative attempts to realign the figure into this role ensue, this unstable unit resolved only by the return of the stabilising end-unit (bb. 15-6). Imitative deflection occurs on this second 1-closure, however, active in both intensified declamation and in deviating, abruptly, towards a threatened *f* closure (resting on the rival 2 of the deceit sub-stratum at b. 18). Realising the tension of this interruption, a familiar  $\lambda$ -figure sequence to the same end, 2, intensifies expectation of this implicit goal through envelopment ( $2/\bar{7}^4$  - the clashing contratenor *f* $\sharp$  alleviates this, however).<sup>98</sup> This b. 22 denial is decisive (accelerating,  $\cup\cup\cup\Rightarrow-$ ) as the  $\lambda$ -figure re-diverges from the mediating *a/d* into an eliding 1-octave, the defining point of the ballade.

While only touching upon the deceit core in the opening phrase and evading it entirely in the larger [A2], it may be argued that Machaut was nevertheless adhering

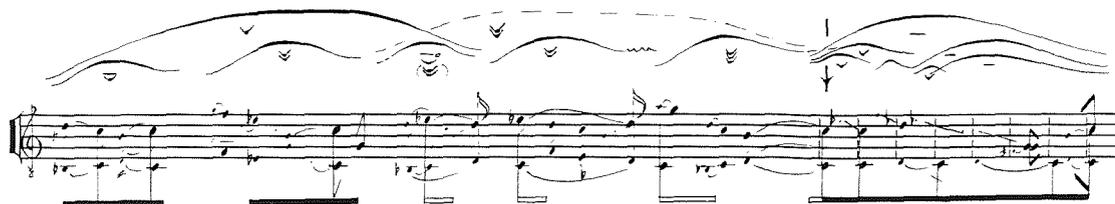
notionally to a type I(i) template, only with both advances to the unison immediately deflected as the compulsion towards 1 overrides that of  $\bar{4}$ .

#### 5.2.4(ii) B31: refrain focus

This musical refrain is a prime example of terminal condensing focus. Here, the rogue  $2[\wedge] 4\setminus 2$  descent that opened [A2] is immediately resolved in kind: the opening down-beat elision on  $1/\bar{1}$  (b. 23) is instantly corroborated through  $3b\setminus 1$  embellishment. It is the ordered intensification of this figure that really brings the refrain to life, however, as it forms the antecedent pair of a simple 4-unit binary set; successive 1-1-2-1 down-beats form an **a a b a** series, the deflection of 2, as familiar, extending to fuse the final from the plagal core, bringing convincing, metrically secured closure.

[B] somewhat loses its way. With its additional opening 7c-line, the end-unit borrowing of the following tetrasyllabic unit continues (as common to the related construction of B25), the rhythmic distinction of this end-unit providing impetus. [B1] is a standard statement of the final, shifting into this focus from a colourative introductory sonority (a stable  $d'/Bb$  flex, which will be absorbed to colour the two following unstable end-units).<sup>99</sup> It is the beginning of the refrain setting that is unusual; preceded by a succession of marked antecedents, it is quite surprising that the refrain initially does nothing more than assert two additional antecedent chunks, the heightened unease exacerbated by declamative augmentation (example 5.2i).<sup>100</sup> As observed by Fuller, the harmonically skewed preparation for the motivically busy musical refrain gives due stress to the text while provoking expectation of musical return.<sup>101</sup> It is, of course, dangerously presumptuous to speculate that [B] is taking things too far in terms of protracted denial, but it may at least be stated that this extent of accumulation is unique. The final antecedent deliberately heightens this anticipatory exasperation with an accented appoggiatura,  $a'-g'/c$ , so that the listener is all the more relieved by the elementally configured consequent return:

**Example 5.2i** – Non-resolving overload in B31 [B] – the relief of refrain



**5.2.4(iii) B35: favouring *c'* and rising**

The structure of **B35** is derivative of the type I mould. Like **R13**, the tenor, in jumping  $1/-1-1/-4$ , creates a platform onto which the cantus is seemingly drawn. Here, the 'false statement' involves this antecedent being answered by a more direct, deliberately sealed consequent,  $1/-1-^4/-4$ . In common with **R8**, the ultimate melodic intention is marked by conflicting  $e' \setminus c'$  stabilisation into the opening shift to  $c'/f$  (in fact, the make-up of this introductory chunk is exactly that of **R8**, revealing the conceptual necessity for the contratenor in the latter as the  $3 \setminus 1$  is complemented by convergent motion,  $-1-^4$ ).

In continuity, **B35** embarks on an active false statement; here, however,  $c'$  is bolstered in the first unit (bb. 13-20). Using the familiar 4-1 shift echo figure of **R13** as an antecedent, the consequent firmly negates the opponent field:  $4/-4-1/-4 \mid 3 \setminus 7 \sharp /-5-1/-1$ . However, the following unit (bb. 21-4), in imitating the descending contour, momentarily threatens deceit unison closure (this active sequential figure is granted its  $-4$  realisation in bb. 27-32 of **R8** (as initiated in bb. 8-15)). It is in the setting of the next tetrasyllabic chunk, using the standard rising  $\uparrow \downarrow \downarrow \downarrow \mid \downarrow$  to focal effect, that the modernity of this ballade is perhaps sensed, as  $c'$  finally takes off in the same manner as it was formerly enclosed, exploiting the unfurling open- $c'$  (tense-3) climactic unit common to  $V_g$  output (bb. 25-32). This is prepared by unison realignment in the central voice-pair at the [A2] close, an otherwise innocuous switch made pivotal in denying the existing template its fruition. The clamped, declaimed  $c'$ -affirmation distally realises the foregoing 4-1 echo antecedent (immediate plagal-apex realignment is granted in the related schemes of **R11** and **R13**) and is padded out through 2-octave interpolation. It is quite clear that the type I(i) template was still at

play during the making of B35 [A], only with emphatic directional reversal at the point of the second deceit arrival, the composer perhaps having developed a taste for the stabilised, rising *c'*-field as a potent antagonist.

The climactic fulfilment of 1 during [A] allows B35 to sustain a rooted 5 in [B1], secured by a distinct, direct  $1 \searrow^{-1}$  tenor descent (interchanging with the contratenor at the octave), this *c'*-field explosion held within in a declamative tetrasyllabic unit. The response to this is simply, as in its [A] counterpart (tending towards the deceit goal in the latter), a descent which stalls at 2 (first tense, denied), prompting an extended echo into the stabilised, *ouvert*, 2-octave. The motivically cohesive pasted refrain then provides a simple reciprocal melodic  $1 \nearrow^3 - \searrow^6 1$ , in which, once more, resolution of tense-3 is elided until the very close of the unit (a notable attention to detail is the slight modification of the contratenor bridge into the refrain to blend the preceding *d'*-octave).

Could this be an earlier, progressive work? The early placement of the text in the *Loange des Dames* might corroborate such an idea and the correspondence to R8 is striking. However, the signature harmonic stabilisation utilising tense-3, founded unfurling is indicative of more mature writing, corresponding to its later Vg placement.

### 5.2.5 Summary of progressive traits

With this group of ballades, it is evident that the harmonic and structural concerns are shared by contemporary rondeaux; hence, there are clear examples of type I(i) [A] structures, and the same axis shift from the deceit field into the final charges all except the idiosyncratically uniform B28. Just as one compositional idea received several realisations among rondeaux (the plagal-apex figure, for example), several examples of the progressive use of motivic gesture are encountered among these ballades. In particular, the short antecedent introduction is particularly striking in its diverse application. It is these identifying traits that are intensified among the *Voir Dit* ballades, B32, B33 and B36, as discussed below.

## 5.2.6 The *Voir Dit* relations, B32, B33 and B36

- (i) B32: parallel shift and motivic diminution
- (ii) B32 and B30: text structure informing phrase definition
- (iii) B33: motivic drive within measured parallel shifts
- (iv) B36 and burgeoning progressions

This trio presents a rarefaction of Machaut's established musical vocabulary. Their shared metre prompts similar motivic realisation, while their harmonic language, likewise, is notable in its interconnection.<sup>102</sup>

### 5.2.6(i) B32: parallel shift and motivic diminution

In B32, the antecedent gesture is more expansive than those of B26 and B28. Here, the opening breve, an opening, secure *c'*-sonority  $1 \nearrow 3 / - 5 / - 1$  [*c'*] is well known for jolting sharply on the next down-beat onto a clear *d'*-cadence, this generatively setting the ultimate harmonic field (as possibly derived from the opening of R11).

There is a strong element of text illustration in this ballade, in which the composer speaks of his assumed demise. The abrupt *c'-d'* shift fits the disyllabic request, '*Plou-res*'. As Dömling has observed, the next unit, first compressing then exploding the same adjacent conflict, is expressive of lyrical repetition, '*Plou - res*'.<sup>103</sup> The compressed b. 4 elevates the open-*c'* of its b. 1 generator  $[1 \nearrow 3 | 3 \nearrow 5]$ , snapping back disjunctly onto 2 to leave the rising  $3 \nearrow 5$  exposed (this 5-2 jump with succeeding fill is a motivic utility common to B33 (b. 5) and, to similarly deceitful intent - i.e., forming an assumed plagal apex to *c'* - in the terminal phrase of R11). This return to 2 is caught, however, by the tenor maintaining its *g*-support throughout b. 4, so that this single breve unit forms a second, concise antecedent, towards *c'*-resolution. Consequent motion is marked by the introduction of complementary  $\delta$ -figuration in b. 6, a melodic behaviour explored at length by Hirshberg.<sup>104</sup> For the third time, an open-*c'* down-beat is jolted into action. The ungrounded  $1 \nearrow 3 | 3 \nearrow 5$  [*c'*] pair is promised return through this figure; however, an irreversible switch occurs as both the melodic elaboration of this  $\delta$ -descent, outlining  $3 \searrow 1 | 5 \searrow 3 | 1$  [*d'*], and transparent

interchange of the *a/d* support meet the second syllable, '*plou - res*', as before, with an unequivocal *d'*-octave (b. 7). The debt of this securing consequent to R6 is well known.<sup>105</sup> The comparative harmonic simplicity of the latter work is notable; there is no parallel ambivalence and the end-unit to the unstable cadential repose, *c#'/e* (R6: b.8, B32: b.8) is granted full closure. Despite the harmonic security offered by this consequent in B32, closure is denied through both tenor octave coupling and the elision of the extended cadence into a rising sequence at b. 11 (this latter characteristic is a function of the harmonic security of 1 and is used to similar effect in B36 [B]). Not until 5[*d'*] has been well and truly established, then destabilised through a further octave leap in the tenor (bb. 13-14), does a second, successful attempt at the full  $\delta$ -consequent transpire in the *clos*, complete with metrically displaced *c'*-field instigation (now depleted of antagonistic potency). The *ouvert* is itself of interest; the tenor is suspended in its raised octave location and the tense *e'/c#'/e* close is, exceptionally, held still (the tenor bridge into the conflicting [A] resumption is a known stylistic novelty that was adapted in both B33 and B36).

Again in [B], there is seeming attention paid to the text, not only in the metrical association of the first two phrases, compressing the underlay of the second line so that its rhyme falls into durational place with that preceding, but in the idiosyncratic behaviour of the melodic writing. The discrete opening unit initially flexes, as B31 before it, onto 2/-7 (reactivating the conflicting field), and in the simplicity of its melodic design (a [2+2]-breve statement, 2-3|2-1) and underlay, may, at a push, be interpreted as a humble entreat from the ailing poet: '*Vestes vous de noir pour mi*'. The second antecedent, bb. 5-8, pursues the same, lai-like discrete metrically square format; its unstable 5-4# mordent wavering, found nowhere else among Machaut's songs, is observed by Dömling to produce a convincing depiction of the sufferer's '*...cuer taint et viaire pali*'. There follows an active unit, conceptually lifted from the same pre-refrain position in B30 (discussed in 5.2.5(ii) below), prior to the musical refrain. Here, the  $\delta$ -motif consequent is inflated both harmonically (stabilised onto 5/-1) and durationally, answering the preceding two square units.

The terminal phrase is stabilised by a 3/5 prefix, both a tidied, condensed presentation of its [A] counterpart and a structural suffix to the similarly headed preceding unit, grounded by familiar means in the musical refrain; this firmly resets the opposing interpolated 3/5 [*c'*]. As a whole, the spacious, tonally uncluttered design of [B] provides a cleansing counterbalance to the intensity of textural and initial harmonic unrest that identified [A].<sup>106</sup>

### 5.2.6(ii) B32 and B30: text structure informing phrase definition

It was proposed in 5.1.11 that formal qualities of the text might have provided the simple prompt for a field switch onto *bb*. In both B30 and B32, the pre-refrain phrases are associated by nothing more than a feminine rhyme. If the composer bore this in mind when constructing the chunk, then it is possible that he utilised a pre-formed response, exploiting the pause on the penultimate syllable to intensify the amassed  $\cup\cup\cup$  antecedents, taking the consequent out of the following refrain. To illustrate the point, these active units are compared below:

#### Example 5.2j – B30 and B32: text providing a perceptual marker into the refrain?

B30: bb. 36-46

tenor sketch

bon ---te Resplent plus que la tres mon-tein--- ne Seur tou --- te->

B32: bb. 33-39

tenor sketch

Et si me voy de mort en a - ven - tu - re Se Dieus et vous->

The impressive aspect of this is that the contour blueprint, a developmental assertion of the final, is tailored to the prevailing harmonic and motivic context of the individual work. Hence, B30 reanimates the tendency towards the deceit unison, while B32 imbues its consequent with the distinctive adjacency of the little, lost second antecedent of [A] (b. 4), resolving it directly to shut down another exposed implication. Both can be seen to poise the final, while the consequent, unbalanced in failing to grant 5-counteraction against the enlarged [-5]↗2 antecedent, gives potential utility to the amplified musical refrain to follow.<sup>107</sup> If Machaut had this unit conceptually pre-assembled, then it is perhaps not surprising that he had to contrive the underlay for the B30 setting, borrowing two syllables from the preceding line.<sup>108</sup>

### 5.2.6(iii) B33: motivic drive within measured parallel shifts

The  $\delta$ -motif reply to a gestural antecedent is seen at its most transparent in this ballade, as the two form equal complements in a structure that is marked by metrical regularity and self-referential melodic closure, reduced in its functional units to the level of a breve (as common to B32).

The first line forms a secure [2+2]+[{1+1}+2] unit, a harmonically and motivically complete statement, yet nevertheless active as the complementary cadences retain iambic propulsion. The rate of harmonic change is slower in this ballade than in B32, with one sonority bridging two breves and clarity in parallel juxtaposition (1-2-1-1). Stylistically, the disjunct melodic pair 5-2|5-1 of bb. 5-6 derives from the lone [3↗]5-2 antecedent gesture of B32. This pair is answered by the  $\delta$ -figure *clos* (bb. 7-8), but is also self-closing at the breve, setting a notably tight symmetrical frame.

Having set in motion the harmonic drone and distinctive accompanying 1↘-5 descent, the pace is stepped up in the second line as the descent, first in the tenor, then thrice in the contratenor, occupies successive 2-breve units to produce a potent  $\cup\cup\cup\cup$ , above which the cantus gestures fragment. Here, melodic and supporting forces overlap, to mobilising effect; in b. 10, the cantus, instead of closing the [4]↘2

antecedent, advances upwards to develop 5 (the exposed lone [3↗]5 familiar from B32). The consequent stabilises 5 with a 7♭ echoing flex (thematically unified with the [A1] consequent) and generates, in displacing against the drone accompaniment, a strong metrical clash as the cantus elides from 1 in b. 14 into the musical refrain, a modified repeat of [A1]. Here, both components are clamped onto 1, the cantus bound to the underlying drone (this motivically active 1-fixing was seen to define B28, where even *ouvert* 2-octave opposition was extracted, leaving a remarkably insistent *c'*-drone).

The pacing of this ballade is intriguing. As a whole, [A] uses metre and motif to create its dynamic as the relentless 2-breve construction first holds square, aligned melodic activity before intensified accompaniment buffers the reducing gestures. In this manner, the listener is accelerated into the apex. Eliding back into the dynamic 3↗5-1 initiator jarringly restores focus, the corrective end-unit releasing its motivic grip to leave a residual down-beat drone, marking a leisurely metred 3-2-1 - all that remains of the foregoing agitation is a down-beat marker and a resolute tense-2-3 close (itself a measured point of stabilising release against the insistent chain of -7/-4♯/-2 preparation).

[B] extends gestural action, with complementary chunks marking blunt parallel shifts. Asymmetrical 3-breve chunks persist, the antecedents volatile and developmental in their off-footed initial 4↗6 rise, to be realised in the fortified pre-refrain 2-close. With the return of [A], the square assurance of the closed 8-unit frame, complete with organised accompaniment, is itself refrain-like. Perhaps, then, in compensation for a simple harmonic vocabulary, the propensity for regulated pattern, in addition to the neat, flexing 1-3-5-7♭ arch, instead invites the listener back into further stanzas. Of Machaut's polyphonic output, only R19 approaches the driven motivic density of this ballade; otherwise, it is necessary to look to the metrically-propelled early monophonic virelais to find such a dynamic construction.

#### 5.2.6(iv) B36 and burgeoning progressions

The first observation to make upon hearing **B36** [A] in the context of the two preceding ballades is its textural spaciousness; the discrete units have clear direction and durational weight (there are no clipped gestural motives). Furthermore, there is inter-unit melodic propulsion, guiding the listener through its stable, fixed harmonic field. The assertion of the final in the opening phrase conveys an increased sense of field security, accelerating the standard route to *bb*.<sup>109</sup> This may reflect the more ready switches onto the 1-field from that characterise several mature ballades and rondeaux that initially play around the potentially inverting node.

It is the remarkable absence of harmonic ambiguity that is striking about this ballade. Immediately after the equivocal opening unit, the tenor link into the b. 4 down-beat is goal defining; motivic activity bounces off this open *f*/*Bb* definition in a set  $\cup\psi$ -formulation, the initial antecedent melodic 5 $\searrow$ 1 contour necessarily denied by the tenor to validate the true arrival of b. 10.<sup>110</sup> Stylistic affiliation with B33 arises in the extended *clos*, a structural suffix in which a harmonic drone permits the cantus to assert autonomous gestures, although these broadly follow the accentual pattern of the main unit (the syncopated 1 $\searrow$ -5 two-breve harmonic marker in the contratenor furthers the association). Here, too, the  $\delta$ -figure is realised in its familiar form, having formerly been tied to the down-beat, in  $\chi$ -form, as an accented appoggiatura. In this ballade, then, it is in this *clos* refrain that the dance-like harmonic drone supplies focus.

With so solid a definition of the *bb*-field ingrained, [B1] expands from within. Prolongation usually takes the form of delaying incomplete descents with such stock devices as echo or a declamatory wedge. Stretching phrases with interloped material is a staple of polyphonic virelai composition, where its function is specific in re-establishing the initial phrase of the refrain as the terminal unit, empowered through temporal and harmonic stabilisation. In bb. 24-6, the function is analogous in promoting a previously active contour - the denied 5 $\searrow$ 1 of bb. 4-5 and bb. 18-20 - to an autonomous unit (with expansive reversal at 3 (b. 25), as befits its position at the

head of [B] (a similar procedure was used in B27)). This has the additional and possibly intentional effect of underlining the text, as the first person is impressed: 'mais, je croy...'. Doubling the 4b/6 arching elaboration at the octave in the contratenor is a unique occurrence and both further emphasises the text and leaves the rise ungrounded as an *échappée* (this stylised opposition to the secure 5 relates to B33). An effective touch here is the following, activating echo, which heightens the syntactic interruption. This is the  $\delta$ -figure consequent of B33, complete with supporting two-breve drone-unit. However, it has nothing to be consequent to, so elides into a destabilising rising sequence, which, in failing to secure 1-closure, diverts once more onto the 3-*ouvert*:

**Example 5.2k – The  $\delta$ -figure consequent of B33 in B36: a forced antecedent role**

The image shows a musical score for two sections, B33 and B36. B33 is labeled 'bb. 6<sup>3</sup>-8' and B36 is 'bb. 26<sup>3</sup>-34'. A dotted box labeled 'droning interchange' encompasses the lower staves of B33 and the beginning of B36. A box labeled 'emergent dominant function' is placed over the upper staves of B36. An annotation 'POISE =>' with an arrow points to a specific measure in B36. The score includes various musical notations such as notes, rests, and dynamic markings.

This *ouvert* is negotiated via a familiar (the subsuming response to tense-3), yet contextually complexified progression,  $g'/c'/c \mid [e'/b\sharp/g] - f'/c'/f [d'/g/g] - d'/a/d \mid [f'\backslash bb]/f/Bb$ , which serves to ground the exposed 6-*échappée* ( $g'$ ) of b. 35 (neither B32 nor B33 offers anything approaching this lucid chordal advance (B30 does, however, as explained in endnote 89, p. 297)).<sup>111</sup> Preceded by an off-footed sequential rise, there is, in this developmental passage, true removal into the 5-octave in prolongation of the standard  $d'$ -octave response. This, of course, constitutes an effective opposing dominant function as evolved from the more generalised application of localised cadential 'dominant', that is, tense-2 or tense-3, pre-emptive antecedence.

## B34

The four-voiced double ballade, **B34**, is utterly different in style to the three foregoing examples. The harmonic field is set, rigid, from the outset, allowing the composer to concentrate on the textural interchange that drives the construction. Leech-Wilkinson has commented on the 'shimmering dissonance' that arises from the distribution of the essential harmonic structure.<sup>112</sup> The cantus retains the function of asserting the contour dynamic within this, but is only loosely auto-referential, serving either to open or close the static *c'*-field, and broken in metrical impulse as it interchanges with the tenor. The 5-3-1 skip at the outset of the ballade is a statement of melodic intent in this respect (example 6.1a, p. 275).

[A] is of ternary construction. In the first autonomous line-phrase conjunction, the tenor works against the cantus at the unison so that the third phrase (bb. 23-37), essentially a repeat of the first, is affirmatory in granting harmonic solidity: a  $\bar{1}$ -footing. This does point to a certain primacy within the central voice-pair, particularly as it is the tenor that picks up the stranded  $\bar{5}$  of the cantus in b. 29.

Note, however, unconvincing aspects in the dyadic writing. The two voices embark, essentially, thus: [*c'/c'*] - *f#/b* - *e'/c'* - *d'/d'* - *d'/g* - *e'/a*. This is an incredibly uncomfortable progression; the diversion to fuse onto a *d'*-unison is strange in its proximity to the secure preceding *c'*-unison, but perfectly explicable when part of the larger tense-2 sonority (which requires all four voices for its expression).

With no deceit opposition with which to provide contrast, B34 modifies the strategy of R10, presenting a closed, melodically active unit, 1-5-1, followed in [A2] by a reversing stall on [5 $\searrow$ ]2. The terminal chunk, [A3], is more complex, synthesising the previous units. This is deftly achieved, with the quasi- $\lambda$ -motif of [A2], bb. 17-8 (as discussed in relation to the rondeaux, this is distinctly a late C through V<sub>g</sub> figure), incorporated into the cantus 5 $\searrow$ 1 (bb. 23-7), adding weight to the 1-unison reactivation before the abandoned [A2] descent is duly completed in the consequent.

The linear 5\1 down-beat octave traced is again reminiscent of R10; however, in terms of melodic sacrifice and formal strategy, this ballade is more akin to the first virelai presented in Vg, V26 (6.1, p. 273), which is also notable for the stabilisation of the opening unit as the terminal phrase.

The *bb* contratenor colouration in support of the *f*-field prefix to [A2] (b. 15), ensures that the third, restored amplification of the *c*-field in [A3] effects closure rather than saturation. This clarifies an organised 4-breve octave exchange with the tenor at the head of [A3] in support of the measured 5\1 of the cantus. Textural interest in the underlying voices thus further characterises this stabilised chunk.

[B] is a modification of standard Vg harmonic procedure; the introductory unfurling open-*c'* unit is devoid of the tense-3 antagonism that identifies contemporary rondeaux (b. 43). This may be due to the four-part construction: topping tense-3 with *g'* would detract from the wonderful 3-levitation of the cantus antecedent across bb. 40-3 and, of course, would diffuse the impact of the *g'*\*c'* consequent. Alternatively, the simplifying preoccupation with the *c'*-field may have been the prompt for stabilising this climactic unit.

Machaut's ability to pick out an unresolved aspect of [A] is blatantly apparent in [B2]. The exposed cantus-tenor convergence of bb. 3-4, described above, is both reactivated and resolutely granted its implicit *g'*-octave, with reciprocal divergence to the home octave granting metred divergence from the fused plagal core in bb. 54-7.

After such complete closure, the destabilising pre-refrain unit (antecedent) is the familiar tense-3 with subsuming response, as common to the first twisting consequent of R17, bb. 6-8: a harmonic staple (found, in addition, at the pre-refrain cadence of B36; here, while equally destabilising, the harmonic context differs, the *f'*-octave, ordinarily subsuming, is corroborative). The most striking similarity to R17 comes in the refrain, however. With the first tetrasyllabic unit providing a

declamative consequent to the preceding cadence (note the exchange in tenor-contratenor roles at this point, the latter voice securing the 1-field), the next passage is, essentially, the (c) motif of the rondeau. Here, the correspondence in larger contour is striking, as is the difference in pacing. Their shared position as the terminal antecedent points to a malleable structural template, intact in essence.<sup>113</sup>

Note that in B34, the 5\1 is infused with  $\lambda$ -figuration, while in R17, this motif is reserved for the consequent; for both, its syncopation animates the laboured harmonic motion of the larger phrase openings. This common vocabulary was not, as introduced earlier, restricted to *Voir Dit* output. While the essential contour, interrupted at [5\]2, forms the entirety of the possibly contemporaneous B35 [B], again with the function of driving, 1\3, into completion, the  $\lambda$ -motif was noted to appear about two decades earlier [pp. 89-90]; what unites later applications is their relative harmonic constancy as melodic attention is given largely to development of the 1-field.

### 5.2.8 The *Voir Dit* songs: conclusion

The four works discussed above represent a balanced, cohesive group, reflective in style of mature Vg (and A) vocabulary in general. Hence, B32 is motivically dense and texturally varied, perpetually denying closure in [A] despite revealing its harmonic hand early into the song and counterbalancing this with the simple discrete functional units of [B]. B33 intensifies the parallel harmonic antagonism that was diffused in the former work, driving its structure through intense motivic and metrical working. There is, still, little ambiguity as to the ultimate goal of this work; the extended use of harmonic drone stabilises the structure. The diminutive nature of motivic gesture set against a droning accompaniment in these two ballades is reserved for the structural coda of B36, which is generally more solid in its contour designations and function. There is no field argument whatsoever in B34; here, attention is given to textural shifts within the saturated  $c'$ -field.

The *Voir Dit* group advances techniques already apparent in  $V_g$  output. Parallel shifts characterised R11 (as presaged, perhaps, by R7), the harmonic drone was evident as a structural driving force in B28 and motivic elaboration contributed to  $V_g$  vocabulary in general. In comparison, the *Voir Dit* rondeaux are more diverse in style. R17, with its exploding-*c'* formulation and motivic cohesion, reflects a comparable, mature style in which the stabilised field slowly arches, whereas R13 is a typical, long established type I(i) construction and R4 presents an archaic inverting structure.

### 5.3 Ballades in A

Only two additional ballades found their way into this manuscript. The first, B37, is the most overtly anomalous ballade construction in its monophonic setting, while the second, B38 offers typical inverting tendencies.

#### 5.3.1 B37: a monophonic relic?

The question of how the monophonic **B37** found its way into the latest group of Machaut's works is vexing. The text is one of Machaut's earliest and a monophonic setting may be regarded as primitive.<sup>114</sup>

Lawrence Earp proposes, however, that this might not be, as such factors might suggest, an early work, lately percolated into the final manuscript to be prepared in Machaut's lifetime, but an example of a fundamentally different construction of ballade, equally likely to have co-existed with the more complex and stylistically diffuse polyphonic designs.<sup>115</sup> That more simple rondeaux and ballades were produced, designed along the lines of simple binary period structures, has been explored already. In particular, R12 and R20 differ substantially in their structural and melodic design. It is in R19, however, that true binary kick is afforded to the mobile cantus line. With the ballades, there is, similarly, evidence of divergent styles, with a simple dance-like function implied in the rhythmically driven B9 (its drive generated more through metred harmonic shifts than melodic impetus) and in the more

motivically complex B33. It is to B24 [A] that B37 is most clearly related. The latter may be seen to represent the type 0 formulation in its purest guise, unmuddled by concession to a second voice. Hence, the auto-referential melodic nature of this type is absolutely transparent, the through-composed line-phrase conjunctions expanding discretely in region to a registral apex, each closed internally in a complementary binary [2+2]-breve pair.

The one bar prefix to four major chunks is a fascinating device, fixing respective 1 and 5 strata in [A] and assisting elevation onto a 6 *échappée* during [B]. By removing this feature in the refrain, simple [2+2]-breve focus results. This static prefix, detached from the ensuing motivic unit has been observed to associate this ballade to Machaut's early compositional vocabulary (see B2, R1-2 and V1). How does the melody of this ballade compare to the monophonic *virelais*? Comparing V39, the only song to be directly associated with a dance function, it is clear that this work is identified by relentless syllabic propulsion, its additive motivic dynamic driving irresistibly towards resolution.

The construction of B37 is quite different. Each unit is auto-referential and harmonically closed. Despite arching onto 5, inter-phrase mobility, as accented by metrical impulse, is curiously inhibited by the 1-fixing of both units of [A] (moreover, the structural pause that precedes each phrase might be considered an impediment to propulsion). In the spaciousness of each phrase setting, the ballade is more akin to *lai* writing (only less mobile during [A]; expansion onto a flexed 5\3 is reserved for [B] so that the 3\1 of the refrain can provide an active complement).

It was seen that, contextually, B24, was out of place in C<sub>II</sub>. It appears that B37 is even more remote. The question here is, why would Machaut revert to an old poem and set it in a clearly antiquated style, when he had at his disposal a more recent application of the metrically and motivically active dance-like structure in his polyphonic songs, R19, B28 and B33? The only other song to approach the confined melodic behaviour of B37 is the clearly misplaced B40, discussed in 5.4.2, p. 256.

### 5.3.2 B38: eschewing type I(i)

A variation of the familiar  $1^{-4} - 1^{-1}$  unfolding (refer to 4.1.6(iii), p. 103) opens B38, the central voice pair exchanging function (this novel approach might be taken to depict serpentine motion, but this is probably a little obscure). The initial 'drone descent' of the tenor (bb. 6-9) is familiar from B28 and goal defining in effect. The unfolded  $c'$ -octave, on which the construction sits firm between bb. 3-5, is offered  $3 \searrow 1$  corroboration, but, in the model of R8 and B35, this institutes an active, staged descent to the  $^{-4}$ -unison in bb. 5-8. Here, the necessity for the presence of the contratenor is all too apparent; in addition to securing the buffered melodic 1 of b. 5 at the octave (in exchange), the unbroken parallel motion between the cantus and tenor during the descent to  $g$  is unviable.

The initial convergence [A1] onto  $^{-4}$  is denied, instead thrown up at the octave in b. 9 in preparation for a full, apical, unfolding open- $c'$  cadence, this very much a marker of  $V_g$  composition, as instigated in the earlier R10.<sup>116</sup> Hence, the diversion to the deceit 4-octave is perceived as transitory, an interruption of a second drone descent (note the similarity of this to B26); the assumed modernity of this ballade, despite its initial tendency towards the well-trodden deceit unison, lies in the swift crystallising conversion.

#### Example 5.3a - Subsumed interruption to drone descent in B38 [A]: unfolding open- $c'$ reinforcement

bb. 1-15

The image shows a musical score for two voices, Cantus and Tenor, spanning measures 1 to 15. The score is written on two staves. The Tenor staff has a bracketed structure above it consisting of two boxes, each containing the number '2', with a vertical line between them: [ 2 ][ 2 ]. There are various annotations and markings on the score, including slurs, accents, and a handwritten note that reads 'linking function tense-3'. The notation includes notes, rests, and dynamic markings.

Once again, metrical squareness assures this shift; the accompanying voices, between them, assert the harmonic down-beat drone, 1-<sup>-</sup>5-<sup>-</sup>1-<sup>-</sup>1.

Mindful of the denied vertical resource, a second, successful descent to the deceit goal in the cantus in bb. 18-19 is directly nevertheless led down by the tenor to the stabilised <sup>-</sup>1. [B] suffers from a paucity of material, but again, with a tense-2 cadential opener expanding to a full 5/<sup>-</sup>1 stretch and an ongoing accompanying drone, this is very much a modern assimilation of the inverting type I structure. In addition to the stabilised 1-field described above, there is further correlation in this ballade to the last rondeau to appear in manuscript, the posthumously placed R21 (4.4, p. 136). In both, the opening unit of [B] is a strikingly clear tense-2 to 1-octave cadence; this is even more stark in presentation in the ballade. A suspended tenor link, 2\<sup>-</sup>5 into a climactic *ouvert* flex follows (*g'/c-d'/d*); resumed convergence towards <sup>-</sup>4 then links into the fragmenting sequential refrain (more ordered in the rondeau).

## 5.4 Ballades in E

The two posthumously presented ballades in this manuscript are both oddities. B39 is structurally interesting, though harmonically familiar, while B40 is unsettling in its many aspects of its construction.

### 5.4.1 B39: an abrupt 4-1 shift

Opening with the kind of repeated note 8/[1] declamation that was typically reserved for the climactic first phrase of [B] (as particularly reminiscent of V36), B39 instantly engages attention. This gestural antecedent is negated with a simple 4-1 shift. This presents an analogous opening to that of B26 and B30, only here, it is the cantus that lags behind in harmonic reorientation. With a sharpened *f'* in the *a'\<sup>-</sup>d'* descent into this cadence (bb. 3-4), there remains expectation of *g'*-octave realisation, which is

duly realised at the head of [B], where the corresponding declamation to that which opened [A], now on the secure open- $d'$   $5/^{-1}$  foundation, diverts in bb. 30-1 to secure this figure.

After the dynamic harmonic antagonism of the first unit, a single 4-octave event answered by a single  $5\setminus 1$ -octave consequent, [A2] advances more by stealth. A single, tense-2,  $e'/c\#'/[a]$  in b. 6 is augmented in bar-by-bar gestures into a solidified 2-octave (this cumulatively aggravated lone 2 is reminiscent of B31 [A2] and signifies harmonic security: earlier ballades tend to persist in  $^{-4}$  tending antecedent goals). Here, the sharpened  $f'$  is removed, strengthening the tendency towards the final; however, the melodic contour nevertheless embarks twice from  $g'$  in b. 7 and b. 8, requiring the octave support of the contratenor for contextualisation (the tenor remains, however, notably mobile in octave coupling, as familiar from B32 and R6). This [A2] antecedent,  $\cup\cup\cup$ , receives a wonderfully distinctive consequent, mimicking in reversal the individual breve gestures in a rising, syncopated  $^{-5}/1$ , square in its [2+2]-breve response. Savouring this effect, the consequent phrase pair (a through-*ouvert clos* musical refrain) is imitative, strengthening the  $d'$ -field with  $5/^{-1}$  prior to developing the antecedent 4-octave to 2-octave *ouvert* junction via the 1-unison pivot, so that as a whole, [A] develops its sense of harmonic identity. Modifying the accompaniment in the second, *clos* consequent serves to further root this metrically square response (as R17).

Stylistic continuity furnishes the apical [B1] unit with the same interloped 4-octave, this time set conspicuously within a  $5\setminus 1/^{-1}$  frame (as noted by Hirshberg, this is initially declaimed as its [A1] counterpart), deflected by passing through the final into generative 8-5 deflation to emphasise the tetrasyllabic block, '*Par un refus*'.<sup>117</sup> In leaving the plagal base so exposed, Machaut is likely to have already held in mind the musical refrain. The intervening material functions as a prolongation, re-treading  $5\setminus 1/^{-1}$ , the concern with securing this field supplanting the former deceit preoccupation; the musical refrain then assures completion with its droned fill.<sup>118</sup>

The interpolation of 4- and 1-field opponents is familiar from B14: indeed, it might be argued that the later placed ballade is no more harmonically advanced than its C counterpart. However, the immediate shift and tense-2 enforcement, involving an integrated contratenor, are certainly evolved traits. Polyphonic song tending to the *d'*-octave was, perhaps, to remain less developed in general, as potential for 1-field expansion may have been restricted by the unstable nature of 3.

#### 5.4.2 B40: a type 0 melody denied?

While the harmonic and structural behaviour of B39 is loosely explicable in the context of the *Vg* output and its mature status indicated by the late position of its text in the *Loange des Dames*, B40 is a different matter altogether.

Melodic behaviour in this ballade is perplexing. The anomalously sizeable text means that the cantus is constructed in discrete, additive chunks, initially lai-like in style. The opening two units assert strong 1 and 5[/*c*'] strata, as B37, and are, similarly, related in their [2+2]-breve referential design. With the third unit, bb. 9-11, stretching to 8 with subsequent, defining 5-1 disjunct motion, on a melodic level, 1-closure is strongly indicated. However, the 5-octave is instead implanted in the complete absence of melodic corroboration. This, of course, is the technique that creates propulsion in many earlier polyphonic works, although in all other cases, there is no such security in the deceit goal (here *c'*) as that offered in the first phrase of this ballade. So while this pitch ultimately conforms to the strategy of setting this unison core against the ultimate *g'*-octave, the balance is pervasively tipped in favour of the deceit core. That this is a realistic expectation is evinced in the close of B5, B24 and B37. In its terminal diversion to the 5-octave as an afterthought, B40 emulates the behaviour of R1, R4, R22 and B6.

What attempt is made to secure this conclusion? Even in Machaut's earliest works, there is, if not abrupt 5-octave alignment for the true goal, concession in the form of 3∖1 corroboration in the approach to the terminal cadence. Here, however, the only melodic support for the final arises, weakly, detached, from the accented

appoggiaturas of b. 9 and b. 19 (the latter of these is the more substantial, as, in the extended [B1] phrase, the end-unit is brought in to secure the true *g'*-octave goal). However, even here, the inflated *c'*-octave is much the stronger sonority and the effect of stabilising the *g'*-octave is diffused by the bridge into the terminal unit, which, in both sections, is approached from the  $\bar{4}$ -unison.

It is the contratenor that is instrumental in disrupting the pervasive *c'*-focus of the opening phrase, in overlying the central voice-pair at the fifth, using the descending figure of the tenor that opened B38. This provides a fixative on *g'* on which to set the axis shift: *g'/c'/c' | g'/d'/g*. Was this part of the original design, however, or perhaps a later attempt at equalising the awkward, unbuffered deviation?

There are known, worrying inconsistencies in the writing, however. Apart from the *a'/d'/g* clash in b. 9<sup>3</sup>, parallel fourths between the cantus and contratenor in the [A] *ouvert* and the fifths between tenor and contratenor in b. 3. This is symptomatic of a third voice being composed subsequently to the existing pair. However, the central-pair is, while technically viable, stylistically anomalous in dyadic assertion.

The lack of a musical refrain, pervasive  $\bar{4}$ -deceit, lack of cantus deference to the true final, unique text structure, and idiosyncratic writing all point to a peculiarly archaic style, one that is closest in quality to the type 0 scenarios (although there is disparity here also, as the similarly directed cantus lines of B5 and B24 [and, of course B37] relent to its entrenched 1). The best assumption that can be made in the light of the given observations is that, if this ballade is Machaut's own, then the uniquely active cantus was composed against the tenor in a singular manner (corresponding to those early ballades in which the tenor meekly, yet informatively, defers to the lower fifth), with a corrupt contratenor hastily added at a later stage.

## 5.5 Conclusion

Did Machaut hold a specific notion of ballade identity? This, in the light of the presented data, seems unlikely. The same breadth of complexity in construction encountered in the polyphonic rondeaux is observed here, with niches of minor structural consequence apparent. Given the larger sample, it is perhaps not surprising that a fuller range of dyadic behaviour is presented; to rest the voices in ambivalent fifths in type 0 progressions is peculiar to the early ballade, just as the type I(i) structure found favour in rondeau design; however, there is consistency in the structural propagation of intervallic tension. More experimental works are encountered - there is nothing quite like the sustained, controlled field pliancy of B15 encountered anywhere else and it is among the earlier ballades that the cantus can be observed at its most immobilised. In B2, B9 and B13, for example, this involves the persistent subordination of the melodic final to a tenor foundation, with structural impetus arising from play about communally described fields, and in both B40 and B6, the field-shift is crude in execution.

The melodic dependency proposed for polyphonic rondeau construction is thus encountered in more acute presentation among the early ballades. Sensitivity to such shifts requires extrication of the cantus from an assumed linear function. This reinforces the more simplistic categorisation of harmonic, or 'tonal', behaviour proposed for rondeau composition - a polyphonic song that tires of its fixed harmonic domain may mutate about a melodic pivot to set 5 or, when involving the *g*-field, 3 $\flat$ . A higher order of tonal transformation is ascribed to these works than the fixed *c*'-octave constructions in which a 'signed' flattening of 3 transpires. Other field conflict may arise from the introduction of parallel interjacency.

The exploitation of the upper tetrachord as a melodic variant of the potential 4-1 shift finds its niche in the ballade, while the appearance of type I structures at all stages of Machaut's ballade output mirrors rondeau composition, reflecting a staple in melismatic polyphony. In applying type I(i)-*strict* structures, intra-genre affiliation is

apparent between the rondeau and ballade, pointing to an equal status in terms of compositional input in the formulation of [A].

The flexibility in approach to the vertically defined  $\bar{4}$  node is exemplified in B18, which, upon unequivocally securing the final, dips into the additional node of security as a juxtaposed afterthought. As with rondeau composition, the tendency to propagate the potential of 4-field ambivalency is generally reduced in later output; instead, the 1-octave is cultured, either alone or after reduced initial leanings towards  $\bar{4}$  (the same applies to the swift detachment from  $\bar{6}$  observed in the mature B36).

The refrain is often a point of focal condensation, subject to deliberate preparation. This is exemplified by the related anticipatory  $5\setminus 1$  descents of B11 and B25, the antecedent provocation of B29, coupled with eliding relief, and the metrically embossed autonomous units of B3, B15 and B31. While the latter three ballades reserve motivic fruition for their terminal chunks, the general application of motivic drive is as variable in this output as encountered in both the virelai and rondeau, from the diffuse setting of B13 to the extreme intensity of B33.

## Chapter 5: notes

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- <sup>1</sup> Elizabeth Keitel, *A Chronology of the Compositions of Guillaume de Machaut based on a Study of Fascicle-Manuscript Structure in the Larger Manuscripts* (PhD dissertation: Cornell University, 1976), p. 62.
- <sup>2</sup> Keitel, *Chronology*, p. 62.
- <sup>3</sup> Lawrence Earp, in *Guillaume de Machaut: a Guide to Research* (New York, 1995), pp. 528-9, offers that the ordering of B results, instead, from 'the activity of several scholars copying from Ms Vg'.
- <sup>4</sup> Jehoash Hirshberg, 'Hexachordal and Modal Structure in Machaut's Polyphonic Chansons', *Studies in Musicology in Honor of Otto E. Albrecht*, ed. John Walter Hill (Clifton, New York, 1980), p. 33.
- <sup>5</sup> Yolanda Plumley, *The Grammar of 14<sup>th</sup> Century Melody* (New York, 1996), ch. 6.
- <sup>6</sup> Peter Lefferts, 'Signature Systems and Tonal Types in the Late Fourteenth Century French Chanson', *Plainsong and Medieval Music* 4 (1995), pp. 117-47.
- <sup>7</sup> A valuable listing of associated progressions is given by Plumley in *Grammar*, ch. 6, including those designated type 0 in the present study (ch. 6:3, p. 197).
- <sup>8</sup> B40 (5.4.2, p. 255) is a peculiar, surprising ballade, which, despite the clarity of cantus harmonic and contour progression, denies the implicit melodic closure that is admitted in B5, B24 and B37.
- <sup>9</sup> This is accepted to be an early trait; B6 is the only other ballade in which  $\bar{4}$  is set in this manner, while B8 and B15 terminate [A] on respective  $\bar{6}$  and 4. The first line of each section forms the repeating rhythmic unit, with the decasyllabic lines clearly parsed into a 2+ [2+6] syllable configuration in [A] (setting apart the initial word, 'S'Amours') and 4+6 syllables in [B].
- <sup>10</sup> The 5-octave registral expansion provides a rhetorical climax to this opening line as the *amant* sings of '*sa grace adoucir*'.
- <sup>11</sup> Yolanda Plumley, *Style and Structure in the Late Fourteenth Century Chanson* (PhD dissertation: University of Exeter, 1990), p. 217.
- <sup>12</sup> An analogous situation was observed to arise in R4; having secured the  $c'$ -unison from the plagal octave, this  $c''/f$  stretch (bb. 32-3, at term 0.77) also prepares a decisive switch onto the formerly subordinated octave in the final phrase (however, the overall effect is less striking than in R4, as in the latter, the  $c'$ -unison still holds influence, albeit 'chained' to the  $e'/a$  mediator - the ballade diffuses the pull of  $c'$  through redundancy coupled with the development of new implication).
- <sup>13</sup> Arnold Salop, 'The Secular Polyphony of Guillaume de Machaut', *Studies on the History of Musical Style*, ch. 2 (Detroit, Wayne State, 1971), p. 66.
- <sup>14</sup> Refer also to the B6 refrain for the application of this simple motif (5.1.3, p. 178).
- <sup>15</sup> The reinforced tenor cadence that closes this ballade, a breve mordent, forces in its potency the added role of a melodic 8-5/1 [ $f$ ] reduction, thereby colouring the return of [A] (the opening cantus  $e'$  becomes proximally glaring and is dissolved not through  $f''$  re-absorption but through the developing orientation). This recognised  $f''$ -octave suffixed colouring of the pervasive plagal- $c'$  field is observed to similarly integrative effect in other type 0 constructions, even in the clearly shifted B7.

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- <sup>16</sup> The swift displacement of this unison onto the lower fifth by the tenor in b. 34 shows an impressive attention to detail, integrating this deflective response to all melodic *c'*-cadences.
- <sup>17</sup> As observed by Plumley in *Grammar*, p. 207. There may be a textual reason for the corresponding phrase goals in [B], as the pre-refrain phrases assert similarly morbid sentiments, respectively: '*Povres d'esperoir...*' and '*....et de mort en paour*'.
- <sup>18</sup> Sarah Fuller, 'Line, Contrapunctus and Structure in a Machaut Song', *Music Analysis* 6:1-2 (1987), pp. 37-58 and Plumley, *Grammar*, pp. 210-6.
- <sup>19</sup> Plumley, *Grammar*, p. 211.
- <sup>20</sup> After Fuller, 'Line', p. 50, this musical dead-end is wonderfully depictive.
- <sup>21</sup> Plumley, *Grammar*, p. 214.
- <sup>22</sup> As pointed out by Fuller in 'Line', p. 51, the destabilising close of [B2] is not only reminiscent of the [A] *ouvert* but reactivates the convergence onto *a* of bb. 6<sup>2</sup>-8, thereby associating their related texts, as the protagonist later asserts '*...pour peine que j'endure*'.
- <sup>23</sup> This disjunct figure corroborates the harmonic field of V37, bb. 30-31, and the B20 refrain, bb. 25<sup>4</sup>-7, reducing from the 8 to the 5 stratum.
- <sup>24</sup> In B30, it is only the contratenor that provides the <sup>-1</sup> foundation.
- <sup>25</sup> Plumley, *Grammar*, pp. 202-7.
- <sup>26</sup> Plumley, *Style*, p. 298.
- <sup>27</sup> Wulf Arlt, 'Aspekte der Chronologie und des Stilwandels im französischen Lied des 14. Jahrhunderts', *Forum Musicologicum* 3 (1982), pp. 260-1 and Hirshberg, 'Modal Structure', pp. 26-7. Plumley, *Grammar*, p. 79, notes both the strong inclination in this ballade towards the lower fifth and the sequential run of [A2]. While observing the standard reinforcement of the final in [B1], Plumley proposes that the tendency towards *g* is, in addition, compromised in [A2] due to deflection onto the *ouvert* [*d'*\] *a*. The present interpretation gives more weight to this second descent, *resulting* from its deflection.
- <sup>28</sup> R9 is the only other song of this type to be presented in C; this is, of necessity, located in the later portion, C<sub>II</sub>.
- <sup>29</sup> Arlt, 'Chronologie', pp. 260-1, observes the evocation of mystery in this cross-metrical sequence.
- <sup>30</sup> Analogous harmonic systems are at play in B2 and B9. In both, the 4-1-<sup>-4</sup> field arguably wins over the potential, melodically stronger, 5-1-<sup>-5</sup>. However, in B2, it is the converging tendency towards 1 from the latter octave that presents structural opposition (type 0), while B9 is unique in its disruptive parallel shift into terminal security [5-2-<sup>-5</sup> | 4-1-<sup>-4</sup>], the plagal potential of the melodic pivot to remain undeveloped.
- <sup>31</sup> As noted by Wolfgang Dömling in 'Aspekte der Sprachvertonung in den Balladen Guillaume de Machaut', *Musikforschung* 25 (1972), p. 302, there is a fortuitous association in text setting during [B], with the unstable melisma on *langours* (b. 43), later realised on *confort* (b. 61).
- <sup>32</sup> The provision of accentual stress at bb. 57-8 | 59-61 | 62-3 | 64-5 is, of course, a speculative interpretation, borne out of the tendency to stress the opening of the cadential figure as a down-beat and the preference for containing divergent motion to the *c'*-octave within one unit so that the

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consequent, 2+2 breve realisation is stressed (bar numbers are given in this analysis at the breve, excepting the terminal bars).

- <sup>33</sup> Hirshberg, 'Modal Structure', pp. 38-9 and Plumley, *Grammar*, pp. 58-60.
- <sup>34</sup> There is, arguably, a perceived need for a third voice across the [A] line junction. The *a/d* close in b. 9 shifts starkly onto *e'/c'* in [A2], which duly resolves into the familiar *d'/g* (a standard pairing in this field). As with R7, the contratenor (or a potential triplum, which was intended for C and Vg) equalises the parallel shift of the opening phrase, *d'/g* - *a/d*, and stabilises the awkward following levitation (granting a stable [*e'/c'/*] *e*-footing).
- <sup>35</sup> The active potential of the cantus is perhaps reflected here in the contratenor setting, which ensures momentum into the fourth, decisive phrase unit by destabilising the *d'/g* sonority with *b4*, demanding immediate *c'* realisation.
- <sup>36</sup> V37, bb. 12-16. The composing out of the same elemental progression does not necessarily indicate chronological affinity. It represents a standard response to this particular metrical and harmonic arrangement.
- <sup>37</sup> This resolution is fortified by disjunct tenor  $\sim 5$ -[ $\sim 2$ ]-1 motion, distally resolving the awkward  $\sim 6$ -1 jump of the preceding *Bb* arrival (bb. 4-5) and completing an octave descent.
- <sup>38</sup> This discrete unit exemplifies the use of strongly imprinted simple pattern. By setting up the two identical sequential antecedents,  $5 \setminus 4 \mid 4 \setminus 3$ ,  $3 \setminus 2$  continuance is strongly implied. The embellished variation presented, which dips out of 2 onto  $\sim 7$ , thwarts the potential monotony of the implicit continuation to refresh the consequent closure [**aba**].
- <sup>39</sup> The parallel shift for which it has been suggested that a third voice might be intended in relation to B3 may apply in the first phrase here. However, the bridge into the second phrase is less marked, with both voices providing a flexing link into the second unit. As with B5, it suggested that the tenor here is providing inert support in its lower fifth provision.
- <sup>40</sup> This was not Machaut's own chunk, either. Refer to the discussion of V5 (3.2, endnote 33, p. 49).
- <sup>41</sup> This staged tenor support (*bb/eb* - *bb/bb* - *bb/Bb*) is crucial to the drive towards completion in the refrain unit. Withholding octave support was observed to similar effect in the related R2; again, with the cantus bound to the same goal, it is this differential vertical status that sustains interest, mobilising closure.
- <sup>42</sup> Earp, in *Guide*, p. 347, points out the shared refrain text of these three works (that of B24 forms only the first half of the refrain). The shared symmetrical contour that underlies this text may associate the refrains of B11 and V38 (refer to example 6.3a, p. 294). This was an old lyrical motif, appearing in the notably archaic L1. Friedrich Ludwig, in *Guillaume de Machaut: Musikalische Werke, I: Balladen, Rondeaux und Virelais*, (Leipzig, 1926-9), p. 10, points out that the line is found in Adam de la Hale's rondeau of the same title, *Tant con je Vivray* (no.15 in Wilkins, *The Lyric Works of Adam de la Hale*).
- <sup>43</sup> A further occurrence of a  $6x$ -line informing consequent resolution onto *bb/Bb* from *d'/g* is encountered in B42, bb. 33-8.
- <sup>44</sup> A contratenor is presented in MS E, but is regarded as superfluous and disruptive to dyadic progression (the parallel drop of [A1] in the cantus-tenor pair is self-enveloped in the second unit). The lower fifth support that this voice supplies to the *g*-unison realisation has no harmonic bearing on the activity of the central voice-pair and much of the writing is careless.

- <sup>45</sup> Wulf Arlt, 'Chronologie', pp. 239-49 and pp. 231-9, provides a thorough account of both B13 and B14, including considerations of metre, lyrical emphasis and harmonic activity. In the former, Arlt discusses later manuscript variants (pp. 246-7). Here, a compelling, alternative reading is discussed (that of MS G), with an imperfect breve at b. 11 displacing the cantus of [A2] back a semibreve; this is observed to bring [A2] into line with [B2], obviating a rather weak progression in sixths during b. 14 while inflicting a strong  $a'/g$  clash in b. 12.
- <sup>46</sup> The  $\alpha$ -motif elision of bb. 8-9, etched into a period structure, is fascinating (the same procedure is used in V38 and B10; example 5.1u, p. 201).
- <sup>47</sup> The opening and refrain units of this ballade are presented by Ludwig, in *Musikalische Werke I*, p. 14, as they appear, in reverse order, in an anonymous ballade contained in *Chantilly, Musée Condé 1047, f. 14<sup>v</sup>*. This is transcribed complete by Günther, in *Der musikalische Stilwandel der französischen Liedkunst in der zweiten Hälfte des 14. Jahrhunderts* (PhD dissertation: University of Hamburg, 1957) with notes, pp. 196-8, and transcription, ballade no. 5. Tonal ambiguity is apparent here, too. In reversing these chunks, the latter ballade resolves the  $g'/c$  close of Machaut's refrain back onto  $f/Bb$ , yet deprives the association of the [A] *clos* with the refrain.
- <sup>48</sup> The tightening of corresponding [A] material during the refrain has been widely observed. Intersectional relationships in this ballade are noted by Wolfgang Dömling in *Die Mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut* (Tutzing, 1970), p. 71; here, vocal exchange is demonstrated to betray a shared dyadic function.
- <sup>49</sup> In V23, the shift from the  $f$ -field to that of  $g$  is, likewise, primed through the restatement of  $f$  as a cadential goal ( $a+a \Rightarrow b$ ). The virelai offers a different context, however, in that the opening two contours are ambiguous, their appoggiatura chains being equally corroborative of the ultimate  $g$ -goal. There follows clear explication of this goal in the virelai, with the flexed  $g$ -chain integrating the parallel goals. In B15,  $g$  possesses little melodic or harmonic potency, lacking field mediated contact between this and its fifth,  $d'$ .
- <sup>50</sup> It is irresistible to hypothesise here that in bringing distinctive metrical coherence to the refrain, not to mention the promise of harmonic stability (in  $bb$ ), the temptation is to repeat it. There is a precedent for this only in a couple of the more metrically and motivically ordered songs of the *trouvères* explored in this study. Lescurel's virelai no.5, *Gracieusette* (example 3.1g, p. 39) possesses a repeated refrain; it is however, composed largely of repeating cells (as is Machaut's ballade, only more pliable in presentation).
- <sup>51</sup> There are a couple of awkward moments between the triplum and cantus; in b.20 and its cadential complement, b.27, the  $b\sharp$  melodic leading note is met with a triplum  $a'$ . This certainly emphasises the cadential tension and may even have been intentional, given the propensity towards heightening apical points with  $7\setminus 5$  appoggiaturas (B5 abounds in this use). The parallel fourth onto a down-beat  $f'/c'$  in b. 28 is glaring, however; it does have the effect of negating the cantus 1, though, which certainly is the proximal harmonic intention, so bringing emphasis to the 'true' consequent. Such inconsistency may betray a composer working to harmonic nodes, overlooking the odd intervening clash.
- <sup>52</sup> The earliest proponent of this is R10, albeit in an augmented form (4.1.6(i), p. 96).
- <sup>53</sup> In chapter 3, it was noted that this closing unit,  $3[b]\setminus 1$  with elaborative consequent, generates the opening of V30 (illustrated in example 3.4b, p. 45; in B41, the  $\delta$ -consequent has greater mobility, consuming the  $4\setminus 2$  antagonist into a larger  $3\setminus 1$  descent). This motivic language is developed throughout later  $V_g$  output.
- <sup>54</sup> The differentiated weighting of tenor cadential support and melodic fulfilment of a pentachordal descent are observed by Plumley, *Grammar*, pp. 216-9.

- <sup>55</sup> The bipartite structure of the V38 refrain, including the emphasis of the elided second line with *f*-cadence resolution, is observed by Plumley in *Grammar*, pp. 123-7. Her analyses of these two works are thorough, particularly the paradigmatic alignment of related events in B10 (example 14, p. 218). The exploration offered here therefore centres on matters arising from this. The interpretation of B10 presented by Plumley, pp. 216-9, differs slightly (although not incompatibly) to that given here, which hinges around the perceived closure of the unfolding octave arrays in [A]. Here, it is believed that the opening phrase of the unit is the goal-defining event while that of its [A2] counterpart, while melodically corroborative, is a deflected restatement (the antecedent sub-unit of the sectional consequent).
- <sup>56</sup> Plumley, *Grammar*, p.219. I agree with Plumley's questioning of the cantus *f*' in the unique, focal convergence that comprises the first unit of the refrain ([B3], b.50). An *f*', which as Plumley states, would require sharpening, does indeed seem very unlikely both in a linear and dyadic context (either an *f*#' or *f*<sup>h</sup>', in any case, would be singular examples of such an exposed echappée). Her suggested *g*' replacement provides the kind of climax that befits a measured climactic unit and both contextualises the local *f*#' and that of the opening unit of [B]. Another possible alternative is to replace the *f*' with *d*'. The reason for postulating this is a consideration of contemporary practice. The exposed cadential 3-5-1 of a *g*' replacement would be the sole example of such cantus harmonic skipping detached from a secure, three-voiced vertical footing (and of particular this contour, when encountered in the later *c*'-and-rising works); when encountered in monophony, it is to activating effect (V23, bb. 24-6). This is an early two-voiced work that has been observed to conform to the type 0 convergence found in B1, B2, B5 and B24. In adhering so clearly to the precedent of B2, it is quite possible that this convergence is exactly that of the latter (B2: initiated in bb. 12-15 and realised in the refrain). Here, too, there is an *f*#' inflection that fails to receive proximal *g*'-realisation as the ensuing convergence is linear. As B10 follows these essential presentations, it seems reasonable to suggest that the use of *d*' is a viable proposition. In this situation, it would be appropriate to flatten the preceding *f*'s, perhaps from the preceding bar only (as, indeed, is applicable to the b. 13 preparation of B2). In continuation of this amended convergence, the familiar linking deflection of the tenor *a* forms preparation for a second, activating attempt at the unison convergence (this deflection of a stable [B1] unit is observed in B36). Syntactic completion would then condense the [*d*]/*b* onto *b*/*b* in b. 59. A drawback of this suggested contour is that it is rather bland (however, the essential convergence of the first unit in B2 [B] is similarly basic).
- <sup>57</sup> Here, the opening 1/3 of the ballade is augmented to reinforcing effect in the extended terminal antecedent. This is a fascinating unit. Having cemented, with metrical blatancy, the inverting goal (*g*'/*g*-*c*'/*c*') in the opening phrase, this larger unit is, uncommonly, developmental. The second, echoic attempt at convergence is overstepped into a recapitulatory 1/4 (b. 61), which, passing through a *d*'-octave, extends to close on an unrooted 3-octave. Only in the terminal consequent is repose, through linear descent into the original octave form, granted (by initiating the consequent from a down-beat 4-echappée, a clear 1/4 octave rise has been heard - the -1, admittedly, in unison coupling! - as the tenor continues up to the -5 platform for strong cadential reversal, it may tentatively be argued that the 5-octave receives implicit reanimation at this point as the cantus asserts 2 over the -5).
- <sup>58</sup> Karl Kügle, in *The Manuscript Ivrea, Biblioteca Capitolare 115: Studies in the Transmission and Composition of Ars Nova Polyphony* (PhD dissertation: New York University, 1993), pp. 274-6. Of other originators of this refrain, refer to Ludwig, *Musikalische Werke*, I, p. 11 and, of course, Earp, *Guide*, p. 358. The chace, *Se je Chant*, is found in *French Secular Compositions of the Fourteenth Century*, ed. Willi Apel, *Corpus Mensurabilis Musicae* 53 (Rome, 1972) III, pp. 162-8.
- <sup>59</sup> The *Se je chant* musical quotation opens stanza 7, in addition to the quotation of the opening contour of the ballade as that of the lai. Bearing in mind the inevitability of coincidental contours, there is, in addition to essential melodic and harmonic congruence, capturing of the expansive *a*-*bb*-*a* contour, further energised by syncopation to form the ubiquitous  $\lambda$ -motif of the late C - Vg

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output, in particular, B23, B27, R8 and R17. Assuming that it was Machaut who quoted the chace in B12, then there is no reason to doubt that he might include it a later, thematically-related chace, L17 (first appearing in Vg). The trochaic opening figure, shared by the ballade and lai, is a stock component among Machaut's earlier motets, a function of metre (Kügler suggests that the chace is motet-derived).

- <sup>60</sup> Refer, for example to L17, stanza 3.
- <sup>61</sup> This musical-textual relationship is observed by Dömling in *Balladen*, p. 71, who also offers as evidence for the shared function of tenor and cantus their reversed positions in the related unit pair of bb. 1-2 and bb. 5-6.
- <sup>62</sup> B17 is excluded. This simple triple ballade is fixed on the [8-]5-1 [/g] field, grouped into two-breve units so that the harmonic drone is reinforced metrically.
- <sup>63</sup> The triplum is assumed to be extraneous to the remarkably integrated central duet here. The added contratenor appears only in repertory sources and is disregarded here.
- <sup>64</sup> Jehoash Hirshberg, in *The Music of the Late Fourteenth Century: A Study in Musical Style* (PhD dissertation, University of Pennsylvania, 1971), p. 136. In representation among repertory sources, this ballade is only exceeded by the derivative ballade, B31 (Hirshberg, *Study*, p. 141). These sources are also given in Ludwig, *Musikalische Werke*, II, p. 48.
- <sup>65</sup> Hirshberg, *Study*, p. 138, citing Sarah Jane Williams in *The Music of Guillaume de Machaut* (PhD dissertation: Yale University, 1952), p. 180.
- <sup>66</sup> See also B38 (5.3.2: p. 252), which, although looser in its type I application, utilises the same unfurling open-c' at the head of its refrain.
- <sup>67</sup> Theodore Karp, in 'Compositional Process in Machaut's Ballades', *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeck*, eds. Carmelo P. Comberiat and Matthew C. Steel (New York, 1988), p. 72.
- <sup>68</sup> A tenuous link is lyrical; the ballade recalls the refrain of R1 in asserting, 'doulz viaire' in the first line of [B]. Of course, this is a stock figure. If Machaut was attentive to the entirety of his poem before embarking, however, he may well have been reminded of the earlier work.
- <sup>69</sup> Where B36 bb. 4-10 ≈ B19 bb. 19-24: 5\1 (U) 4b\7 (U) | -[5]6/1. Note that the cantus is the constant here; the tenor of B19 is initially more unstable, contrasting the secure preceding *clos*. Here, too, there is evidence of accompanying exchange. The first antecedent descent, completed 2-1 is met with -5-1 in both ballades (B36: b. 5 and B19: b. 20). In B19, the tenor is the sole source of this definition whereas, in B36, the contratenor takes the octave floor, -1, allowing the tenor to deflect -5 onto a mobilising -6. While an example of a stock melodic figure, this contour was probably heard as an essential, 5\1/-1, the cantus goal succession betraying dependent elaboration of a dependent flexing statement: 1/-1-2/-7-1/-1.
- <sup>70</sup> A motivic analysis of this ballade is given by Hirshberg in *Study*, pp. 138-9, in which the developing gestures of B21 and B22 are illustrated.
- <sup>71</sup> It is proposed that the g-close of the cantus in b. 34 is a misprint (a conjectured e). While a cleaving f-g# pair is encountered in the χ-figure and forms the dissonant figuration that was used to illustrative effect in B32 bb. 31-2, it is followed through with linear development. Here, no such contextualisation is offered. While it might be argued that the contratenor provides the a-resolution that was furnished in B32, this is neither proximal, as the figure demands, nor linear. Further, had this been a g#, an inflection surely would have attended it. The main reason for questioning the g,

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however, is that this is simply the same descent that formed the [A] closures of bb. 4-5 and, more obscurely, bb. 16-20 ([A2] is known to loosely emulate the  $d'-c\#'$  |  $d'-a\setminus e$  contours of [A1]).

- <sup>72</sup> In its cadential turn, the cantus supplied both 2 and  $\sim 7\#$  of the tense-2 cadence in this defining consequent (bb. 9-12). Perhaps this opening unit may be considered as a saturation of  $g$ , even though it is never realised. In providing relief from the inflexible tenor drone, the consequent is rendered all the more stable.
- <sup>73</sup> The minim figuration in [B2], seemingly an elaboration of its [A] counterpart, was applied as a monophonic entity in B20 [B] (3.4, p. 43, illustrated in example 3.4a, p. 44). While the harmonic context of the ballade is by this stage indisputable, that of the virelai is to some extent re-mobilised as  $g'$ -octave and plagal- $d'$  boundaries compete to respectively subsume and reinforce the sectional 5-goal.
- <sup>74</sup> The striking similarity between the two ballades has already been recognised by Hirshberg in 'Modal Structure', p. 33 and Plumley, *Grammar*, ch. 6. The present comparison is drawn to associate their dyadic strategy.
- <sup>75</sup> The texts of B25 and V29 are both negative in sentiment and set in a comparable manner; the opening, spliced  $d'-bb$  contour receives two syllables, respectively, *Hon-te* and *Mors sui*. Caution is required in the assertion of a thematic, expressive alliance, however, as this is very much a standard contour and such woes similarly abound. However, the exploitation of the  $c\#'-bb$  rift in this manner is particularly distinctive, and Machaut may have freshly completed the two-part version of V29 when writing this ballade (the application of this figure in both R6 and R22 lacks such definite association while the cleaved  $f'-g\#'$  of the focal bb. 31-2 in B32 is clearly expressive of the weakening state of the poet).
- <sup>76</sup> This presence of  $eb'$  does not in itself preclude a  $d'$ -octave final: the  $eb'c'-d'/g-alf\#[\Rightarrow g/g]$  series in B25 (bb. 27-35) corresponds to that in the tonally kindred B4 (bb. 26-8), where the more concise construction sets sharply against the  $[eb']d\setminus g$  antecedent the  $f'-e\#'-d'/d$  consequent.
- <sup>77</sup> Fuller, 'Tendencies and Resolutions: the Directed Progression in *Ars Nova* Music', *Journal of Music Theory* 36 (1992), pp. 240-3.
- <sup>78</sup> Due to the abrupt shift of the tense-2-3 to open- $c'$  progression in bb. 49-51 ( $d'-e\#'/b\#/g - e'/c'/c$ ) and to the metrical displacement of this resolution, this is heard as indirect preparation for an implied reinstatement of the  $f'/bb/Bb$  sonority, already encountered in the preparatory cadential motion of the [A] *clos* (bb. 39-40):  $e'/alc - f'/bb/Bb$  (note the opportunistic application of the second outcome of tense-3 during this failed 5-apex: this is truly chordal behaviour). The contratenor, embellishing its line in b. 52, again primes this (speculatively) implicit arrival, despite the  $b\#$  ornament. The viability of this perceived goal is suggested by the corresponding cadence in B3, where its tenor  $g$  dives directly to the cadential  $Bb$  (bb. 35-6) to be later filled into the stable  $f$  [-5]. The relevance of this association is clear; these are very similar ballades, using the same harmonic diversion and analogous means of securing  $bb$  at corresponding points in [B]. The differentiated underlay furthers the relationship. Another clue to the implicit  $bb$ -octave at the head of this sequential series comes from B11, which traces a remarkably similar measured  $5\setminus 1$  into the refrain (notably, the reversal,  $c'/eb'$ , that forms the rhythmically marked end-unit is found intact in the earlier ballade (bb. 36-7) complete with lyrical association (the interruption, 'et...[amee]') although lacking the syllabic definition that B25 could exploit). In providing a possible model for the later ballade, B11 reveals that the composer already held a clear sense of paced harmonic delivery into a climactic refrain.
- <sup>79</sup> Fuller, in 'Tendencies', fn. 23, p. 255, notes the syntactic propulsion through the antecedent nodes in this prolongatory unit.

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- <sup>80</sup> Fuller, 'Tendencies', p. 241.
- <sup>81</sup> Sarah Fuller, 'Machaut and the Definition of Musical Space', *Sonus* 12:1 (1991), pp. 8-15.
- <sup>82</sup> Hirshberg, in *Study*, pp. 120-33, provides the most comprehensive assessment of the application of this motif while Plumley, in *Grammar* relates specific examples in meticulous detail. Pertinent to this study is her comparison of B26 and B33, pp. 220-6. The  $\delta$ -figure is first applied in R6 and B41.
- <sup>83</sup> Fuller observes this metrical and motivic shift in 'Space', p. 11, but reserves, in her interpretation, decisive *c'*-orientation for [B].
- <sup>84</sup> Unless the tenor *e*, moving in stark fifths with the contratenor, is a scribal misreading of *g* – a tense-3 foundation. This is unlikely, however; the sole evidence for this highly speculative suggestion is the prevalence of such behaviour elsewhere. The supplied *e*, while unusual in the given context (particularly as the *e*-octave is given two bars in advance of this cadence and restated directly afterwards (bb. 39-40)), does stabilise the pre-consequent cadence.
- <sup>85</sup> Plumley, *Grammar*, particularly pp. 81-2 and p. 157, and Fuller, 'Exploring Tonal Structure in French Polyphonic Song of the Fourteenth Century', *Tonal Structures in Early Music*, ed. Cristle Collins Judd (New York, 1998), pp. 65-76. Both authors describe the tonal ambivalence that characterises this ballade, although their account of this behaviour differs. Plumley proposes that the tonal type was pre-set and adhered to standard progressions, despite the initial clouding of the composers ultimate intentions, while Fuller speaks in terms of goal being a function only of process. Both authors have a point! Some ballades have pre-set melodic and harmonic directives, here the type I format. While Machaut was working to a set structural template in B30, where the initial goal is counteracted by stepping out onto the former plagal buffer, such structures have been proposed to arise through the exhausted potential of the unison node (this situation, while certainly involving a melodic constant, can only transpire if the cantus is intrinsically clasped within a vertical array, which would render less effective a consideration of linear tendencies alone; of analytical interest, therefore, is the intervallic dynamic that validates melodic behaviour). Where this does not transpire, the initial contour retains viability as the ultimate goal (represented by B20 alone); similarly, where the *g*-chain allows the composer to step off onto a stabilised 3-platform, this, too becomes a viable contender to invoke closure. Process is, of course, self-limiting in outcome and harmonic patterns arising from additive procedure are worthy of assessment and weighting. Of particular interest in Fuller's comprehensive study ('Tonal Structure', pp. 73-5) is the discussion of the *c#'\a/f#-d'\a/d* link during [B], given as 'synoptic voice-leading'. The former configuration jars glaringly against the latter at the [A] *clos*; this is a point of utmost tension, as the contratenor strongly binds a prospective *d'/g/g*. It is the disjunction between the latter realisation and the immediate re-installation of the formerly buffered *d'*-octave that generates conflict at the bb. 44-6 cadence as the tenor resumes an ambivalent cadential position (*g-d*). The contratenor, forced to break its marked goal in deference to the terminal shift of the tenor might be considered to contrive a point of focal 'misleading', guaranteeing propulsion for re-entry into [A]. The present interpretation of [B] differs slightly from that of Fuller in supplying *a'\d'\a/d* as the harmonic stabiliser, driven by an intensifying succession of *d'/g/g* antecedents to replenish the final octave configuration (supplemented by the fortified 3-octave of b.43); the schematic would hence involve the open-*d'* configuration as a requisite structural buttress (example 5.2f, p. 226).
- <sup>86</sup> As observed by Plumley, *Grammar*, pp. 81-2, the modified cantus descent of B30 (from *g'\a* rather than from *e'\f#*) in the [A] *ouvert*, given in manuscripts B, E and Vg, makes a lot more sense, for the reasons cited: avoidance of unheard of parallel unison motion between the cantus and tenor, the association with the condensed through-*ouvert clos* of [B] and the grammatical unviability of an *f#* close, which makes for a very awkward leap into [A]. This version is given by Elizabeth Keitel, in a supplement to *Early Music* 5, 1977 and, more recently, by Fuller, as derived from this source, 'Tonal Structure', pp. 66-7. The latter interpretations, in addition, involve a modified reading of the tenor rhythm in bb. 11-15, which is included in the analysis.

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- <sup>87</sup> Fuller, 'Tonal Structure', p. 70.
- <sup>88</sup> Fuller, 'Tonal Structure', pp. 74-5.
- <sup>89</sup> Note that the same tense-3 progression that is used in other contexts to deflect *c'* is employed here to assert the home *d'*-octave: *e'/b<sup>4</sup>/g - f'/c'/f [d'/g/g] - d'/a/d*. In this context, the *f'/c'/f* outcome is assured; the composer, by sitting on the tense-3 in bb. 42-3, is prolonging the inevitable (there are, nevertheless, several examples of open-*c'* interpolation within a *d'*-field, including R11; such potent opposition tends to be introduced early into the work). There remains an undercurrent of the deceit goal even here, however, with the interpolation of *c#'-a-f#* and its attendant, *d'/g/g*.
- <sup>90</sup> The amended tenor in bb. 11-15, discussed in endnote 86 above (p. 266), gives rise to familiar *f'*-octave slippage, urging *d'/g* resolution (given the highly implicative opening, its potential to engage conversion onto *bb/Bb* is compromised). It is the lower voices that sustain *d'*-octave working, this as yet only weakly generative exchanging prolongation over-spilling into the foregone, cued type I(i) *d'/g/g* completion of the cantus.
- <sup>91</sup> After Earp. *Guide*, p. 353, Gilbert Reaney, in 'Guillaume de Machaut, Lyric Poet', *Music and Letters* 39 (1958), p. 48, bases his opinion on both the octasyllabic lines of the poem and on its subject matter.
- <sup>92</sup> This ballade has received analysis by Hellmut Kühn in *Die Harmonik der Ars Nova. Zur Theorie der Isorhythmischen Motette*, Berliner musikwissenschaftliche Arbeiten 5 (Munich, 1973), pp. 155-8. A thorough motivic analysis is undertaken in this study, along with a consideration of the vertical dynamic.
- <sup>93</sup> Hirshberg in *Study*, p. 94, agrees with the assertion of Gilbert Reaney, in 'Fourteenth Century Harmony and the Ballades, Rondeaux and Virelais of Guillaume de Machaut', *Musica Disciplina* 7 (1953), p. 138, that such angular motion, rather than articulating a 'dominant' function, arose inevitably out of composing for more than two voices. In the present study, the accompanying 5-1 is perceived to describe an emphatic solidification of the recipient field, whether overlaid by a melodic 2 or 3. In this respect, both the tense-2 and tense-3 have, in particular, been observed to form unequivocal, or 'dominant', preparation (refer, for example, to the defining cadence that sets the final in B26 (5.2.2(i), p. 223).
- <sup>94</sup> Daniel Leech-Wilkinson, 'Le Voir Dit and La Messe de Nostre Dame: Aspects of Genre and Style in late Works of Machaut', *Plainsong and Medieval Music*, 2:1 (1993), pp. 52-3.
- <sup>95</sup> This, of course, is conjectural and raises a thorny problem in the application of a drone across the extended 2-stall of [B]. Nevertheless, there remains strong metrical and harmonic drive towards resolution, even here.
- <sup>96</sup> Sarah Fuller, 'Guillaume de Machaut: *De Toutes Flours*', in *Models of Musical Analysis: Music before 1600*, ed. Mark Everist, (Oxford, 1992), pp. 41-65.
- <sup>97</sup> This single, uncontextualised *d'* is reminiscent of the solitary *e'* antecedent that opens B25 and marks a new departure in Machaut's writing (this is not the same introductory gesture that characterised Machaut's earliest works, as the sole event prompts an extended consequent reaction; those of earlier works were simply detached from the main body of motivic material, to be later assimilated.
- <sup>98</sup> The  $\lambda$ -figure is common to mature rondeau construction, leading, for example, to the same deceit in the final rondeau, R21, bb. 15-20: *a/a - [bb/g] a/d - g/e  $\Rightarrow$  f/f*.

- <sup>99</sup> The second end-unit, a glaring [b<sup>4</sup>]-c'-g drop (bb. 42-3), opportunistically picks out the text, 'to cut' (*se cueillir*), a feature observed by Dömling, in 'Sprachvertonung', p. 302, and Fuller, 'De Toutes Flours', p. 43, among many observations regarding lyrical emphasis. The latter author notes the striking effect of this initial antecedent submerging denial, in addition to the sustained, attack on closure that follows (pp. 55-6).
- <sup>100</sup> The suspension of underlay here, noted by Fuller in 'De Toutes Flours', p. 56, aptly sets into relief the terminal lyrical focus, 'Au - tre ap - res li jamais avoir \_\_\_ ne quier' (similarly weighted refrain declamation unites B26 and B34).
- <sup>101</sup> Fuller, 'De Toutes Flours', p. 56.
- <sup>102</sup> This *Voir Dit* group provides the focus of research for Leech-Wilkinson in 'Genre and Style', pp. 50-3 and 59-61, who comments upon the use of the same rising 1<sup>∧</sup>3[/c'] to differing harmonic ends in B32 and B33. Plumley, in *Grammar* (pp. 220-6), offers a detailed stylistic analysis of the latter ballade in a comparison with B26, while Hirshberg, in *Study* (pp. 120-33), notes the identifying motivic behaviour of the cantus in B26, B27, B28, B32 and B33, where the gestural pairing described in the present exploration is introduced in terms of a motto and principal motive; structural articulation is also discussed by this author. The following study seeks to attach vertical significance to the developing motivic material.
- <sup>103</sup> Wolfgang Dömling, in 'Sprachvertonung', p. 301 and p. 305, remarks upon the illustrative text setting in this ballade, noting the use of 'Ploures, ploures' and 'viaire pali'.
- <sup>104</sup> Hirshberg, in *Study*, pp. 129-33, summarises the motivic process involved in this ballade.
- <sup>105</sup> Hirshberg gives a thorough account of this marked affinity in 'Modal Structure', pp. 30-1.
- <sup>106</sup> To a greater extent than B31, there is clear metaphorical expression in the returning twinge of the consequent refrain g'/c flex, corresponding to 'Se Dieus et vous ne me prenes en cure', particularly given the clarified, bare 2-octave antecedent preparation (the modification of the contratenor into the collaged material is again notable here).
- <sup>107</sup> The penultimate melisma in both ballades then captures the terminal antecedent, drawing it through the repeated material. Note the converse function of the terminal tenor motion; in B30, late stabilisation is required, while B32, secure in d'-field identity, reverts to g preparation, this forming a sectional frame (its only unbroken securing -5-1 motion offsets the central activated rising 1<sup>∧</sup>5 motion). In both, then, a delicate balance is held, the final field only sparingly brought into focus.
- <sup>108</sup> Alternatively, perhaps the underlay presented in manuscript is not what was intended. [B1], as a statement, usually receives, if not a whole line of text, then at least a tetrasyllabic chunk (corresponding to three syllables in this octasyllabic arrangement). If a complete line was to be set here, it would be possible to stretch the first three syllables of the second line into a 2+1 grouping over the first two [B2] antecedents (analogous to the 3+1-syllable division of B32).
- <sup>109</sup> It is very tempting to suggest that the opening melodic mordent should receive a sharpened c', corresponding to the χ-figuration of V29, R22 and B25 (example 5.2a, p. 219); this would refresh the initial c'-d' cadence.
- <sup>110</sup> This deferral of true arrival until b. 10 is noted by Leech-Wilkinson, 'Genre and Style', p. 59.
- <sup>111</sup> The amply cued yet protractedly refused home field in [B1] engenders a second attempt at its two essential components in the refrain. Here, there is synthesis; the formerly deflected 5<sup>∧</sup>1/1 introductory chunk is expanded through elevating the opening contour of the ballade into stability (bb. 34-6), which also secures the previously failed interpolation, 4b<sup>∧</sup>6 | 4b-5 (where b. 35 ≈

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b. 25). The eliding cantus sequential rise now sets off on-course, [5-]I-3-5, producing a substantial antecedent to the three droned reciprocal returns [5\1] of the musical refrain (in which internal propulsion and closure is melodically assured with familiar 6-échappée and 3 opposition, activating colouratively the g-chain to tie the sectional ends).

- <sup>112</sup> Leech-Wilkinson, 'Not Just a Pretty Tune: Structuring Devices in Four Machaut Virelais', *Sonus*, 12:1 (1991), pp. 57-8. Instances of vocal clashing are given in fn. 33 and, in more detail, fn. 36. Kühn also examines this ballade in *Harmonik*, pp. 159-63, providing a detailed appraisal of harmonic procedure.
- <sup>113</sup> Leech-Wilkinson, in 'Structuring Devices', p. 58, notes the 'similarities of line and harmony' between the two chronologically related works.
- <sup>114</sup> As summarised by Earp, *Guide*, p. 306, Gilbert Reaney, in 'A Chronology of the Ballades, Rondeaux and Virelais Set to Music by Guillaume de Machaut', *Musica Disciplina* 6 (1952), p. 36, has proposed that the monophonic status of this work, coupled with the early text (no.15 in the *Loange des Dames*) and 6/8 metre point to an earlier origin for this virelai.
- <sup>115</sup> Lawrence Earp, 'Genre in the Fourteenth Century French Chanson: the Virelai and the Dance Song', *Musica Disciplina* 45 (1991), pp. 123-40.
- <sup>116</sup> Despite the existence of a similar example in B26 (b. 25), it is conjectured that the parallel fifths between the cantus and tenor in bb. 10-11 are due to the tenor line having been copied a third too low. The cadence is clearly of the unfolding open-*c'* variety; hence, at b. 11, a tense-3 is arguably more fitting, conforming to established compositional procedure and, indeed, its later application in preparation for the [B] musical refrain (b. 35).
- <sup>117</sup> In his examination of melodic motif in this work, Hirshberg, in *Study*, pp. 143-7, discusses some later manuscript variants in surface presentation.
- <sup>118</sup> This pre-refrain chunk (bb. 36-42) is functionally similar to that of B30 and B32 (example 5.2j, p. 242), taking the first four syllables of the refrain text to form a decisive consequent. Here, the feminine rhyme cue is lacking. This does not particularly negate the point, however; such choices are given to be prompted through opportunism (the feminine rhyme, in hanging on the final antecedent *e'*, provides a convenient peg for the developing phrase unit). The use of this U|U|U|— group in B39 may be more related to its prior application in [A2] than any formal lyrical cue.

## 6 Machaut's polyphonic virelais: an introduction

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Out of a corpus of solely monophonic virelai settings seemingly evolved a set of polyphonic virelais in the V<sub>G</sub> and A output, a potential raising of the status of the genre above its simple dance-song heritage. In all of the polyphonic virelais, the line-phrase conjunction, which wavered in the monophonic virelais of late C<sub>I</sub>, V17-20, and the C<sub>II</sub> V30, is restored, with the familiar fusing of shorter lines; the choice of linking these either as detached end-units or integrated bodies is to be an important structural informant.

What was a group of stylistically integrated two-voiced virelais doing in V<sub>G</sub> at a time when three-voiced arrangements had become the norm in ballade and rondeau composition? Only one of the eight works in the polyphonic virelai output, V26, adopts the more progressive construction of three integrated voices. Further, it is well known that V29 is probably composite, although the presence of a blank stave in its original C<sub>II</sub> presentation may signify conceptual polyphonic intent.<sup>1</sup> It is also long established that the polyphonic virelais are harmonically removed from standard ballade and rondeau composition in the uniqueness of the unfailing retention of the implied melodic focus as final, coupled with the tenor aligning in the greater number at the unison (V27, V29, V32, and V36-V38) or at the octave (V26 and V31). Why such harmonic constancy should apply solely to this genre where a significant number of polyphonic rondeaux and ballades employ some kind of harmonic diversion is thought to involve the prime consideration of the text and, perhaps, its monophonic heritage.

Wolfgang Dömling observes this peculiarity, noting in V32 the authentic realm of the cantus and quirky tenor behaviour and citing the opinion of Gilbert Reaney:

Even the two-part Virelais seem to be nothing [more] than accompanied monodies.<sup>2</sup>

To this output, then, questions of cantus primacy are particularly salient. A more detailed examination of this output has recently been undertaken by Yolanda Plumley, who, in analysing the *f*-finalled polyphonic virelais, proposes that there is a

‘strong similarity’ in these cantus lines when compared to their monophonic counterparts, taking as her guide constancy in tonal goal and motivic cohesion.<sup>3</sup> In questioning Sarah Fuller’s assertion that linear writing is intrinsically bound by its polyphonic condition (i.e., that the tenor was instructive in generating the sonority), Plumley asserts:

Rather than viewing the melodic line as growing out of the contrapuntal structures...one might consider the reverse possibility. Given the consistency in the pitch structuring of the texted voice, the essential melodic structures of the cantus may be seen as representing the stable element from work to work, eliciting varying responses from the tenor ...<sup>4</sup>

To the extent of tenor input, Plumley continues:

The composer must have had stock responses to given progressions in the cantus ... it is more likely, therefore, that the composer had some idea of the basic outline of the tenor when composing the upper voice, if only at those cadences such as the *clos* or the final where the voices conventionally closed in unison.<sup>5</sup>

This raises a fascinating question. Plumley holds the ‘linear unfolding’ of the cantus to remain largely intact, though still subject to moderation as a consequence of a chosen repertoire of tenor responses. In such a scenario, it might be expected that the cantus can, directionally, still hold its own, even if not entirely successively wrought. Perhaps, as with the other *formes fixes*, the extent of tenor input may be gauged from that of directional compromise in the cantus: if the melodic line does not reference itself in driving forwards, then it is possibly tethered to another perceptual thread.

How different is cantus behaviour in these polyphonic virelais, where the tenor lies in raised deference to the authentic cantus goal? With the added integrative variable of syllabic drive, can evidence of dependency be found even where the line is harmonically auto-closing? This study seeks to establish the extent of the role of contrapunctus in ‘elaborating’, or even endorsing cantus progression. How do both voices contribute to the dynamic the leads the listener towards, or beyond, closure? What aspects of pacing focus attention?

Any extrapolations from this output must be tempered with the knowledge that the four *f*-finalled virelais are observed to be very much an idiosyncratic series, revealing more perhaps about Machaut’s approach to a particular genre in response to a

specific lyrical form than about his general approach to melodic writing within polyphony. In tackling this, the following study will explore the consistency of dyadic, even triadic encounter, in the light of the foregoing study of the polyphonic ballades and rondeaux. It has already been argued that in the majority of these works, both voices contributed to bearing both the harmonic and directive burden, the flux from an asserted tenor foundation to that of the moulded foci of the cantus perceived to reciprocally drive the piece in a cumulatively modifying set of vertical progressions. This neither precludes the weight of motivic and harmonic implication in the cantus nor that of the tenor in informing just how the dyadic carrier, at each cadential step, can advance.

In removing from the equation the archaic constructions of R20 and B40, it can be seen that the preference for aligned harmonic fields increases markedly from the V<sub>g</sub> output. Does this advance the idea that the polyphonic virelais, despite their two-part settings, are progressive works? Or does the tendency towards the unison in five of the eight examples (V27, V29,<sup>6</sup> V32, V36 and V37) denote a mode of composition that was more archaic?

### **6(i) Text informing structure**

In polyphonic virelai refrains, an apparently standard controlling measure is deployed that exploits and unifies the extended lyrical format.<sup>7</sup> In the 6-lined V26, balance is achieved through reproducing, ‘corrected’, the initial unit in the two conjoined final lines (7a→7a5b), this involves solidifying the deflected 4-breve unit of the former in a [4+4]-breve answering pair (illustrated in example 6.1b). A possible model for this format is V15 [A] (and the related B6 [A]: refer to 5.1.3, p. 178), of similar 6-line construction, in which the final phrase achieves in one concise unit that which occupied, fruitlessly, the preceding four phrases. Here, both musical and textual elision was observed to fix this synoptic close. The re-application of the opening phrase in the polyphonic virelais is notable in its rigidity, however. V36, similarly, integrates its 6-line refrain by these means, although only the last four syllables of the penultimate line are brought into the repeated material, equalising the

syllable count with that of its opening line originator (8a [[4+] 4a4b). With accelerated harmonic and motivic pacing, the terminal unit truly functions as a concise, self-contained [2+2]-breve consequent to the diverted opening unit.

On applying this unifying technique to the closely related pair, V27 and V32, the final unit is expanded from within. This secures the terminal convergence, *c'/c-fff*, the formerly antagonistic pair now proximally associated by elision (7a→7a4b).<sup>8</sup> With V31, of the same text construction, it is the second unit that is re-deployed as the terminal phrase, again augmented internally to bolster the integral melodic opponent (the plagal core,  $\sim 5$ ). This points to a certain amount of conscious input, of poetic structure informing that of musical realisation and results in a 'fixed' melodic realm. It is this feature that will differentiate the polyphonic virelais from their monophonic counterparts. V27, discussed below, will provide the most extreme example of contour fixity.

Before getting to grips with the intriguing series of like two-voiced virelais, the three-voiced V26 will be explored.

### 6.1 V26: stable, triadic *c'*

The text of V26 is known for being the sole representative of its genre to be presented in Machaut's lyric collection, *La Loange des Dames* and bore the only three-part virelai setting that he was to produce. A certain importance may perhaps be sought for the text of this virelai; the possibility that the title could be referential might have some bearing on this unique position. In the *Remede de Fortune*, 'bonne' has been proposed by James I. Wimsatt and William W. Kibler to act as a *double entendre* on the name of Machaut's patroness, *Bonne* of Luxembourg (d.1349), alluded to by the *Remede* text itself:

Vers ma dame, qui est clamee  
De tous sur toutes **belle et bonne**.  
Chascun par droit ce non li donne.<sup>9</sup>

While conceding that ‘*bonne*’ was a stock adjective, the suggestion that Machaut might have wanted to set a virelai in honour of Bonne is, nevertheless, invited. It has been proposed that the profusion of dance-like virelai settings prior to 1350 may have been associated with the fashionable courtly milieu.<sup>10</sup> V26, however, is found to be far removed stylistically from Machaut’s earlier monophonic virelais, sacrificing for metrical and motivic melodic impulse a harmonically fixed setting, intrinsically three-voiced, which displays various harmonic strategies that relate it specifically to other output of the Vg era.<sup>11</sup>

A known idiosyncratic feature of Machaut’s polyphonic virelais is the use of perfect tempus, minor prolation. This will inform melodic response to the essentially syllabic underlay (associating V26, V27 and V32) just as perfect tempus, major prolation prompted elaboration largely peculiar to the Vg ballades. In particular, cadential melodic motion involves iambically animated fifth descents: ♮ ♮ | ♮. The rate of declamation is important in this metre as, while retaining syllabic declamation, the larger lines generally transpire over 4-breve units rather than the familiar 2-breves, producing a more motivically diffuse setting.

The metrical delineation of melodic chunks is particularly precise in V26. In providing a stable, interchanging  $\bar{5}/\bar{1}$ , the lower voices support perhaps one of the most unviable cantus openings encountered in Machaut’s secular song. But for the intrinsic harmonic anchor of the *g/c* pair in the opening unit, with a transparent cadential consequent (bb.3-4), the melodic closure of b. 4 could not be identified as a deflected *c*’-cadence, leaving its profile, three interlocking descents, utterly deficient in auto-closure:  $5\searrow 1 | 3\searrow 1 [-7]| 2\searrow 6$ . Opening with such a strong potential  $5\searrow 1-1$  contour is symptomatic of a polyphonically set cantus, a sterile line. Compare, for example, the cantus of the structurally comparable B34 [A], where any pretence at melodic integrity is dropped as the composer has four voices to juggle.<sup>12</sup>

**Example 6.1a** – V26 and B34: dependent opening cantus contours in a stable  $c'$ -field

V26: [A1]

B34: [A1]



Assuming vertical primacy in the formation of this simple 4-breve chunk in V26 is not the whole story, either. This was not conceived as a simple, secure cantus  $5 \searrow 1 \mid -7-1$  reduction, later elaborated; the following units seemingly require the deflection of this initial closure, being restorative in function, melodically enfeebled through the down-beat breath from which they embark (permitting the cantus its 1-close here seals the unit, leaving nothing for the measured rise from  $-5$  to reinforce).<sup>13</sup> This is, then, an interdependent construction in which the listener is necessarily conveyed by the cantus, as responding to the vertical surety of its animating harmonic support.

Again, as the second phrase supplies partial restoration (stalling again on  $a$ ), the cantus may betray dependency. This is not a lower third-chain extension from  $c'$  or an incomplete descent, but an incomplete *ascent* from the plagal base. The fact that this interrupted cantus rise,  $-5 \nearrow 1$ , is uncharted territory in monophonic terms is itself significant. The b. 7 cadence onto  $a$  is incredibly unstable, being sandwiched between the two  $-5-1$  points while tending towards the latter goal (i.e., the pitch is closer to the weaker of the two nodes, having further to travel to 1-completion). If heard complete as encased by the parallel  $d'$ -octave, then we have the kind of opposition that drove the  $V_g$  songs R11 and B33. There is also evidence that B33 is of similar disposition in the nature of cantus interaction with the tenor-contratenor pair; the sequential melodic rise of the bb. 5-7 and bb. 8-11 phrase-pair overlaps with the integrated parallel exchange of the accompaniment, which cadences fully and independently onto  $a/d$  support.

The subsuming harmonic denial of the restored melodic 1 in bb. 10-11 ( $\sim 6/4$ ) then primes the  $d'$ -octave goal of the *ouvert* subsectional close while producing a generative  $\Psi$  for the melodic target (this bb. 12-14 unit was heard as a distinct, pre-resolution entity, shared by R10 [A]).

With the final two lines of [A], the defective initial melodic contour is repeated, its harmonic scaffolding now slotting into metrically-assured place - a square 4-unit chunk:  $5 \searrow 1 | 1 \searrow 5 || 1 \nearrow 3 | 1-1$ . Again, though, the implicit vertical support is withheld so that inevitable  $c'$ -octave realisation remains active until the terminal cadence. Using 1 as an essential pivot to an extendedly accessed plagal floor is a mode of cantus orientation that is unfamiliar to monophonic construction.

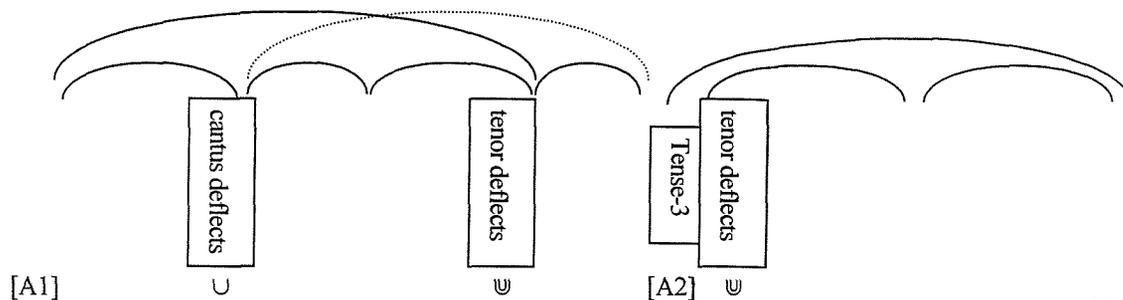
This cantus, then, is validated in its repeated assertion of fixed nodes only by the activating nature of its support (the negotiation of a viable field in an unsustainable manner is seen at its most obvious in B21, 5.1.11, p. 212).

The perceptual deflation caused by the denial of  $g/c$  support upon repeat of the unequivocal cantus contour in b. 16 is even more jarring in effect with the use of a tense-3 orientating prefix (b. 15). This is very much a figure associated with three-voiced compositional maturity, employed conspicuously in B26, B35, B38, R13, R15 and R21, in each instance signifying irreversible negation of the 4-field by imprinting the  $c'$ -octave with reciprocal force (cantus:  $e'-[g'\searrow]c'$ , tenor:  $g\searrow c$ , contratenor buffer:  $b\sharp-c'$ ). With this response to the tense-3 prime in mind, the implementation of the subsuming alternative supplies non-threatening, generative denial, intensifying the expectation for the home sonority ( $\Psi$ ). That the composer was aware of the potency of this tense-3 is no better demonstrated than here; its provision marks a clean break with the detouring 2-octave closure of the sectional antecedent and promises harmonic return, underlined by static breve provision.

**Example 6.1b** –V26 [A]: reciprocal denial generating drive

Breve pulse:

focus (fail)	diffuse (restorative)	focus (partial success)
[ 2 + 2 ]	[ -3- ][ 4 ][ 3 ]	[ 1... [ 2 + 2 ] [ 2 + 2 ]



The musical score consists of two staves. The lyrics are: *Tres bonne et belle, mi oeuil*, *Prennent en vostre figure*, *Et mes cuers en vostre accueil*, *Vie et douce norreture*. Annotations include *Joyeuse pasture* and *Simple et sans orgueil*. The score is divided into sections labeled 7a, 5b, 7b, 5a, 7a, and 5b.

Example 6.1b above illustrates the effective text parsing. The first four lines form an autonomous unit - the subject, 'mi oeuil', remains active in seeking its syntactic completion, 'prennent pasture [en vostre figure]'. The cantus deflection is therefore actualising in function. The fourth line, 'Simple et sans orgueil', extraneous to the functional unit, is set fittingly as an autonomous destabilising gesture. The conjunction that opens line five and the [A2] consequent, 'Et...', is exposed in its leading instability by the augmented use of tense-3. The subject that follows, '...mes cuers', in re-establishing the opening phrase of the virelai, is associated with its complement, 'mi oeuil'.

As the cantus in [A] has navigated its entire plagal realm, contrast in [B] is effected through motivic, metrical and harmonic acuity, formalising *c'*- and *d'*-octave antagonism and securing the apical 5. [A2] is understood in example 6.1b to constitute only a 'partial success' due to the subsuming response to the tense-3

prefix. Cyclical propulsion is assured through cementing this gesture emphatically at the outset of [B]. At the same time, however, a measured 5-4-3 melodic succession overlies this. The abruptly generative 3-1 cadential drop in b. 26 associates the 7<sub>b</sub>-line with that of the third line of [A], thereby relating the respective objects, 'vostre figure' and 'vo maniere meure'. The second antecedent intensifies this instability with a repeated melodic echappée about 5. Again, there is association with the corresponding line in [A], here, in advance of the foregoing 7<sub>b</sub>-line and coupled at the octave. The corresponding field juxtaposition is likewise transplanted, in its open form: *a'/a/d* (as opposed to *f*-support).

The harmonic and textural parallel with R11 [A] and B33, in particular, is manifest here. Of particular note is the *c'*-field security that permits both the 1-<sup>-</sup>5 | <sup>-</sup>5-<sup>-</sup>1 skipping of the tenor and contratenor and the extended, disjunctly animated exploration of the melodic plagal apex:

**Example 6.1c – melodic articulation of field alternation in B33 and V26**

B33: bb. 24-32

V26: bb. 24-30

An impacting elision with the cantus at b. 30 regulates the metrical grouping of the related, compressed consequent (recalling its [A] counterpart), denying, for the third time, closure of the antecedent 5\1-1. Vertical support can be seen to buffer, even justify, the elevated proximal opposition of the [5\3] and 4<sup>#</sup>/6 melodic gestures. The abrupt cleaving of 5 and 1 strata, jarring at the subsectional openings (the clear *c'/c'/c* of b. 30 being perhaps the focal event of the whole song), upholds the metrical transparency of [A2] and contrasts its scalic occupation with the plagal octave. There

is also motivic reciprocity in [B2] as the measured antecedent 5↘3 is answered by the reactivating *ouvert*, 1↗3 (this is clearly derivative of V12). The sustained animation of 5 and 3 throughout [B], complete with  $\bar{1}$ -support and clear 5-1 closure, realises the twice-denied melodic 5-1 of [A]; only in the [B2] *clos* is the 5↘1/ $\bar{1}$  gesture concisely secured. With [A1] sustaining the 2+2-breve patterning of [B2], the deflection of b. 4 becomes even more grating.

## 6.2 The two-voiced polyphonic virelais

Plumley, in a detailed study of the four related *f*-unison finalled virelais, V27, V32, V36 and V38, advances the idea that in their cantus lines,

The voice-leading unfolds in a very similar way to that of the monophonic virelais notated in the same tonal type.....the tenor, through the multiplicity of responses it provides to these conventionalised cantus progressions, would seem to represent a sort of contrapuntal elaboration, supporting, enriching or reinterpreting the tonal structures set out in the upper voice.<sup>14</sup>

This tonal cohesion is amply demonstrated in Plumley's study; the *f*-finalled virelais adhere to melodic goals befitting of their simple octave frame, moulded from the poetic divisions - the cantus, undoubtedly, remains the motivic carrier in conveying the text.

The following exploration will seek to address aspects of dyadic interaction and directional impetus. It is proposed here that in several virelais, the cantus, notwithstanding the idiosyncratic admission of the larger tonal frame and potency of active voice-leading, is directionally unviable. As with the ballades and rondeaux, the melodic line can arguably be seen to have become dispossessed of impulsive power and, in some instances, harmonic adhesion. This interpretation demands the presence of the tenor as an essential source for mutual progression, providing a vital harmonic and textural counterbalance. V27 is perhaps the most revealing of the group in relation to this perceived melodic inadequacy.

## 6.2.1 Successful inverting progressions

- (i) V27 and V32: the pursuit of securing opposing dyads
- (ii) V36: a V12 derivative

The direct 5-octave to 1-unison antagonism that was observed in R2 and R3 is applied in an activated form to all four of the *f*-finalled virelais. Of course, given 5-1 melodic goals, such a  $\bar{5}$ -1 tenor response might be regarded to constitute an obvious, subsequent attachment. So, too, would be the 5/1 combination; the latter, however, is rarely presented as a point of closure. On scanning dyadic succession in these virelais, it seems that the polarity induced between the unison and its communally expressed plagal frame formed a driving component; this is most apparent in V36, in which the opposition is accelerated in presentation.

This is a different melodic formulation to the ‘dead’ type I progressions encountered so often in rondeau and ballade composition: *f* is a point of 1↗3 departure. In rising from its goal in exchange with the tenor, *f* gains strong potential for return. However, this is not the sole indicator for melodic viability. The manner in which the cantus advances may be seen to differ in a polyphonic environment. The evidence for this is more subtle than the clearly indicative field disjunction encountered so frequently in melismatic polyphony and, in order to assess validity, requires contextualisation with monophonic counterparts.

### 6.2.1(i) V27 and V32: the pursuit of securing opposing dyads

V27 is the first of six virelais that follow the lyrical template of the *Remede* V39: 7a 7a4b 7b4a 7a4b || 7b 7b4a (of the three that were set, the same 7+4-syllable phrase conjunction was observed, setting apart the initial 7-syllable line of each section).<sup>15</sup>

In [A], the cantus essentially comprises four presentations of a single, closed contour, each embarking with a subsuming down-beat rest into [-7]1↗3[[5]3↘1, to embellish respective strata, 1-5-5-1. The last exactly retraces the first, expanded, and the third stabilises the second, deflecting potential 5-closure (the end-units are functionally more of an afterthought than integral opposition).<sup>16</sup>

**Example 6.2a – V27[A]: repeated closed contours**

a)                      b)                      b)                      a)

7a                      -cort||                      7a                      mort|                      4b                      -tir||                      7b                      -sir|                      4a                      -cort||                      7a                      mort|                      4b                      -nir|

The concern here, in terms of melodic autonomy, is that of contour progression, or rather, its absence. Each 7-line simply receives the same chunk: a mechanical approach to composition.

A monophonic line that correlates in its larger phrase construction to the V27 cantus is found in L12, stanza 2:

**Example 6.2b – L12: an auto-closing counterpart (stanza 2)**

7a                      -fors||                      7a                      -fors||                      7b                      mv|

Here, with only itself against which to adhere, the extension to *f'*, after securing imitatively 1 and 5, receives direct down-beat *c'*-fixing. The mobility of this third phrase counteracts the fixity of those preceding, leading directly down to 2, *g* (with a cautionary *bb*). There is no repose on this pitch, however; as popular in monophonic *f*-finalled *ouvert* goals, this deflects onto 3. There is thus a chain of harmonic references through which to navigate the directed line [1 | 5 | 8-5-[2-1]-3].

An extended focal void presents itself on hearing the corresponding third phrase in the virelai: there is no metrically-tagged succession of active harmonic nodes. The stagnation of the melodic line in V27 may be given to derive from a differing compositional priority.

If the refrain of V27 becomes diffuse in comparison to the expansive design of a lai, then against the monophonic dance virelais the difference is stark. V5, in a four-unit refrain that also fixes the stratified goals [1-]3-5-5-1, was observed to accumulate registral, motivic and metrical intensity over three rising presentations of its distinct contour. The stretched tonal thread (an implicative third-chain extension), coupled with the central subsectional divide, provokes the potent  $\cup\cup\cup$  so that the inevitable consequent is a point of both realisation and release (3.2, p. 40). V4, of single field description, is held similarly aloft through intense motivic patterning.

V25 is perhaps the most approximate to V27 in the discrete opposition of 1 and 5. Again, however, in spite of the clear goal demarcation from the outset with a closed enveloping contour, deft handling of elision, as informed by metrical impulse, renders ungrounded this goal until the close of the refrain. While 1 | 5 polarisation is evident, the realisation of both goals transpires as a consequent *object*, a point of marked closure that is strongly alluded to in antecedent, enveloping denial (with directed goals into 5:  $b\sharp-b\sharp-c'$ ).

No such metrically fixed linkage is induced in V27. Its extended text might be considered instructive in this, fixing, with its regular underlay, the proportions of each unit. This, however, was a matter of choice; comparison with its V39 precursor demonstrates that melodic direction could be maintained within this lyrical configuration. With the latter song, metrical impulse is again observed to produce strong accentual descents, whose interruption prompts the urge towards closure. Despite the repetitive contour, impetus is maintained through the gradual unfolding of the *f*-final with respective 5 and 1 revelation. These are not points of closure, however, being touched upon only peripherally as the essential prolongation

comprises a thrice presented, unstable  $4b \searrow 2$  descent, animated by metrical displacement. On its third presentation, strong cross-rhythm and elision deflect even the strong down-beat 1-arrival of b. 9 (this nevertheless is the structural point of arrival). With imperfect time and major prolation, the faster rate of declamation further sustains the listener.

The construction of V27 is thus notable in its perfunctory design, which arises from the lack of inter-unit mobility - fixity in motif, contour and register is coupled with a slower rate of action. The opposing centres 1 and 5 represent unflexing strata, intensifying the paucity of activating potential. This may be, of course, a result of its non-dance function, a trend advanced through the later monophonic output. Looking, for example, at the later, metrically looser virelais, V29 and V30, it is clear that inter-unit mobility is nevertheless assured through, respectively, elision (denying the inevitable descent completion of the opening unit in b. 6) and disjunct denial (leaving the stabilised 5 active over an abrupt cadential drop to 1 in the second phrase). However, in V27, such is the extent of melodic stasis, that, as with many polyphonic songs, the question of intrinsic dependency is raised.

The most unconvincing aspect of the V27 refrain is the stall in melodic advance from the 5-realm after its clear provision in bb. 5-8. The whole passage from bb. 8<sup>3</sup>-16 leaves the initial deflection of the 4-line end-unit (bb. 8<sup>3</sup>-10) hanging as the second phrase is essentially repeated, the cantus denying the reinforced tendency towards 5. Melodic working remains linearly unreferenced. Instead, the tenor bears the harmonic burden, supporting the second attempt at a *c'*-cadence, secured with  $1 \nearrow 3$  [*c'*] motivic corroboration and providing a tangible base for counteracting melodic deflection (bb. 13-14, enclosed, {} in the analysis).<sup>17</sup> This descent, completed by a stalled *g*, is here assumed to contain no flattened *b* (b. 13), an opinion informed both by comparison with the use of this figure in other polyphonic songs and with the manifest compositional savouring of polarised chunks, as observed at its most intense in V36, discussed below. The question of retention of a  $b \natural$  here, where in many contexts it might be flattened, is of propulsive importance and quite possibly

created the same uncertainty for contemporary performers. The individual singer would be attentive to the failed 5-closure of b. 8 and, assumedly, log the transposed motivic figure in confronting the iambically embellished descent of b. 13. With *c'* being the proximal focus, there is a temptation to flatten this *b* as part of a measured progression to *g* rather than retaining its leading *b* function as a deflected cadence from *c'*. Machaut was not catering for the individual singer here, however.

Regardless of this inflection, the melodic *g*-goal of b. 14 is bound as a plagal base to the highly active *c'*, and has lost its proximal attachment to *f*, forming instead a subsidiary to a subsidiary (*g* is to *c'* as *c'* is to *f*). Where monophonic lines present a 2-goal, it is usually in the form of an incomplete 5\1 descent, as with the paired antecedent *g*-goals in the refrain of V39. In V27, the cadence involves enveloping stabilisation of this pitch. From a linear perspective, this makes little sense; when considered as half of a dyadic progression, however, *g* becomes a point of enforced preparation as an axis realignment in support of the *c'*-octave, shedding proximal linear association with the *f*-field. This is contextualised by the tenor in its strong opposing motion, *g-c*, to the repeated contours of the cantus in the second and third phrases, *b*-*c'*. This fifth descent can be understood to counterbalance the potential cadence of the cantus in the third phrase. Resultantly, both central phrases leave the potential of *c'*-octave resolution strong.

In this context, the final phrase, in resuming the *f*-field, is set into harmonic relief as an inflected colour change transpires (outlined in table 6a, p. 287). Moreover, the opening phrase itself is animated - tracing a closed 1-5-1 is not the most generative manner in which to introduce a song, even if this does itself form an antecedent to polarised imitation, whereas setting 2/2 - 3/-6 against 5/-5 - 1/1 plays on third-chain ambiguity before disclosing the final, so that the hinged 3 is interpreted anew on descent.

Where the first unit was awkwardly wrought, its abrupt convergence leaving both *c'* and *f* airborne and the whole chunk diverted, the terminal phrase is a fourth, 'successful' attempt at securing this contour. Instead of employing another interrupting end-unit, the internal expansion of the final phrase generates a focussing elision, doubling the duration of the now accentuated 5/-5 - 1/1.<sup>18</sup> The iambic melodic descent is resultantly subordinated to a bridging function, exposing the essential dyadic procurement.<sup>19</sup>

As illustrated in example 6.2c below, [B] is simply the middle chunk of [A], starting at the deflective end-unit of [A2], prefixed by apical 8-assertion (which dispatches the extra three syllables of this 7b-line) and substituting the formerly denied *c'*-octave realisation - the secured *g/g-c'/c* pair forces an antecedent function onto the refrain close. Here, then, bivalency is introduced, tainting the return of [A].

**Example 6.2c – V27: dyadic antagonism realised**

The image shows musical notation for Example 6.2c. At the top, a horizontal line represents the syllabic structure: *-cort* | *mort* | *-tir* | *-sir* | *-cort* | *mort* | *-nir*. Below this, four phrases are marked [A1], [A2], [A3], and [A4]. [A1] covers the first two syllables (-cort, mort). [A2] covers mort, -tir, and -sir. [A3] covers -cort and mort. [A4] covers -nir. Below these, two sub-phrases are marked [B1] and [B2]. [B1] covers the first two syllables (-cort, mort). [B2] covers -tir, -sir, and -nir. The musical notation consists of a single staff with notes and rests, with arrows indicating the alignment of the syllables and phrases.

Recalling R3 and R8, it is evident that melodic corroboration for a diversion onto their *c'*-final is no less ambivalent than here and that the tenor shift into the common, preparatory plagal core, -5/-5 (that is, *g/g* ⇒ aligned enclosure, *c'/c*), is actually stronger in V27. With a melodically inert phrase succession, fixing each unit node, and a unison core shift [*g/g* - *c'/c* - *f/f*], another variant of the inverting dyadic

behaviour observed widely among the rondeaux and ballades, particularly in the earliest output, is evident here. The essential difference lies in the severity of motivic handling and the formal return to the plagally contained unison.

The particularly crude design of V27 suggests an earlier status than its  $V_g$  placement might indicate. The rigid motivic treatment of R2 and the stifled chunking of B1, B2 and B40 are perhaps the most appropriate correlations here, while the direct  $c'/c - f/f$  antagonism relates specifically to both R2 and R3 (and, in an established  $c'$ -octave context, B18). In addition, the expectation of a triplum likewise points to a primitive setting; the reservation of blank spaces for tripla is known to be a MS C phenomenon, carried through into the works of  $V_g$  before general abandonment of the idea in A.<sup>20</sup> In the simple transposition of the [B] close in order to bolster the 5-void created in [A] as much as to produce ultimate opposition, this virelai emulates the monophonic virelais, V28 and V39. While given to be a modern device, the latter virelai reveals that this was, nevertheless, well established.

Where type I successions resulted in  $c'$ -octave provision in R3 and R8, having thoroughly realised the potential for  $f$ -unison finality, the virelai is required to set itself down comparatively early into the construction (the established ballade, of course, must fix its final at the close of [A]; however, the composer may be attentive to the repetition of [A] material prior to resolution). As introduced above, the cantus retains some harmonic directive function in presenting the  $1 \nearrow 3$  [ $f$ ] antecedent. This may, nevertheless, be have been conceived in vertical terms. In type I progressions, the melodic line descends a fifth as the common node is sought [ $c'/c - f/f$ ], while the tenor informs closure with its reinstating descent. With 'f and rising' melodic gestures, the reverse, activating progression is observed (albeit distally reached in the case of V36):  $f/f - c'/c$  prior to unfailing return. This constancy, like the text-linked refrain structure, is largely peculiar to the  $V_g$  virelai group.

The structural pacing of  $c'/c$  -  $fff$  opposition between the refrains of V27 and V32 is remarkably similar. With initial polarities reversed in the opening two chunks, the two proceed to set against a given  $f$ -unison that of  $g$  in preparation for the reinforced conclusion. The two respective successions may be summarised thus:

**Table 6a** - dyadic goals in V27 and V32 [A]

V	7a (U)	7a4b (U)	7a4b (U)	7a4b (-)
27	$fff$	$c'/c$ (divert $\rightarrow b^{\natural}/g$ )	$e'/e$ (divert $\rightarrow g/g$ )	$c'/c - f/f$ (synthesis)
32	$e'/e$ (reduce $\rightarrow g/c$ )	$fff$ (elide $\rightarrow g/g$ )	$d'/d$ (divert $\rightarrow e'/e$ )	$c'/e - f/f$ (synthesis)

In both, the opening line is given to the installation of enduring ambivalence. In V32, the tenor assumes this role, with an attention-grabbing  $f$ - $c$ - $f$ - $c$  down-beat succession; neither the conceptual plagal frame nor the focal core will receive realisation until [B], however. The cantus commences with activity stabilising about 5 before proceeding to the equivocal mediator, 2. This, in common with R3 and R8, is an extent of polarity that betrays an inherently 'propped' line. Again, the problem of cantus inflection arises as the strongly implied  $c'$ -octave completion of the first unit is deflected (analogous to V27 [A3]). Here, the tenor undulation may force a flattened  $b$  on the familiar iambic cadential deflection of b. 4 ( $d' \searrow g$ ). As [A2] is immediately absorbed with  $f$ -based activity, however, it is tempting to perceive the close as a failed  $c'$ -octave cadence, retaining a  $b^{\natural}$  upon the b. 3 descent. This 'switching' is honed the outset of both V36 and V38:

**Example 6.2d** – 5/-5| 1/1 polarity in the opening of V32, V36 and V38

V32: bb. 1-4...

V36: bb. 1-4...

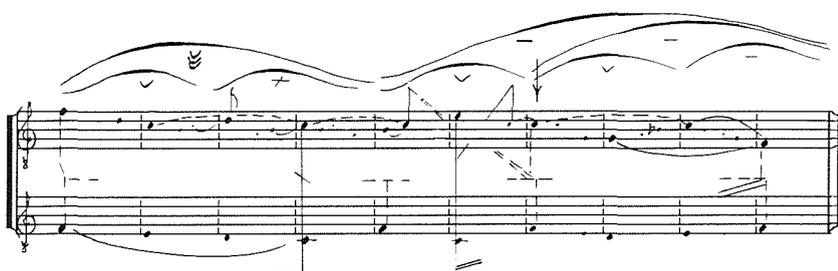
V38: bb. 1-4...

The melodic function is, in this view, of an 8-5 [*c*] reduction. Leaving this opening unit so glaringly open invites continuation and emphasises the immediate opposition of [A2], not only in *c'/c - ff* antagonism but in the cadential writing itself - the second closure of bb. 9-10 places a stronger contextual demand for *bb*, so that the repeated melodic *g*-goal is enlivened by its new harmonic context.

In propagating 2 as the goal of [A2], the familiar unstable  $a+a \Rightarrow b$  scenario arises. Like its monophonic forebear, V39, the second phrase marks, melodically, the ultimate goal. However, in [A3], a diversion onto *c'/c* transpires. As with V27, this third antecedent unit is too melodically wayward to have been conceived without its tenor complement. Even accounting for subsequent elaboration of the melodic line at bb. 11-14 in the light of an added voice (which seems unlikely; the composer could well conceive the two lines as a unity), this stream, continuing into the recapitulatory bb.15-18, does not hang together. The expanded working around 5 does not seem to present a sharp enough associative marker to sustain the listener:<sup>21</sup>

**Example 6.2e – Dependent phrase junction in V32**

bb. 11-20



The melodic coupling onto *f'* in b. 11 from the preceding *g*-close lacks support as an 8-focus; the dyad instead imposes an elaborated 3 function, perhaps in preparation for a *d'*-octave cadence in b. 13 (as opposed to a *d'*-octave flex). This would reflect the chunked conception of intervallic behaviour.<sup>22</sup>

With both voices asserting  $g$  as the [A2] goal (b. 10), a potential axis-shift onto the plagal core of the  $c'$ -octave antagonist is generated. As with V27, this duly leads into the aligned realisation  $g/g \rightarrow c'/c$ , only here via its own plagal frame,  $d'/d$ . The destabilising succession of nodal shifts in the second and third units ( $f/f - g/g \mid d' \searrow b/d - e^2/e$ ) sets into relief the security of familiar pattern with the terminal reinstatement of the opening unit.

Here, it is almost as if Machaut was more attentive to supplying the opening motivic chunk than to assuring melodic continuity. The interpolated unit (bracketed in the analysis), in fusing 5 onto 5, pushes the listener, arguably, to the tolerance threshold (the deflection at b. 14 may constitute some effort to meld the two). Having offset the two antecedent  $g$ -goals onto the  $c'$ -octave antagonist, which is itself deflected, the implicit  $f$ -goal is inescapable in its fulfilment. At the same point as V27, the balance is finally tipped, as an inserted 5-elision marks a securing 2+2-breve pair, the consequent of which is that of its [A1] generator, realigned. Along with motivic integration, at last, comes  $f$ -unison realisation.

Notably absent from this decisive convergence, however, is strong  $c'$ -octave definition (even the deliberate arrival of b. 14 is indirectly approached and immediately deflected); its immediate provision in [B] is therefore welcome. [B1] loosely emulates its [A] counterpart, stabilised onto the  $c'$ -octave, with both voices markedly asserting the plagal core. A simple, equal four-breve complement takes the failed melodic contour of [A3] and grounds it directly, with disjunct melodic certitude ( $8[\searrow]5 \mid 5-1$  definition). Having failed to assert either polar end during the course of the [A] antecedents, intersectional equilibrium is assured.

In common with V26 and V27, poetic sense in [A] is highlighted by the motivic association of the terminal chunk, linking the framing units by their opening addresses: *'Dame, mon cuer... | Et se vous'* (b. 1 and bb. 15-16).

### 6.2.1(ii) V36: a V12 derivative

If V36 was one last fling at a diverging-*fff*, opposing *c'/c* construction (using the 5↘1 tenor exchange with the cantus 1↗3 that formed the second antecedent of V32 and V38), then the result is, arguably, the most melodically convincing of the four *f*-unison virelais.<sup>23</sup> What qualities may be seen to generate this perception? Firstly, the melodic line is both motivically and harmonically cohesive. The final is irreversibly set from the metrical stress given to the initial 1↗3 rise and this figure, with binary-pulse precision, is used to articulate the larger phrase partitions as a dynamic gesture. Secondly, the construction employs stronger harmonic switches. The rate of 'pole' opposition is doubled, with each four-breve unit partitioned into a self-referential melodic pair. Attendant with this is a faster rate of syllabic articulation (the imperfect time - minor prolation neatens the lyrical presentation).

The proximal motivic attachments, both melodic and dyadic, are driven along at an unbroken dance-song pace of 2-breve pairings, which stack into a related 4-unit chunk. The deliberate opening melodic rise, 1↗3 [*f*], is weakly countered by its binary complement, 3↘1 [*/c'*], in bb. 5-6, which fails to receive its realisation as the same *g*-goal is stated in the respective consequents (bb. 3-4 and bb. 7-8, onto *g/c* and *g/e⇒fff*). The [A2] end-unit (bb. 9-10) provides a textural button, resolving the **a+a** goal succession onto the opposing *c*-field to seal the larger antecedent, the cantus asserting a potent answering semibreve stamp, 3↘1/*c* (both [A1] and [A2] terminate on *c'/g* [UΨ] - the overlying tenor supplement for the latter assures the continued activity of 2, offsetting the potentially overwhelming octave definition of the cantus (this, of course, describes a 'dominant' function)).

Melodic cohesion is truly apparent in the final phrase; the *ouvert* descent onto the secondary goal has a parallel in V12 which, likewise, elides into a grounded repeat of the opening gesture from the registrally-cleaved 5 (whereas, in V12, the *ouvert* and *clos* present, with 2+2-breve exactitude, a repeat of the opening rise and its mordent closure, in V36, these complements are presented adjacently).

**Example 6.2f** – V12 and V36 refrains: stretching a simple period-structure band

The image shows a musical score for two refrains, V12 and V36. V12 is a single melodic line in treble clef. V36 is a two-part setting in treble and bass clefs. The score is annotated with various elements:

- A large bracket at the top spans the first two phrases of V36, labeled "held third-chain thread".
- A smaller bracket below it, also spanning the first two phrases, is labeled "dependent deviation?".
- Section markers [A1], [A2], and [A3] are placed at the beginning of the first, second, and third phrases respectively.
- Lyrics are written below the staves: "Se je sous-pir par-fon-de-ment", "Et tendrement/Pleure en recoy", "C'est par ma foy", "Pour vous quant faitis corps gent", and "Dame ne voy".
- Measure numbers 8a, 4a, 4b, 4b, 8a, and 4b are placed below the lyrics.
- Arched lines with checkmarks and arrows are drawn above and below the staves, indicating melodic contours and phrasing.

The longer opening line may have propelled the V36 cantus upwards, but would it have disjunctly asserted the 5-opposition of b. 5 without the tenor acting as a securing enabler? This is proposed to be unlikely, but not as remote a possibility as indicated for V27 and V32: the *d'* of b. 3 is granted immediate, engaging contextualisation as the 3\1 [*c'*] antagonist of bb. 5-6 provides a secure metrical fixative, producing an *échappée*. The elasticity in prolonging the [A1] consequent may be understood to be overstretched in the more diffuse constructions of the former *virelais*, a partial function of the composer retaining in the longer texts of these works uncompressed underlay.<sup>24</sup> This is extended in B38. Here, the rising introduction (1/5/5\1 [*f*]) is not subject to moderation through lyrical parsing. In loosening this requirement, the composer is less compelled to set the units as discrete, related harmonic chunks, as observed in this *virelai* group. As there is no textual incentive to relate the final phrase to the first, the composer has more freedom in the exploration of the 4 and 1-

fields, with a diminished tendency for melodic return. The pull of the  $f$ -field (-4) is weakened here not through deceit-goal exhaustion (as type I structures) but through, by this time, convention, the conversion also fixed by the inherent shift that results from composing for an integrated contratenor: in filling the expanse onto the  $c'$ -octave in b. 3, the status of the 5-octave is lifted as this implicit internal shift onto the plagal core is vitalised by the contratenor fill.

As familiar from the above discussion, the final phrase answers concisely the initial antecedent, relating the final, fused two lines to the first (the displacement of the final phrase specifically uniting the terminal end-unit, '*Dame, ne voy*' with the opening). This arrangement is again effective; both the text and music of [A2] are extractable.

## 6.2.2 V31: mechanical cantus, mobile base

In setting the aligned  $d'$ -octave field from the outset, complete with melodic -5 definition, there is little doubt as to the final of V31. Indeed, as with V26, it is this perpetual melodic access to the plagal core that betrays its dyadic condition, notwithstanding the fact that the cantus in [A1] fails to progress at all (1-1: this line is functional only in the 2+2-breve juxtaposition of an  $a$ -chain descent against polarised, plagal  $d'$ ).

As familiar from this registral configuration, the tenor exploits a coupling leap to enhance activation in [A2] as the cantus simply embellishes its previous  $2\searrow 5$  wedge, passing through  $5\searrow 1$  to rest on a balancing  $1\text{-}5$  (melodically, this is a generative rift - the attendant tenor  $d$ -stamp brings consequent status).<sup>25</sup>

In keeping with the measured motivic pacing, [A3] is a point of formal symmetry; its consequent is borrowed from that preceding, modifying its close into a definite *ouvert*. This phrase develops the third-chain ambiguity that introduced [A1] to form a larger subsectional antecedent.<sup>26</sup> The final unit brings inevitable synthesis. In

reversing the motivic presentation, the [A2] antecedent, previously denied by tenor coupling, is now bolstered to grant firm 5/-1 realisation. With an interpolated 2-5/1 wedge, the unclosed 2 is filled, producing the familiar defining elision into the terminal square unit. The tenor meets the cantus at the plagal core in b.19, thereby securing the previously ambivalent opening descent *a-g\ d*, while the cantus condenses with a reinforcing 3\1. Having secured the field, [B] is simply a declamative play on its polarised plagal boundaries, an extended prolongation of 2 which is re-energised elidingly through initial 5-1 polarisation.

Again, the formulation of this melodic line was, arguably, more of a cerebral exercise in unit manipulation than an organic, non-measured process, finding its way into tonal equilibrium.

### **6.3 V37 and V38: virelais in A**

- (i) **Stylistic affinities**
- (ii) **Extracting chunks: a mechanical approach**

#### **6.3(i) Stylistic affinities**

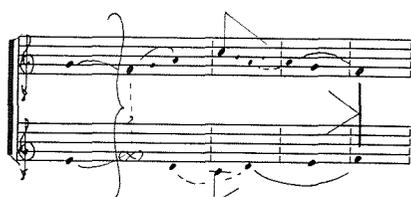
Presented only in a separate bifolio in MS A, there are several indicators that V37 and V38 were conceived as a discrete pair. While a 6-line refrain is found in V26 and V15 (the latter a product of MS C<sub>1</sub>) the text formats of V37 and V38 are idiosyncratically shared: 7a 7a 5b 7b 7a 5b || 7b 5b 7a. Their a-rhymes, similarly, are common ('...ée'). In lyrical focus, both take a feminine perspective, a particularly distinctive approach. Moreover, their underlay is notably analogous within a imperfect tempus, minor prolation setting, a correlation which is reflected less in the independent, stable opening phrase, against which the second and third lines are fused, than in the treatment of lines five and six. Instead of fusing into a larger stabilising consequent, as occurred in V27, V31 and V32, the final lines of the two refrains are characteristically separated by use of an extended melisma.

This is particularly noteworthy in V38. The entire *ouvert* response to this modified period structure is, unusually, repeated in the *clos*, producing a melisma on the a-rhyme. It would have been quite viable, alternatively, to incorporate the final 5b-line as the *clos*, equalising the text distribution and underlay (||: 7<sub>a</sub> | 7<sub>a</sub>5b<sub>o/c</sub> :||) and interpolating the familiar elided plagal buffer. The use of a ‘through-ouvert’ *clos* instead sets into relief the catch-phrase ‘*Tant com je vivray*’ as an abridged, corrective consequent in which the 5-octave is at last absorbed into the final (1/1-5/-5-1/1). This terminal unit, in its curious simplicity, is reminiscent of that which sealed the close of B11 (5.1.4(ii), p. 184):

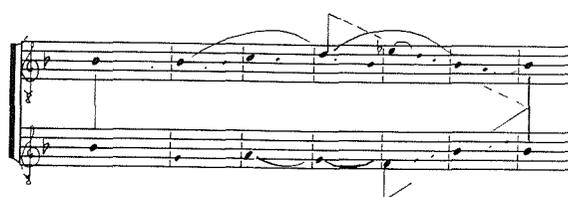
**Example 6.3a – Refrain contour correspondence between V38 and B11**

V38, bb. 24-27

B11, bb. 17-19



*Tant com je*                      *vi-vray.*



*Tant*                      *com je vi-----vray.*

Given the unusual text format of this ballade, 7<sub>a</sub> 5b 7<sub>a</sub> 5b || 5b 7<sub>a</sub> 5b, and that this line pairing, complete with rhymes, is identical to that of V38, an isochronal situation might be suggested.<sup>27</sup> As B11 is itself a curiosity for its plagally set final, this, among other indicators, marking the work as archaic in design, any such correlation would suggest a very early placement for this virelai (another, if tenuous, clue as to the origin of this virelai may arise from the structural affinity between this virelai refrain and B10 [A], illustrated in example 5.1u (p. 201)). The use of mordent semibreves to exploit the focal tri-syllabic chunk of bb. 13-14 recalls V29 directly in its eliding location, and, as consequent definition only, R22; both, similarly, are products of late C<sub>I</sub>.

The usual, recognised caution applies, however. There is no reason why Machaut should not have picked up an earlier text to produce a later setting. Moreover, with its *c'/c-ff* unit polarity and the use of a generative rising cantus line (1/3), this refrain is essentially no different to that of V27, V32 and V36.

To V27, in particular, V38 is linked in the harmonic realignment that fortifies the 5-octave closure of [B]; in both, the terminal phrase is prepared with  $\sim$ 5-unison fusion. With this core-shift, bivalency is propagated, particularly given the deceit function of the opening phrase of V38; this enhances the focus brought by the secure terminal chunk (given in example 6.3a above). These two virelais, in particular, are related in the sheer contrivance of their structures as the lyrical units receive unflexing chunks.

V37, in common with its manuscript partner, displays traits that are associated with earlier output; it does not, however, share the stilted unit formulation of the latter, being very much an accompanied song.<sup>28</sup> In the *f*-finalled polyphonic virelais, 5-1 polarisation required both voices for its extended maintenance. With this *g*-finalled song, the tenor supplies little more than a 1-pedal in a simple four-unit construction.

Here, the clear phrase delineation that characterises the polyphonic virelais is further enhanced through linearly viable melodic stratification (this relates to the originally monophonic V29). A closed  $5\searrow 1/1$  opening chunk (the standard polyphonic initiator) is opposed by [A2] with a similarly anchored  $8\searrow 5/1$  (bb. 7-12). With the melodic 1 so exposed, it remains a viable point of return (a formal requirement; refer to B20 for a polyphonic cantus line that retains initial goal mobility – 5.1.4(iv), p.190).

Enclosed by this certain harmonic frame, the implicative dyadic antecedent *g'/g-f'/bb*, complete with  $\downarrow \downarrow \downarrow \downarrow$  [*bb*] melodic corroboration, produces a stable platform ( $5\searrow 1/1$  [*bb*]), against which the opening of [A3] provides the consequent *f'/f-d'/g* pair (this paired 8-5 reduction is illustrated in example 4.1g, p. 70, in relation to the *a*-chain). With a second instalment of the  $\downarrow \downarrow \downarrow \downarrow$  [*bb*] unison meeting following this ambivalent pair, the remainder of this extended phrase is given to condensing back

onto the secured field, mediated by the reinforced 3b. This unit was observed to arise at the same point in a comparable, yet unsecured, field in B3 [A] (5.1.4(i), p.182), to generative effect.

The melodic contour of [B1], an 8-frame, is shared by the opening of V38 and is also observed in B15 [B] (bb. 45-8). The declamative stratified reiteration that opens [B2], ‘*Cent mille fois, ...*’, is exploited to similar effect in the refrains of B7 and B20. In utilising an extended musical refrain, modernity might be indicated. However, this variable is not alone persuasive (as demonstrated by the extended refrain of B4). The above motivic, harmonic and textual cues point to an earlier source for these two virelais, if not in actuality, then in concept.

### **6.3(ii) Extracting chunks: a mechanical approach**

In utilising the material of the final two lines of [A] to set the last line of [B], Machaut was being uncommonly economical. Extracting three breves worth of material within this compensates for the lack of available text in [B] and prevents overkill as this chunk is itself derivative of [A2], as outlined in example 6.3b below. It is, of course, impossible to tell how considered such a splicing might have been. However, there is compelling evidence for a programmed approach taken in relation to available text in Machaut’s L1, given as example 6.3c.

With no corresponding terminal 5b-line in [B], the closing unit of V37 is simply held by an extended melisma: an arguably crude realisation (musical replication was seemingly a more compelling force than constancy in lyrical setting).

**Example 6.3b - V37: harmonic outline**

7a | 7a | 5b | 7a | 7a | 5b

[A]

[B]

7-syllable chunk (across line)

1 | 2 |

7a | 5b | 7a

Detailed description: This musical score illustrates a harmonic outline for V37. It consists of two systems, [A] and [B]. System [A] is a single melodic line with a treble clef, containing several phrases. System [B] is a two-staff accompaniment (treble and bass clefs) with a similar structure. A bracket labeled '7-syllable chunk (across line)' spans across the systems, with arrows pointing to specific measures. A small asterisk is placed above a note in system [A].

**Example 6.3c – A formulaic construction in L1**

8a | 4a | 4a | 4a | 8b  
 Loyaute, que point ne de --- lay, Wuet sans de - lay Que face un lay Et pour ce l'ay Commencié seur ce qu'il me li ----- e

[A]

En amours, don't si me na -- vray

Quemon vivre ay, Tantcom vi -- vray, Mis, sans oster, en sa bail -- li ----- e.

8a | 4a | 4a | 8b

Detailed description: This system shows the first part of the musical score for Example 6.3c. It features a single melodic line with a treble clef. The lyrics are written below the notes. A bracket groups the first two phrases, and another bracket groups the last two phrases. A small asterisk is placed above a note in the second phrase.

8b | 4b | 4b | 4b | 8a  
 Mais vos cuers point ne s'amol --- li --- e, Da-me, jo-li --- e, Eins contra-li --- e A chiere li --- e Lemien, don't ja mais je n'a -- vray

[B]

Joi-eu-se vi -- e;

Car mors m'envi -- e, Don't je de-vi -- e, S'en

vo gen-til corps cuer n'a vray

4b | 4b | 4b | 8a

Detailed description: This system shows the second part of the musical score for Example 6.3c. It features a single melodic line with a treble clef. The lyrics are written below the notes. Brackets group the phrases. A small asterisk is placed above a note in the second phrase.

Composing by additive units is seen no more transparently than here.

## 6.4 Conclusion

At a time when Machaut had long since established a three-voiced compositional procedure, as exemplified in V26, why would he revert to a simple two-part construction for the remaining polyphonic virelais? This is not found to correlate with unequivocal melodic directional primacy. Machaut evidently saw potential in the formulaic, 'line-matched' approach to unit construction, to which the group of uniquely related *f*-finalled settings attests. This is, then, genre-specific behaviour, possibly generated by the lyrical prime for such a measured realisation.

It is tempting, on the grounds of dyadic interaction, to suggest that these are significantly earlier works than their late placement suggests. This is particularly the case in the MS A pair, where correlation with earlier output is persuasive. Why Machaut would embark on integral three-voiced composition and revert to a similarly stifled two-part construction in the remaining virelais is interesting; the progression into V26 type songs among the rondeaux and ballades was, arguably, consistently forward looking. This is not simply a matter of the formally dictated return to a melodic 1-core producing virelais that appear outmoded; the choice of a plagally-bound unison final may itself indicate a primitive status.

## Chapter 6: notes

- <sup>1</sup> There is no other explanation for the situation with B21 in C<sub>II</sub>; here, the absence of a nevertheless staved tenor and integrated contratenor does not mean that the cantus could stand alone.
- <sup>2</sup> Wolfgang Dömling, in *Die mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut* (Tutzing, 1970), pp. 54-5. In p. 55, Dömling notes, 'Die 2st. Virelais unterscheidet sich in ihrer Satzart von den Balladen und Rondeaux; sie stehen der Einstimmigkeit viel näher und rufen eher die Vorstellung von einfacher Begleitung einer Melodie hervor', prior to quoting Gilbert Reaney as fn. 7 (quoted from 'Voices and Instruments in the Music of Guillaume de Machaut', *Bericht über den internationalen Musikwissenschaftlichen Kongress Bamberg 1953*, ed. Wilfried Brennecke et al. (Kassel, 1954), p. 246.
- <sup>3</sup> Yolanda Plumley, *The Grammar of 14<sup>th</sup> Century Melody* (New York, 1996), p. 133.
- <sup>4</sup> Plumley, *Grammar*, p. 133.
- <sup>5</sup> Plumley, *Grammar*, p. 133.
- <sup>6</sup> V29 is not examined here. It has received a thorough and insightful analysis by Sarah Fuller in 'Machaut and the Definition of Musical Space', *Sonus* 12 (1991), pp. 3-8. The only additional comment that is pertinent to this study is that while the cantus remains active in eliding from its g-realisation in b. 6, it is nevertheless static in its immobile g-field negotiation. By inflicting an appoggiatura function onto the 8-apex in b. 11 and b. 19 to assert the *f'*-octave (as noted by Fuller, 'Space', p. 8), the composer was employing a compositional staple. The implicative flex, potentially marking *bb* for stability, provides welcome respite from the harmonic fixity and is employed to enhance the penultimate phrase of [A] in the similarly orientated B3 (bb. 18-19) and V37 (bb. 13-14). The *f'*-octave flex is also found at the outset of [B] in R22 to break the uncommonly rigid g-field writing of [A]. Such consistency implies that Machaut may already have had this deflection in mind on setting V29.
- <sup>7</sup> This textual association is not, of course, requisite. A similar structure arises in B34 [A], as outlined in example 6.1a (p.275). Here, the consequent, terminal presentation of the initial phrase is given over the extended penultimate melisma. In this ballade, the tenor assists in conferring finality in the latter guise, separating to secure the cantus at the lower octave.
- <sup>8</sup> The reuse of motivic material from the first phrase to close the refrain of V32 is indicated by Dömling, *Balladen*, p. 55 (in relation to the tenor) and, as employed contrapuntally in both virelais, by Plumley, *Grammar*, p. 141, the latter scholar attributing the expansion of these final phrases to be requisite in accommodating the additional 4-syllable line.
- <sup>9</sup> Lines 54-56, as quoted from *Le Jugement du Roy de Behaigne and the Remede de Fortune*, eds. James I. Wimsatt and William W. Kibler (Athens, Georgia, 1988), p. 34.
- <sup>10</sup> Daniel Leech-Wilkinson, in 'The Well-Formed Virelai', *Trent'Anni di Ricerche Musicologiche: Studi in onore di F. Alberto Gallo*, eds. Patrizia Dalla Vecchia and Donatella Restani (Rome, 1996), pp. 125-41, after Wimsatt and Kibler, *Jugement*, p. 33-6, conjectures that the *Remede de Fortune* monophonic virelai, V39, may have been composed for Bonne.
- <sup>11</sup> The text itself does not appear in MS C. If this virelai was dedicated to Bonne, it may have been written after her death.
- <sup>12</sup> Machaut opts for harmonic security in this more demanding ballade, setting the home field as a point of regular contact; harmonic diversity is sacrificed in the pre-occupation with textural concerns.
- <sup>13</sup> Looking for possible monophonic models, V19 can be seen to offer the closed introductory statement of 5\1 aborted in this three-voiced virelai. As introduced earlier in this study, V19 sustains buoyancy through the immediate polarisation of 5, itself absorbed into larger third-chain opposition (an implied *a*-extension).

<sup>14</sup> Plumley, *Grammar*, p. 117.

<sup>15</sup> Three of these, V33-V35, remained unset. Machaut introduces the three virelais in the narrative, *Le Voir Dit*: 'Ce sont .iii. chansons baladées | Qui ne furent onques chantees' (Guillaume de Machaut: *Le Livre dou Voir Dit*, ed. Daniel Leech-Wilkinson and trans. R. Barton Palmer (New York, 1998), p. 60, lines 942-43). Why these virelais did not receive music is unclear, as Peronne herself repeatedly requested music for V34 and V35 (Leech-Wilkinson and Palmer, *Voir Dit*, pp. 87, 147 and 417; also noted by Gilbert Reaney in 'A Consideration of the Relative Importance of Words and Music in Compositions from the 13th to the 15th Century', *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, eds. Ursula Günther and Ludwig Finscher (Vorträge des Gastsymposiums in der Herzog August Bibliothek Wolfenbüttel, 8.-12. Sept. 1980), p. 175). The fact that these three virelais were, according to Machaut's narrative, produced together (Leech-Wilkinson and Palmer, *Voir Dit*, p. 60, lines 934-47) is informative, corroborating the idea of 'batch production' advanced for the stray V37-V38 pair and that identifies the three related virelais of 6-line refrain, V17, V18 and V20. Given that Machaut had already produced V27, the similar V32 (and quite possibly, on the same conceptual design V38; although this is of differing metre and text construction, the basic compositional argument is the same) and V31, each to a rather stylised design, lifting, undeveloped, cantus motives from one phrase to the next to produce a melodically stagnant line, the suggestion is attracted that the composer had exhausted his interest in this line type and his static 3/4 response, having by now set four virelais of this lyrical type (the idea that lyrical tropes may have been viable for this output would probably have been abhorrent for the composer; however, the positional adjacency in V<sub>g</sub> is tempting as all five virelais of this line type are placed together [V31-35]). One last attempt at the *c'/c-ff* antagonistic pair would transpire, however, in V36 (that is, assuming that the V<sub>g</sub> ordering is correct: its placement in Mss. A and V<sub>g</sub> is earlier, between V31 and V32).

It is interesting that Machaut chose identical text formats for his virelais in both the *Remede* and the *Voir Dit*. This, of course, implies that the lyrics were not produced together but does not preclude the possibility that the earlier *Remede* text may have been created along with those of V27, V31 and V32 as an earlier group, as their two-voiced make-up and inactive motivic composition might suggest. The other unset *Voir Dit* virelai text, V24 is intriguing in the absence of a setting as a simple period structure would be easy enough to concoct from its 7<sub>a</sub> 7<sub>b</sub> 7<sub>a</sub> 7<sub>b</sub> refrain. This might be indicative of the general climate in virelai composition as such musical formatting was, after the refrain of V14, rendered extinct, with complementary binary units reserved for articulating section closures within polyphonic works, such as that of V26, as common to polyphonic design. The rhythmically driven song was only to be reclaimed in R19 and among mature ballades, B28 and B33. V24 inhabits C<sub>i</sub>, appearing directly after the other unset virelais, the 6-lined V21 and 7-lined V22. There is, likewise, no particular reason why V21 and V22 should not have been set; the former has the same refrain structure as V16 (which, perhaps relatedly, appears as V26 in C) while the latter is no more complex than the other 7-lined virelais.

<sup>16</sup> The motivic associations in this group are noted by Plumley, in *Grammar*, ch. 4, pp. 115-46.

<sup>17</sup> Only once among Machaut's monophony is such a melodic line encountered to be left so exposed without the enclosure of a proximal harmonic frame of 5 and/or 8 (including lai construction). V15 embarks with a *d'* [*e' \c'*] \g unit contour. Here, with no tenor support, the cantus references itself in the second unit, offsetting this mobile, harmonically open introduction with a sequential contour, which is even more unstable in its dynamic, essentially unidirectional closure, *f-a \d*. The metrically delineated contour consumes the exposed *c'* of b. 3. This does not wholly contradict the point made in relation to V27 and other applications noted, however. It is the diffuseness of the setting in polyphony that may be perceived to necessitate ongoing tenor support.

<sup>18</sup> Plumley, *Grammar*, p. 139, notes this 5-1 melodic reinforcement produced in the extension of this final phrase, relating this to the accommodation of the terminal 4-syllable line and conceding the contrapuntal unity implied by the interpolated phrase.

- <sup>19</sup> This grants emphasis to the focal text. Whereas the opening line was aptly, disjunctly spliced according to the textual division, '*En mon cuer a | un descort*' [ 2/2 - 3/-6 | 5/-5 - 1/1], that of the final line-pair is realigned to corroborate the focal pair, revealing the lyrical object: '*Aveuc ma dame, | pour mort | Me doy tenir*' [ 2/2 - 3/-6 5/-5 | 5/-5 | 1/1 - 1/1].
- <sup>20</sup> In C, there is expectation of a triplum in B3, B5, B7, B11, B12 and R7; only in B7 and B11 does this persist in Vg.
- <sup>21</sup> The only monophonic song to approach this kind of melodic incongruity is V2. The same parallel cadential pairing, *c#'-d' | b<sup>4</sup>-c'* that opens the latter so awkwardly is, however, instantly contextualised through its period structure complement. This is very much an anomalous progression and the accuracy of the given inflection is by no means certain. Among the profusion of *f*-finalled monophonic songs, including lais, neither this cadential approach nor, more relevantly, the continuing stream of ungrounded *c'*-envelopment is apparent.
- <sup>22</sup> It is possible, therefore, that the *d'*-octave should receive a preparatory sharpened *c'* in supposed continuance of the 3+2 bar grouping of [A2], although this does make for awkward underlay of '*nullement*' (the cadential juxtaposition of parallel fields is common to MS C ballades, particularly B15, and would here colouratively offset any perceived overloading of *c'*).
- <sup>23</sup> Plumley, *Grammar*, ch. 4, neatly presents the various individual progressions of the cantus, with tenor responses; the 1/3 [*f*] antecedent is given in example 8, p. 134. These responses are perceived by the author to signify weakness in the tenor as the 'generator of sonority'. The constancy of the cantus here, in permitting this 1/3 its closure, is indeed significant; however, there is also dyadic constancy in the series of denials of opposing 5-octave and 1-unison goals that readily presents itself. This is not just a matter of forcing conformity on the pairing, as encountered in the other *formes fixes*, but a clear dyadic directive which accounts for the melodic directional looseness that is encountered in the present study; both voices articulate the end-point of the essential progression. Hence, for example, in the second phrase of V38, while the same melodic progression transpires as that of V36 [A1], the two melodic lines differ functionally. The former is presented as a potential *fff* negation of a prior *c'*-octave close, hence the cantus is the dominant perceptual driver. In the latter, however, both voices contribute in expanding out into an implied *c'*-octave realisation: the stock cantus line (which here receives a similarly staple reinforcing tenor complement, *c'↘f*) is at the service of two differing proximal dyadic ends. It is argued here that the twisting *f-c'* centres of the cantus can only be effected through the dyadic buffering of the *f-c* tenor complement.
- <sup>24</sup> The use of a down-beat rest prior to weak rising motion in which the harmonic focus (*f* in V27, *c'* in V32) is weakly exerted throws attention, in both instances, onto the *c'*-octave that follows.
- <sup>25</sup> The simple, yet distinctive  $\sim 7[\#] | 1-5$  dependent cantus gesture is observed in the Vg songs, R12 and B31.
- <sup>26</sup> The conflict between *a-c'-e'|g'-c'-e'* and the [A4] consequent, *e'-a/[c#']d'*, suggests that Machaut may have held the surprising end-point of V17 in mind as a viable, plagally-embedded destination. Whether or not to sharpen the b. 15 leading note in V31 is problematic; retention of a *c<sup>4</sup>'* enhances structural polarity while the cadential formula is nevertheless familiar in sharpened form.
- <sup>27</sup> Earp, *Guillaume de Machaut: A Guide to Research* (New York, 1995), p. 311, observes that Hoepffner has associated the date of this virelai with R4, another indicator of archaism. The possibility arises here that the virelai and ballade were intentionally matched, one in response to the other.
- <sup>28</sup> That is not to say that this could exist as an independent line: the third phrase is arguably too extensive in its *d' - bb* oscillation to be sustainable. Like its counterpart in V27, the phrase loses its melodic direction in simply reiterating, with metrical looseness, what has gone before. Without the presence of a tenor varying the strength of the influence of *bb*, this cantus is, accordingly, proposed to become inactive.

## Conclusion

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By analysing each song with a cumulative approach, simply attending to where the cantus goes in relation to where it has been and mindful of its positional tethering in harmonic space, a structural template for the individual work has resulted. This has provided evidence of modified cantus behaviour within polyphony, both in terms of linear efficacy in auto-closure and in harmonic articulation, which may readily be explained by the intrinsic presence of a tenor, not only in the articulation of larger points of closure but as an ongoing, integral prompt. Where melodic behaviour is arguably inexplicable, particularly in earlier works, the subtle axis-shifts exerted vertically provide the necessary antagonism to maintain attentive drive. A polyphonic context increases the options for melodic destination, as linear considerations relent to vertical directional priorities.

Set progressions have been uncovered, in which a concept of larger intervallic programming appears to have been in operation. In such works, Machaut seems to have held a harmonic template in mind in which the cantus final sits constant against shifting fields, occupying initially a harmonically passive position, either at the tetrachordal or pentachordal level, to a guiding, yet reciprocally dependent, tenor foundation (from a cantus perspective, the '4-octave'). This entails an awareness of harmonic fields beyond the dyad, as these respective 8-5 and 5-1 melodic presentations are both, of course, expressions of the same 4-field. According to this observation, melodic profiles may be comparable in orientation even where the relation of secondary goals to the final differs, resulting in a more inclusive melodic-harmonic scheme (this shifting potential equips the composer with facilitating options and does not indicate tonal pre-determinacy). The suggestion that a cantus node emerges into a stabilised position is corroborated by the perceived absence of polyphonic works in which the reverse process takes place, the harmonic field shifting permanently from a stable 1-octave to that of 4.

In the present system, it has been observed that the cantus can remain positionally subordinate, even where its own range is corroborative of the final. Thus, in a few

earlier works, 4 was to remain the ultimate cantus point of repose (reduced onto a subsumed 1 [=5]). This propensity for exploiting the potential of conflicting realms persisted throughout Machaut's output; however, an increasing extent of melodic stabilisation of the shifted communal field may be traced. Nevertheless, in order to exact the switch, the tenor must still function as the harmonic determinant. While the polarised opposition of the plagal core ( $\bar{4}$ ) against the octave provided animation for fixed field songs, the set convergence patterning of type I constructions was observed to be melodically passive; the larger 'inverting' progression may have been forced into effect through exhaustion of the potential towards the original goal (this strategy, in certain contexts, exploited in the prior anticipation of a shift). Such a template, particularly in its I(i)-*strict* form, reveals a greater level of planning than anticipated for this output and one which transplanted from the ballade into the rondeau. An initial compulsion towards the *g*-unison was noted to offer a certain degree of flexibility as to the choice of shifted destination due to the added potential of a buffered minor third.

The approach set out in this study may yield an architectural blueprint that will permit the evolution of style in secular song to be assessed in a manner that complements and informs considerations of melodic planning.

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## ANALYSES

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## Contents

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### Monophonic Virelais – a representative selection

- V1 *He! dame de vaillance*  
V2 *Loyaute weil tous jours*  
V4 *Douce dame jolie*  
V5 *Comment qu'a moy*  
V8 *Dou mal qui m'a longuement*  
V9 *Dame, je weil endurer*  
V11 *He! dame de valour*  
V13 *Quant je sui mis*  
V14 *J'aim sans penser*  
V23 *Je vivroie liement*  
V25 *Foy porter*  
V28 *Tuit mi penser*  
V30 *Liement me deport*  
V39 *Dame, a vous sans retollir [Remede de Fortune]*

### Rondeaux [excepting R14]

- R1 *Doulz viaire gracieus*  
R2 *Helas! pour quoy*  
R3 *Merci vous pri*  
R4 *Sans cuer, dolens*  
R5 *Quant j'ay l'espart*  
R6 *Cinc, un, treze*  
R7 *Se vous n'estes*  
R8 *Vos doulz resgars*  
R9 *Tant doucement*  
R10 *Rose, lis, printemps*
- 
- Ivrea:* *Rose sans per*
- 
- R11 *Comment puet on mieus*  
R12 *Ce qui soustient*  
R13 *Dame, se vous n'avez aperceu*  
R15 *Certes, mon oueil*  
R17 *Dix et sept, cinc, trese*  
R18 *Puis qu'en oubli*  
R19 *Quant ma dame les maus*  
R20 *Douce dame*  
R21 *Quant je ne voy*  
R22 *Dame, mon cuer [Remede de Fortune]*

### Ballades [excepting B17]

- B1 *S'Amours ne fait*  
B2 *Helas! tant ay dolour*  
B3 *On ne porroit penser*  
B4 *Biaute qui toutes autres pere*  
B5 *Riches d'amour*  
B6 *Doulz amis*  
B7 *J'aim mieus languir*

B8	<i>De desconfort</i>	
B9	<i>Dame, ne regardes pas</i>	
B10	<i>Ne penses pas</i>	
B11	<i>N'en fait n'en dit</i>	
B12	<i>Pour ce que tous mes chans fais</i>	
B13	<i>Esperance qui m'asseure</i>	
B14	<i>Je ne cuit pas</i>	
B15	<i>Se je me pleing</i>	
B16	<i>Dame, comment qu'amez</i>	
B18	<i>De petit po</i>	
B19	<i>Amours me fait desirer</i>	
B20	<i>Je sui aussi</i>	
B21	<i>Se quanque amours</i>	
B22	<i>Il m'est avis</i>	
B23	<i>De Fortune me doy pleindre</i>	
B24	<i>Tres douce dame</i>	
B25	<i>Honte, paour, doubtance</i>	
B26	<i>Donnez, signeurs</i>	
B27	<i>Une vipere en cuer</i>	
B28	<i>Je puis trop bien</i>	
B29	<i>De triste cuer / Quant vrais amans / Certes, je di</i>	
B30	<i>Pas de tor</i>	
B31	<i>De toutes flours</i>	
B32	<i>Pleures, dames</i>	
B33	<i>Nes que on porroit</i>	
B34	<i>Quant Theseus / Ne quier veoir</i>	
B35	<i>Gais et jolis</i>	
B36	<i>Se pour ce muir</i>	
B37	<i>Dame, se vous m'estes</i>	
B38	<i>Phyton, le mervilleus serpent</i>	
B39	<i>Mes esperis</i>	
B40	<i>Ma chiere dame</i>	
B41	<i>En amer a douce vie</i>	[Remede de Fortune 'Baladelle']
B42	<i>Dame, de qui toute ma joie</i>	[Remede de Fortune 'Balade']

### **Polyphonic Virelais**

V26	<i>Tres bonne et belle</i>
V27	<i>En mon cuer</i>
V29	<i>Mors sui</i>
V31	<i>Plus dure que un dyamant</i>
V32	<i>Dame, mon cuer emportes</i>
V36	<i>Se je souspir</i>
V37	<i>Moult sui de bonne heure nee</i>
V38	<i>De tout sui si confortee</i>

### **Table of virelai text format**

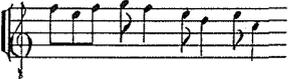
## Key

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	Antagonistic field (may be more potent than that of final)
	Denial
	Elision (after Hugo Riemann)
	Essential sequence
	Implies
	Minor voice leading
	Point of definition
	Prolongation
	Repeated material (implied material where bracketed)
	Echappée

## Summary of motif abbreviations

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$\alpha$ -motif	
$\beta$ -motif	
$\chi$ -motif	
$\delta$ -motif	
$\lambda$ -motif	

Machaut: VI

He! da-me de vail--lan---ce, Vos--tre dou-ce san--lan---ce M'a pris sans def-fi--gn---ce, Mais au pen--re sans lan---ce M'a nav-ré du-re---ment.

6a 6a 6a 6a 6b

8c 6d

Car vos-tre doulz ri-ant vair oueil Et vos-tre simp-le chie---re

8c 6d

# Machaut: V2

Loy--- au-----te weil tous jours mein-te--nir Et de cuer ser - vir Ma da-me de-bon--nai---re.

Mon cuer y weil et mon de--sir Met-tre sans re--trai-----re

# Machaut: V4

Dou--ce da---me jo---li-----e, Pour Dieu ne pen---ses mi-----e Que nulle ait sig-nou-ri-----e Seur moy fors vous seu-le---ment.

Qu'a-des sans tri-che---ri-----e Chie-ri-----e Vousay et hum-ble---ment (...vi-lein pen-se---ment.)

Machaut: V5

Com - ment qu'a moy lon -- tein -- ne Soi --- es, da -- me d'on - nour,

Si m'es-tes vous pro - chein -- ne Par pen-ser nuit et jour.

Car Sou-ve -- nir me mein --- ne,

Si

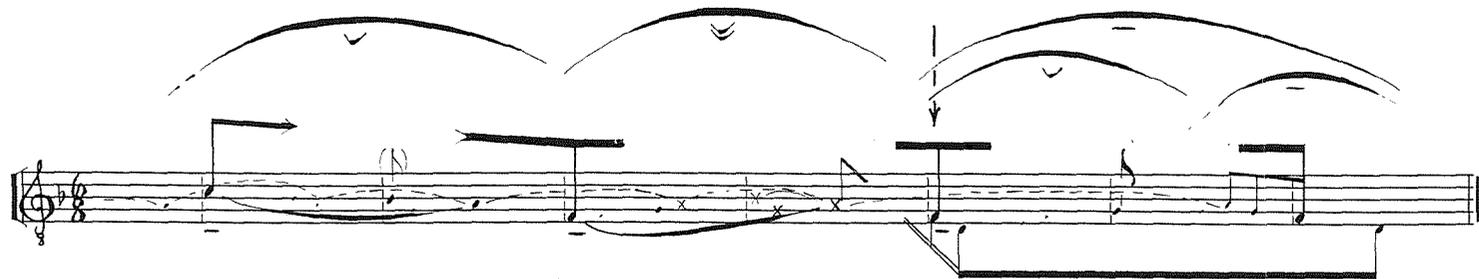
qu'a-des sans se - jour

Machaut: V8

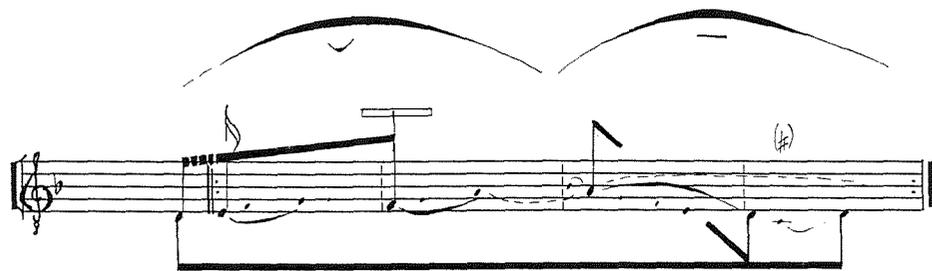
Dou mal qui m'a lon-gue -- ment Fait lan-guir plai-sam - ment Mer ---- ci bon-ne -- ment Ma da -- me jo --- li ----- e

Pour qui je weil li - e -- ment Souf - fir la ma-la --- di ----- e

# Machaut: V9



*Da-me je weil en-du --- rer, Tant com je por --- ray du --- rer Sans pen-ser lai --- du --- re M'ar --- du --- re.*  
 7a 7a 5b 2b



*Sai-ge, loy --- al, dou --- ce plai --- sant, Tres bonne et bel --- le sans per,  
 En vos ser-vi --- ce fai --- sant Weil tou - te ma vie u --- ser.*  
 8c/7c 7a

Machaut: V11

He! <sup>7</sup> da-me de va -- lour, Que j'aimde loy -- al a --- mour, Moult m'a-gre-e la do --- lour Que vo fi --- ne dou -- cour Me fait sen-tir hum-ble-ment.

6a — —7a — —7a — 6a — —7b —

*text enforcement*

Tres douce da-me, de bon -- te Pleinne et de plai - sant a -- tour,

7c — —7a —

Machaut: V13

Quant je sui mis au re---tour De ve---oir ma da-----me, Il n'est pein-ne ne do---lour Que j'ai-e, par m'a-----me.

7a — 5b 7a — 5b

Dieus! c'est drois que je l'aim, sans bla-----me, De loi---al a---mour?

8b 5a

Machaut: V14

*J'aïm sans pen - ser lai - du - re Et ay lonc temps a - mé Celle ou Dieus et Na - tu - re Ont mis tant de bon - te Que tou - te cre - a - - tu - re D'on - neur a suermon - té*

6a — —6b — —6a — —6b — —6a — —6b

*Or m'est du - re Sans me - su - re, N'el - le n'a pi - te (Pour sa grant biaute.)*

3a — 3a — 5b —

Machaut: V23

Je vi---vroi-e li---e---ment, Dou-ce cre-----a-tu-----re, Se vous sa--vies vrai-e---ment Qu'en vous fust par--fai-----te-ment Ma cu-----re.

7a 5b 7a 7a 2b

Da-me de mein--tieng jo--li, Plai-sant, nette et pu-----re, (dire: "ai--mi") Li maus que j'en--du-----re.)

7c 5b

Machaut: V25

Foy por - ter, Honneur gar - der Et pais que - rir, → Ou - be - ir, Doubter, ser - vir Et hon - nou - rer Vous weil jusques au mo - rir, Da - me sans per.

3a — 4a — 4b 3b — 4b — 4a 7b — 4a

Car tant vous aim, sans men - tir, Qu'on por-roit a - vant ta-rir La hau - te mer (-tir devons a -- mer.)

7b 7b 4a

Machaut: V28

Tuit me pen--- ser    Sont sans ces--- ser    En vous a--- mer    Et hon--- nou--- rer,    Tres dou- ce cre--- a- tu--- re.

4a

4a

4a

4a

6b

Non--- ques mes yeus sa--- ou--- ler    De re--- gar--- der    Et re--- mi--- rer    Vo gen- te pourtrai- tu--- re

7a

4a

4a

6b





Machaut: R1

The image shows a musical score for Machaut's R1, consisting of three staves: Triplum, Cantus, and Tenor. The score is divided into two sections, [A] and [B]. Section [A] covers the first three measures, and section [B] covers the next three measures. The lyrics are written below the Tenor staff. The lyrics are: *Doulz vi - - - - - ai - re gra - ci - - - - - eus, De fin cuer vous ay ser - - - - - vi.* The score includes various musical notations such as notes, rests, accidentals, and phrasing slurs. There are also some handwritten annotations and a circled '16' in the Tenor staff.

[A] [B]

Triplum

[Cantus]

Tenor

*Doulz vi - - - - - ai - re gra - ci - - - - - eus, De fin cuer vous ay ser - - - - - vi.*

7a 7b

Machaut: R2

[A1] [A2] [A3]

[A]

He ----- las! pour quoy se de - mente et com ----- plaint

10a

[B1] [B2]

[B]

Mon

cuer do -- lent de sa → → du - re → → do ----- lour?

10b

Machaut: R3

[A1] [A2] [A3]

[A]

Mer - - - - - ci vous pri, ma dou - - - - - ce da - me chie - - re.

10a

[B1] [B2] [B3]

[B]

Qu'a moy ne soit par vous joi - e en - chie - ri - - - - e,

10b

Machaut: R4

[A1] [A2]

[A]

Sans cuer, do-----lens de vous de---par-----ti-----ray,

10a

[B1] [B2] [B3]

[B]

Et sans a-----voir joi-e jusqu' au re-----tour.

10b

Machaut: R5

Section A

[A1] [A2]

Quant j'ay l'es---part De vo re---gart, Da-me d'on-- nour.

4a 4a 4b

Section B

[B1] [B2]

Son douz es-part En moy es- part Tou-----te dou--- cour.

4a 4a 4b

Machaut: R6

[A1] [A2]

Cinc, un, treze, wit, nuef d'a-mour fi ne

8a

[B1] [B2]

M'ont esprits sans de-fi ne ment,

8b

Machaut: R7

[A1] [A2]

Se vous n'es-- les ? pour mangueredonne--e

10a

[B1] [B2]

Da-----me, mar vi vo douz re-----gart ri---ant.

10b

Machaut: R8

[A1] [A2] [A3]

Vos douz res-gars, dou-ce da-me, m'a mort

10a

[B1] [B2]

S'A-mours ne fait, que vos gen-tilz cuers m'eint,

10b

# Machaut: R9

Section A

Tr. [A1] [A2]

Ct.

T.

Tant dou - - - - - ce - - - - - ment me sens empri - - - - - son - - - - - nes

10a

Section B

[B1] [B2]

Qu'on - - - - - ques a-mans - - - - - n'ot si dou-ce pri-son.

10b



Iv R5: Rose, sans per (f.12<sup>r</sup>; FP, f.61<sup>v</sup>-62<sup>r</sup> without text)

[A1] [A2]

[A]

*more cresc- rhythm than Rose, 63*

*more dynamic support*

*free*

*free*

Ro - se sans per, de tou - tes se - pa - re e,

10a

[B1] [B2]

[B]

*(unleash G trills c. note)*

*(pp) (3/4)*

Nul - le ne se doit a vos com - pa - rer,

The image shows a handwritten musical score for a piece titled 'Iv R5: Rose, sans per'. The score is divided into two systems, A and B. System A contains measures 10a and 10b. System B contains measures 11a and 11b. The score is written for voice and lute (labeled 'T' and 'Ct.'). The lyrics are: 'Ro - se sans per, de tou - tes se - pa - re e, Nul - le ne se doit a vos com - pa - rer,'. The score is heavily annotated with performance markings, including dynamic markings like 'more dynamic support', 'free', and 'more cresc- rhythm than Rose, 63'. There are also performance instructions like '(unleash G trills c. note)' and '(pp) (3/4)'. The score is written in a style that suggests it is a working draft or a composer's sketch, with many lines and arrows indicating phrasing and dynamics.

Machaut: R11

[A1] *s -* [A2] *1/4* [A3] *Indicate to sequence, yet unstable*

Com-ment puet on mieus ses maus di-re A da-me qui con-gnoist hon-nour

8a 8b

[B1] [B2] *(c)*

Et c'on l'aim-me de vraie a-mour,

8b

Machaut: R12

[A1] [A2] (Hawkey)

Section A

Ce qui sous tient moy, m'onneur et ma vi e

10a

[B1] [B2]

Section B

A veuc A mours, c'estes vous, dou-ce da me.

10b

Machaut: R13

[A1] [A2] [A3]

Da---me, se vous n'a-vez l'a-per-ce-u Que je vous aim' de cuer, sans de---ce-voir,

10a 10b

[B1] [B2]

Es---sai---es lē; si lē sā---res de-voir

10b

Machaut: R15

[A1] [A2]

Cer-tes, mon oueil richement visa bel,

10a

[B1] [B2]

Quant premiers vi ma da-me borne et bel-le,

Machaut: R17

[A1] (a) [A2] (a') (b) (c)

Dix, et sept, cinq, tre, se, qua, tor, se et quin, se

10a

[B1] (b) (b') [B2] (c) (a')

M'a dou, ce, ment de bien a, mer es, pris

10b

Machaut: R18

The image shows a musical score for Machaut's R18, divided into Section A and Section B. Section A is marked with a vertical bar and includes a treble clef. Section B is marked with another vertical bar. The score consists of three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a lute accompaniment line (bass clef). Large, hand-drawn arches connect notes across the staves, indicating phrasing or melodic lines. An annotation '( - o )' is written above the first arch in Section B. Arrows point from the arches to the corresponding notes on the staves. The lyrics are written below the staves, with '10a' and '10b' marking specific points in the text.

Puis qu'en ou-----bli sui de vous, dous a-mis, Vie a-mou-reu-se et joie a Dieu com-mant.

10a 10b

This image shows a single staff of music, likely a vocal line, corresponding to the lyrics below. It features a treble clef and contains several notes with hand-drawn arches above them. The arches are annotated with '( - o )' and '- c'. Arrows point from the arches to the notes on the staff. The lyrics are written below the staff, with '10a' and '10b' marking specific points in the text.

Puis qu'en ou-----bli sui de vous, dous a-mis, Vie a-mou-reu-se et joie a Dieu com-mant.

10a 10b

Machaut: R19

[A1] [A2] [B1]

Quant ma da-me les maus d'a-mer m'a--prent, El--le me puet aus-----si les biens a-pren-----dre.

10a 10b

Quant ma da-me les maus d'a-mer m'a--prent, El--le me puet aus-----si les biens a-pren-----dre.

10a 10b

Machaut: R20

[A1] [A2]

[A]

Dou - - - ce da - - me, tant com vi - - - - - vray,

8a

[B1] [B2] [B3]

[B]

Sē - - - ra mes cūers a vo de - - - - - vis;

8b

1) taking into account context in B1 [B], bb. 15-20

Machaut: R21

[A1] [A2]

Quant je ne voy ma da-me n'oy,

8a

[B1] [B2]

Je ne voy riens qui ne m'a-noy e.

8b

Machaut: R22 (*Remede de Fortune*)

[A]

Tr.

[C.]

T.

Da me, mon cuer en vous re-- maint,

8a

[B]

Tr.

[C.]

T.

Com-- ment que de vous me de-- par-- te,

8b

# Machaut: B1

[A1]

S' A - - - - - mours ne fait par sa grace a-dou-cir

10a

[A2]

Vo - - - - - stre franc cuer, dame, a qui sui don - - - - - nes, (... - - - - - ses.)

10b

[B1]

Ce m'est a - vis qu'il me vaut mieus asses

10b

[B2]

Par vo re - - - - - fis tost mo - rirsans de-port

10c

[B3]

Qu'en ma do - leur lan - - - - - guir jusqu'a la mort.

10c

# Machaut: B2

Note: use of x is here abandoned as its application is too extensive

The image displays a musical score for Machaut's B2, featuring two systems of music with extensive annotations. The first system, labeled [A], consists of two staves (treble and bass clef) with lyrics: "He---las! tant ay dolour et pei---ne, Da---me, quant de vous me de-part". The second system, labeled [B], also consists of two staves with lyrics: "Se demein remon d'ici a part Si grant que trop cru---el se-roit Li cuers qui pite n'en a---roit." The score is heavily annotated with large curved lines, dashed lines, and arrows, indicating phrasing and structural divisions. Specific annotations include [A1], [A2], [B1], [B2], and [B3]. Circled numbers 30, 40, 50, and 60 are placed at the beginning of measures in the second system. A circled 'X' is present in the first system. The lyrics are written in a Gothic-style font with some characters in italics.

# Machaut: B3

[A1] [A2]

Ct. [E,only] *Capitulum expectatum C. 19*

On ne por -- roit pen-ser ne sou-hai-dier Mieux qu'en cel-le que j'ai m de fine a - - - - - mour, (..... flour)

10a 10b

[B1] [B2]

De quanqu'il faut a dame de valour. S'enlo A - mours d'um - bevoite pu - - - - - re, Quant j'aim la flour de toue creatu - - - - - re.

10b 10c 10c

# Machaut: B4

[A1] [A2]

Ct. (E only)

Biaute qui tou --- tes au-tres pe-re En-vers moy diverse et es --- tran --- ge, (...ge.)

8a 8b

[B1] [B2]

Simple vis a cuer d'a-y-mant, Regart pour tu-er un a-mant, Samblant de joie et respon-se d'es --- may M'ont a ce mis que pour a-mer mor - ray.

8c 8c 10d 10d

Machaut: B5

[A] [A1] [A2] [A3]

[A]

*(Tr. expected in C and G)*

Ri-ches d'a-mour et men-di-ans d'a-mi-e, Po-vres d'es-poir et gar-nis de de-sir (...me-tir.)

10a 10b

[B] [B1] [B2] [B3]

[B]

Nulz de tout ce qui me puet res-jo-ir Sui pour a-mer et de mort en pa-our, Quant ma da-me me het et je l'a-our.

10b 10c 10c

Machaut: B6

[A1]

[A]

*Quand tu vas*

Doulz a----- mis, oy mon com----- pleint: A toy se pleint Et com----- pleint, Par default de tes se-- cours, (...me se-- cours)

7a 4a 3a 7b

[B1]

[B]

*Quand tu vas*

En mes lan-----gours, Car d'ail-lours N'est riens qui con--fort m'a----- maint. ...Quant tes cuers en moy[ ] ne maint.

4b 3b 2a

# Machaut: B7

[A1] [A2]  $\frac{3}{2}$

(Tr. adapted by C. G. R. A.)

J'aim mieus lan-guir en ma-di-edolour Et puis mo-rir, s'A--mour le prent (N'en gre, (...-se-----te:))

10a 10b

[B1] [B2] [B3]

N'on ---ques en moy n'ot autre volen-te ? Ne ja n'a - vra, ? pour paine que j'endu-----re, ? Et me fus -sies cent mille fois plus du ----- re.

10b 10c 10c

Machaut: B8

De des-con - fort, de martyre amou-reus, De gries sospirs, d'u -- ne cru - ese ar - du ----- re, (... re.)

10a 10b

Wis et ge - uns d'a-moureuse pastu --- re, Vit en mo-rant, da - me, li cuers de mi En de - si - rant vo - stre dou - ce mer ----- ci.

10b 10c 10c

# Machaut: B9

[A1] [A2]

Da me, ne regar des pas A vo stre va lour (et A mour)

7a 5b

[B1] [B2]

Re-gar des, qui par dou-cour M'a don-né d'un a-mou-reus dart Par vo stre douz plai-sant re-gart..

7b 8c 8c

Machaut: B10

[A1] [A2]

Ne pen-ses pas, da-me, que je re-croi-e De vous a-mer, se sou-vent ne vous voy, (... ne foy.)

10a

10b

Detailed description: This block contains the first two systems of the musical score. The first system, labeled [A1], covers measures 10a and 10b. The second system, labeled [A2], covers measures 10b and 8c. The notation includes a vocal line with lyrics and a lute line with tablature. A large slur spans across both systems. Various annotations like circled numbers and arrows are present.

[B1] [B2]

Eins-sois en vous cuer, corps et vie em-ploy, Ne riens qui soit ne me des-tour-ne

10b

8c

Detailed description: This block contains the third and fourth systems of the musical score. The third system, labeled [B1], covers measures 10b and 8c. The fourth system, labeled [B2], covers measures 8c and 8a. The notation includes a vocal line with lyrics and a lute line with tablature. A large slur spans across both systems. Various annotations like circled numbers and arrows are present.

[B3] [B4]

Qu'a vous ne pen-se, ou que je tour-ne.

8a

Detailed description: This block contains the fifth and sixth systems of the musical score. The fifth system, labeled [B3], covers measures 8a and 8b. The sixth system, labeled [B4], covers measures 8b and 8a. The notation includes a vocal line with lyrics and a lute line with tablature. A large slur spans across both systems. Various annotations like circled numbers and arrows are present.

Machaut: B11

[A1] [A2]

N'en fait n'en dit n'en pen--- se---e On--ques ne faus-----say, (-ray.)

7a 5b

[B1] [B2] [B3]

Eins yert de cuer vray De moy ser---vie et a-----me-----e, Tant com jevi-----vray.

5b 7a 5b

Machaut: B12

[A1]

Musical notation for system [A1], featuring a vocal line and a lute line. The vocal line has a long slur over the first two measures. The lute line has a long slur over the first two measures. The system is labeled [A] in the top left corner.

*(et espanta u. sig)* 7a Pour ce que tous mes chans fais

[A2]

Musical notation for system [A2], featuring a vocal line and a lute line. The vocal line has a long slur over the first two measures. The lute line has a long slur over the first two measures. The system is labeled [A2] in the top left corner.

7b De do... le... reus sen... te... ment (cont.)

[B1]

Musical notation for system [B1], featuring a vocal line and a lute line. The vocal line has a long slur over the first two measures. The lute line has a long slur over the first two measures. The system is labeled [B] in the top left corner.

7c Mais qui vrai-e...ment sar-oit Ce que mes las cuer re-coit Pour ma dame au doulz ac... cueil,

[B2]

Musical notation for system [B2], featuring a vocal line and a lute line. The vocal line has a long slur over the first two measures. The lute line has a long slur over the first two measures. The system is labeled [B2] in the top left corner.

7c Ja mais ne me blasme-roit, 7d Se je chant mains que ne sueil

Machaut: B13

[A1] [A2] ← *seuilbreve, Arit*

Es-pe-ran-ce qui m'as-se-u-re, Joi-e sans per, vie a mon weil, (...sant ac-cueil)

8a 8b

[B1] [B2] [B3]

Et meint au-tre grant bien re-cueil, Quant A-mours m'a tant en-ri-chi Que j'aim da-me, s'a-ten mer-ci.

8b 8c 8c

Machaut: B14

[A1] [A2] [A3]

Je ne cuit pas qu'on-ques a cre-a-tu-re A-mour par-tist ses biens si lar-ge-ment (...le-ment)

10a 10b

[B1] [B2]

Les dou-ours qu'elle me fait, Car garri m'a de tous mauz et retrais, Quant el-le m'a don-né, sans re-tol-lir, Mon cuer, m'amour et quan-que je de-sir.

7c 10c 10d 10d

Machaut: B15

[A1] [A2]

Se je me pleing, je n'en puis mais, Qu'on ----- ques nulz si mal-ureus (...je → sui, ne si dolereus)

8a 7b

[B1] [B2] [B3]

Car, quant je cui-doi-e se-cours Avoir de madame et d'A-mours Pour mon temps qu'ay en li u---- sé, Ma da-me m'a congie don----- né.

8c 8c 8d 8d

Machaut: B16

[A1]  
[A]  
Da - - - - - me, com - - - - - ment qu'amez de vous ne soi - - - - - e,  
10a

10b  
Si n'est il riens qui tant pe - - ust gre - - - - - ver, (... - mer.)

[A2]  
fors...  
]... seu-lement mo-rir.

[B1] [B2]  
[B]  
Car riens con - - for - - - - - ter Ne me por - roit ja mais ne res - - jo - - - - - ir, S'il a - - - - - ve - - - - - noit,  
5b 10c 10c

Detailed description: This is a musical score for Machaut's B16. It consists of three systems of music. The first system, labeled [A1] and [A], shows a vocal line and a piano accompaniment. The vocal line has the lyrics "Da - - - - - me, com - - - - - ment qu'amez de vous ne soi - - - - - e,". The piano accompaniment features a complex rhythmic pattern with many accidentals and slurs. The second system, labeled 10b, continues the vocal line with the lyrics "Si n'est il riens qui tant pe - - ust gre - - - - - ver, (... - mer.)". The piano accompaniment continues with similar complexity. The third system, labeled [A2], [B1], and [B2], shows a vocal line with the lyrics "fors... ]... seu-lement mo-rir." and "Car riens con - - for - - - - - ter Ne me por - roit ja mais ne res - - jo - - - - - ir, S'il a - - - - - ve - - - - - noit,". The piano accompaniment continues with similar complexity. The score is annotated with various musical symbols, including slurs, accents, and dynamic markings like 'f' and 'f1'. The page is numbered 5b, 10c, and 10c at the bottom.

# Machaut: B18

[A]

Tr.

[A1] [A2] [A3]

[C.]

T.

(Ct.) only M<sup>o</sup>, C<sup>o</sup>, Ch.

De pe - tit po, de ni-ent vo-len - - - te, De moult as - - ses doit pen-re ce m'est vis, (.....-mis)

10a 10b

[B]

[B1] [B2] [B3]

Ne wet souf - fi - sance a - - voir Seur volen-te, ne mon petit pouvoir Croire ne puet, eins m'a pour ce guer - - - - - pi. On - - - - - ques n'a - - ma qui pour si po ha y.

7c 10c 10d 10d

*all' ceu's misse*

Machaut: B19

[A]

Tr. [A1] [A2] [1] [2]

[C.]

T.

Amours me fait de-si---rer Et a---mer; Mais c'est si fo--let-te---ment (---ment)

7a 3a 7b

[B]

[B1] [B2] [1] [2]

[1] [2]

Que le dous vi---ai-re gent Qui'm'es-prent Me doi---e joi---e don-----ner,  
S'a-mours ne fait propre---ment Tel-le-ment Que je l'ai-e sans rou-[ ]...-----ver.

7b 3b 7a

# Machaut: B20

[A1] [A2]

Ct. [E only]

Je sui aus - - si com cilz qui est ra - vis, Qui n'a-ver-tu, sens ne en - ten - - - de - - ment, (..... mo - - - ment,)

10a

10b

[B1] [B2]

Fors seu-le - - ment a m'a-mour Et sans partir en ce pen-ser de-mour. Soit contre moy, soit pour moy, tout ou - - bli Fors li qu'aim mieus cent mil - le fois que mi..

7c

10c

10d

10d

Machaut: B21

Tr. (V. alto in A)

[A1]

[A2]

[C.]

T.

Ct.

Se quanque a - murs puet donner a a-mi Et quanque cuers d'ami puet desi-rer (par loyaument a-mer.)

10a 10b

[B1]

[B2]

[B3]

Ct.

Es - -toi -ent en-tie-re-ment En un seul cuer, j'esay certainement Qu'il senti-roit grief tri-tesse et es - - may Con - -tre le bien et la joi-e que j'ay.

7c 10c 10d 10d

# Machaut: B22

[A]

Tr.  
C.  
T.  
Ct.

[A1] [A2] [A3] [A4]

Il m'est a - vis qu'il n'est d'ors de Nature. Com bons qu'il soit, que nulz prise a ce jour (... cou - - - - - leur.)

10a 10b 10c

[B]

C.  
Ct.

[B1] [B2]

Ja soit ce que seurt Ne soit en li, amour ne ly a - te. Mais je ne voy homme amé re chiesi, Se For - tu - ne ne le tient a a - - - mi..

7c 10c 10d 10d

# Machaut: B23

Ct. [in E]  
 De For-tu - ne me doy pleindreet lo - er, Ce m'est a-vis, plus qu'autre crea-tu - re; e.  
 10a 10b

Mis si bien a mon plai-sir Qu'a sou-hai-dier puisse je faillir, N'en ce mon - de ne fust me trou-ve - e Da - - - me qui fust si tres bien asse - ne -  
 7c 10c 10d 10d

Machaut: B24

[A1] [A2]

[A]

Tres douce da-me que j'a-our, En vous weil tout mon temps u-----ser, (...-----ment a-mer)

8a

8b

[B1] [B2]

[B]

Com cilz qui ne sa-roit pen-ser Fors a vo doulz ser---vi-ce fai-----re, Tant com je vi-----vray, sans mef-fai-re.

8b

8c

8c

# Machaut: B25

[A1] [A2] [A3]

[A] [C.]

Ct.

Hon - - - - - te, ' pa - - - - - our, ' doub - - - - - tance de meffai - - - - - re, ' At - tem - prance metre en sa vo - len - te, (...-stc)

10a 10b

[B1] [B2]

[B]

Doit en son cuer figur. Et mesdisans sur tuis s'ubier Et en tous fais es carous couarde, Qui de s'on - neur wei fe bare gar - - - - - de.

7c 10c 10d 10d

Machaut: B26

[A1] [A2]

Don - - - - nez,                      donnez a toutes mains, Ne rete-nez seu - - le-ment                      fors                      l'onneur (... meneur:)

10a

10b

[B1] [B2] [B3]

Chas - - - - cuns                      di - - ra:                      ci a vaillans sur. Et terre aus - si qu'est des - pen - - du - - - - e                      Vaut trop mieus que ter - - - - re per - - - - du - - - - e.

10b

8c

8c

Machaut: B27

[A1] [A2] [A3]

[A]  
[C.]  
T.  
Ct.

U ----- ne vi - pere en cuer ma dame meint Qui estoupe de sa queue s'oreil ----- le (...-le.)

10a

10b

[B1] [B2] [B3]

[B]  
[B1]  
[B2]  
[B3]

Et en sabouche dort L'es ---- corpi on qui portmoncaza mort Un ba - si - lique a en son douz regart. Cil troym'ortmortel-le que Dieus gart.

Et en sabouche dort

L'es ---- corpi on qui portmoncaza mort Un ba - si - lique

a en son douz regart.

Cil

troym'ortmortel-le que

Dieus gart.

7c

10c

10d

10d

Machaut: B28

\* a unique system where we are saturated with the 'hau' sound, assigning 'hau' notes to the 'hau' position.

[A]

[C.]

T.

Ct.

Je puis trop bien ma da-me comparer A l'y - ma - - - ge que fist Py-ma-li - on. (... que Me-de-c Ja - zon)

10a 10b

[B]

Li folz tou-dis la pri - oit, Mais l'ame ne li respon-dot. Ein-si me fait ce - - - - le qui mon cuer font, Qu'a - - - - des la pri et riens ne me res-pont.

7c 10c 10d 10d

Machaut: B29

[A1] [A2] [A3]

I De tri---ste cuer fai-re joy-cu-se---ment, Il m'est a vis que c'est chose con---trai---re; (---re.)

II Quant vrais a---ntans aime amoureuxment De si vray cuer qu'il ne sa---roit mef---fai---re, (---re.)

III Cer-----tes, jedi et s'en quier ju--ge-----ment Que, quant A-mous un cuer des-treint et mai--re, (bonne ai--re.)

10a 10b 20

[B1] [B2]

I Et pour ce sont mi chant de rude affaire, Qu'il sont tuit fait d'un cuer plus noir que meure Tri---ste, do---lent, qui lar-mes de sanc pleu--re

II Cuer ne por---roit a---voir si debon-naire Que la li-queur dou sien a l'ueil ne queu-----re. Tri---ste, do---lent, qui larmes de sanc pleu--re

Que li mes---chies qu'A-li-xandre fist Dai---re N'est pas si grant com cilz qui licourt seu-----re, Tri-----ste, dolent, qui larmes de sanc pleu--re.

10b 10c 10c 40

# Machaut: B30

[A1] [A2] [A3]

[A] [C]

Et.

\* Keitel & Fuller

\* Keitel

8a 8b

Pas de tor en thi-es pa-is, Qui por-tes dou-keur et biau-te, (... au-te,)

[B1] [B2] [B3]

[B] [C]

8b 8c 8c

\* Keitel

La clar-te de vos-tre bon-te Resplent plus que lares-montein-ne Seur tou-te cre-a-ture hu-mein-ne.

# Machaut: B31

[A] Tr. [in Early]

[A1] [A2] [A3]

[C.] T. Ct.

De tou-tes flours n'a voit deus fruis En mon vergier fors une seule ro se: (... se)

10a

10b

[B] [B1] [B2]

Con - - - - - tre'ose' duke flour Pour a - ma-tir sa colour et s'odour. Mais se cueil-lir la voy ou tre-bu - chier. Autre a - - - - - pres li ja - mais a - - - - - voir ne quier.

7c

10c

10d

10d

Machaut: B32

[A] Musical score for section [A], featuring three staves (Ct, T, and another staff) with complex rhythmic notation and melodic lines. The score includes various musical symbols such as notes, rests, and dynamic markings. A large bracket spans across the top of the staves, and a vertical line with a downward arrow is positioned in the middle. The score is divided into measures, with some measures containing the number '6'.

Plou--- res, da---mes, plou--- res vostre servant, Qui ay tou--- dis mis mon cuer et m'en-ten---te, i- men---te.)

10a 10b

[B] Musical score for section [B], featuring three staves (Ct, T, and another staff) with complex rhythmic notation and melodic lines. The score includes various musical symbols such as notes, rests, and dynamic markings. A large bracket spans across the top of the staves, and a vertical line with a downward arrow is positioned in the middle. The score is divided into measures, with some measures containing the number '6'.

Ve---stes vous de noir pour mi, Car j'ay cuer teint et viaire pa-li, Et si me voy demorten aventure, Se Dieus et vous ne me pre-nesen cu-----re.

10c 10c 10d 10d

# Machaut: B33

[A]

Ne queon por-roit les es-toil---les namber, Qant on les voit lui---re plus clere---ment, (---ent,)

10a 10b

[B]

Et com---pas---ser le tour dou firmament, Ne porroit penser ne con---ce-voir Le grant de-sir que j'ay de [vous ve---oir.]

10b 10c 10c



Machaut: B35

[A1] [A2] [A3]

Gais et jo--lis, lies, chan--tans et joi--eus. Sui, ce n'est vis, au gra--cieus retour, (da--me de valaer.)

10a 10b

[B1] [B2]

Si qu'il n'est maiz, tris esne d'olour. Qui de mon cuer pe--t je joie mouvoit. Tout pour l'espoir jay de li veo-ir.

10b 10c 10c

# Machaut: B36

[A]

Se pour ce muir qu'A --- mours ay bien ser -- vi, Y fait mauvais ser - vir si fait sig --- nour ([a-] --- mour).

10a 10b

[B]

Mais je croy bien que finé sont m'jour, Quant je congnoy et voy tout en appat Qu'en lieu de bleu, dans, vous vestes vert

10b 10c 10c

Machaut: B37

[A1] [A2]

[A]

Da----- me, se vous m'es--tes lon--tein--ne, Pas n'est mes cuers de vous loin--teins, (...vous pro--cheins;)

8a 8b

[B1] [B2] [B3]

[B]

Et en lieu dou cuer est re--meins En mon corps li maus a--mou-rous, *Comment que soi--e loing de vous.*

8b 8c 8c

Machaut: B38

[A]  
[C.]  
T.  
Ct.

Phton, le mervil -- leus ser ----- pent Que Phebus de sa flesche oc ----- cit, (... -- crit.)

8a 8b

[B]  
Ct.

Mais on-ques hons ser --- pent ne vit Si fel, si cru-eus ne si fier quier

8b 8c

Machaut: B39

[A1] [A2] [A3]

[A]

[T]

Ct

Mes esperis se com-bat a Na-tu-re De ----- dans mon corps, dont moult sui es -- ba ----- his (----- ris )

10a 10b

[B1] [B2]

[B]

20 40

Si me couvient sans cause estre peris Par un re -- fus qui enriant m'amort, Se ma da-me n'en fait briefment l'a ----- [ ] ----- cort.

10b 10c 10c

Machaut: B40

Ma chie-re dame, avous mon cuer en --- voy Qui vous dira les maus que je re --- coy, La grant do --- leur, la tristesse l'anoy Et le tour --- ment (...loy - au --- ment.)

10a 10a 10a 4b

Se vous suppli. da-me, tres humble-ment Que le weil --- lies o-ir courtoisement Et a - voir soing de mon aligement; Car, par ma foy, (ne vous voy.)

10b 10b 10b 4a

# Machaut: B41 – Remede Baladelle

Tr. [A1]

[C.]

T.

Ct.

En a-----mer a dou-ce vi-e Et jo-li--e, Qui bien la scet main-----te-----nir, (...-----sir,)

7a 3a 7b

[B]

[B1]

[B2]

T.

Ct.

Que l'a-----mant fait es-bau--dir Et que-rir Com---ment el-le mon-te pli-----e.

Fait cuer d'ami et d'a---mi-----e.)

7b 3b 7a

## Machaut: B42 – Remede Ballade

[A] 1 2

[A1] [A2]

[C.]

T.

Ct.

Da - - - - - me, de qui tou - - - - - ma joie vient, Je ne vous puis trop amer, ne cherir (honorer, n'o - - - - - be - - - - - ir.)

10a 10b

[B]

[B1] [B2]

Car le graci - - - - - eus espoir, Douce dame, que j'ay de vous ve - - - - - oir, Me fais cent fois plus de bien et de joie, Qu'en cent mille ans des - - - - - servir ne por - - - - - roie.

7c 10c 10d 10d

Machaut: V26

[A1] [A2]

Tres bonne et bel-le, mi oueil Joy-eu-se pa---stu-re Prennent vos-tre fi---gu-re, Simple etsans or--gueil, Et mes cuers en vostre ac-cueil Vie et dou-ce nor-re-tu--re.

7a 5b 7b 5a 7a 7b

[B1] [B2]

Quant vo maniere me-u-re, Ras-sise et se-u-re Voy, d'on-neur sui en l'es---cueil; (bien re--cueil.)

7b 5b 7a

Machaut: V27

[A1] [A2] [A3] [A4]

En mon cuer a un des -- cort Qui si fort le point et mort Que, sans men --- tir, SA-mours par son doulz plaisir N'imet ac --- cort A-veuc ma da -- me, pour mort Me doy te --- nir.

7a 7a 4b 7b 4a 7a 4b

[B1] [B2]

C'est de mon loy-al De --- sir Qui me wet fai - re ge -- hir Le mal que port

7b 7b 4a

Machaut: V29

[A1] [A2] [A3]

Mors sui, se je ne vous voy, Dame d'onnour, Car l'ar---dour Qui ma do-lour Ac-croist en moy M'oc-cir--ra, si com je croy Pourvostre a---mour.

7a 4b 3b 4b 4a 7a 4b

[B1] [B2]

Si ne scay que fai-re doy, Car riens de nul-le part n'oy Qui ma tri---stour (ne grin---gnour.)

7a 7a 4b

Machaut: V31

[A1] [A2] [A3] [A4]

Tenor

*divine, speculatio*

Plus du-- re que un dy-a-----mant Ne que pier-re d'a---y-mant Est vo dur---te, Da---me qui n'a- ves pi--- te De vostre a--mant Qu'o-ci--es en de---si- rant Vostre a-mi--- tie.

7a 7a 4b 7b 4a 7a 4b

[B1] [B2]

Da-me, vo pu----re biau-te Qui tou-tes passe, a mon gre, Et vo sam-blant (ré, En sous-ri---ant.)

7a 7a 4b 3b

Machaut: V32

[A1] [A2] [A3] [A4]

Da-me, mon cuer em-por --- tes, Dont tant sui des --- con-for --- tes Que vrai-e --- ment Durer ne puis nullement, Se ne l'a-mes Et se vous ne le gar --- des Son-gneu-se-ment.

7a 7a 4b 7b 4a 7a 4b

[B1] [B2]

Car il s'est si li --- ge-ment Et si amou-reu-se-ment A vous don --- nes (le sa --- ves.)

7b 7b 4a

Machaut: V36

[A1] [A2]

Se je sous--pir par-fon--de---ment Et ten--dre--ment Pleure en re-coy, C'est par ma foy, Pour vous quant vo fai-tis corps gent, Da-me, ne voy.

8a 4a- 4b 4b 8a 4b

[B1] [B2]

Vos-tre dous main-tieng simple et coy, Vo bel ar---roy, Cointe et plai--sant, (dou-ce--ment)

8b 4b 4a

Machaut: V37

The score consists of several systems of staves. The top system includes a vocal line with lyrics and a corresponding instrumental line. The lyrics are: "Moult sui de bonne heure e---e, Quant je sui si bien a--me--e Demondouz ami Qu'il ha toute amour guerpi Et son cuer a tou--les ve---e Pour l'a--mour de mi". Below the lyrics are measure numbers: 7a, 7a, 5b, 7b, 7a, 7a, 5b. The second system includes a vocal line with lyrics: "M'as tres bien [ ] as--se--ne [ ] [ ] [ ] (Sens part et sans) [ ] de--su--ve [ ]". Below the lyrics are measure numbers: 7b, 5b. The third system includes a vocal line with lyrics: "Si que bonne A-mour graci Cent mille fois, qui". Below the lyrics are measure numbers: 7b, 5b. The score is annotated with brackets [A1], [A2], [A3], [A4], [B1], [B2], [B3] and various musical symbols such as slurs, ties, and measure markers.

Machaut: V38

[A1] [A2]

Tenor

De tout sui si con-for-te-d-e-e Que ja mas n'ert hos-te-le-e Tri-stes-se n'es-may En mon cuer, ain-cois a-ray Lie et joli-e pen-se-d-e-e, Tant com je vi-vray.

7a 7a 5b 7b 7a 5b

[B1] [B2]

Bien faire et a-voir cuergay, C'est tout; plus n'em-por-te-ray, Quant scray fi-ne-e, (De ma desti-ne-e.)

7b 7b 5a

## Virelais: Syllable and Rhyme

virelai	1	2	3	4	5	6	7	8	9	10	11	12	13	14 <sup>1</sup>	15	16	17	18	19	20
<b>Section A</b>	<u>6a</u>	9a	7a	<u>6a</u>	<u>6a</u>	7a	<u>7a</u>	7a	7a	<u>6a</u>	<u>6a</u>	3a	7a	<u>6a</u>	7a	7a	<u>7a</u>	<u>7a</u>	<u>7a</u>	<u>7a</u>
	<u>6a</u>	5a	5b	<u>6a</u>	<u>6b</u>	7a	<u>7a</u>	<u>6a</u>	7a	<u>6a</u>	7a	2a	7b	<u>6b</u>	7a	4b	<u>3a</u>	<u>3a</u>	<u>7a</u>	<u>3a</u>
	<u>6a</u>	<u>6b</u>	7a	<u>6a</u>	<u>6a</u>	<u>5b</u>	<u>7a</u>	5a	<u>5b</u>	<u>5b</u>	7a	<u>7b</u>	7a	<u>6a</u>	<u>5b</u>	7a	<u>7b</u>	<u>7b</u>	<u>7a</u>	<u>7b</u>
	<u>6a</u>		5b	<u>7b</u>	<u>6b</u>	<u>8b</u>	<u>5b</u>	<u>5b</u>	<u>2b</u>	<u>6a</u>	<u>6a</u>	7a	7b	<u>6b</u>	<u>7b</u>	4b	<u>7a</u>	<u>7a</u>	<u>5b</u>	<u>7a</u>
	<u>6b</u>						<u>7a</u>			<u>8b</u>	7b	3a		<u>6a</u>	<u>7b</u>	7a	<u>3a</u>	<u>3a</u>	<u>7a</u>	<u>3a</u>
							<u>7a</u>					2a		<u>6b</u>	5a	4b	7b	7b	<u>7a</u>	<u>7b</u>
<b>B</b>						<u>7a</u>					<u>7b</u>								<u>7a</u>	
						<u>5b</u>													<u>5b</u>	
<b>B</b>	8c	8a	<u>6c</u>	<u>6a</u>	<u>6a</u>	8c	7b	7a	8/7c	<u>5b</u>	8/7c	7c	8b	<u>3a</u>	7c	7b	7b	7c	<u>7b</u>	7b
	<u>6d</u>	<u>5b</u>	8a	<u>2a</u>	6b	3c	7b	<u>6b</u>	7a	<u>6b</u>	7a	2c	5a	<u>3a</u>	7c	4b	3b	3c	<u>7b</u>	<u>7a</u>
				6b		7a	<u>5a</u>			3a		7a		5b	<u>5b</u>	7c	<u>7a</u>	7b	6c	

virelai	<i>[21]</i> <sup>2</sup>	<i>[22]</i>	23	<i>[24]</i>	25	26	27	28	29	30	31	32	<i>[33]</i>	<i>[34]</i>	<i>[35]</i>	36	37	38	39	
<b>Section A</b>	7a	<u>7a</u>	7a	<u>7a</u>	3a	7a	7a	4a	7a	<u>6a</u>	7a	7a	7a	7a	7a	8a	<u>7a</u>	<u>7a</u>	7a	
	4b	<u>3a</u>	<u>5b</u>	7b	4a	<u>5b</u>	7a	4a	4b	<u>6a</u>	7a	7a	7a	7a	7a	4a	<u>7a</u>	<u>7a</u>	7a	
	7b	7b	7a	<u>7a</u>	4b	<u>7b</u>	4b	4a	3b	<u>6a</u>	4b	4b	4b	4b	4b	4b	5b	5b	4b	
	4a	<u>7a</u>	7a	7b	3b	5a	7b	4a	4b	<u>6b</u>	7b	7b	7b	7b	7b	4b	7b	7b	7b	
	<u>7a/b</u>	<u>3a</u>	<u>2b</u>		4b	7a	4a	<u>6b</u>	4a	<u>6a</u>	4a	4a	4a	4a	4a	4a	8a	<u>7a</u>	<u>7a</u>	4a
	<u>4b/a</u>	<u>7a</u>			4a	<u>7b</u>	7a		7a	<u>6a</u>	7a	7a	7a	7a	7a	7a	4b	5b	5b	7a
		<u>3b</u>			7b		4b		4b	<u>6a</u>	4b	4b	4b	4b	4b				4b	
<b>B</b>					4a					<u>6b</u>										
	7c	7b	7c	7c	7b	<u>7b</u>	7b	7a	7a	<u>6b</u>	7b	7b	7b	7b	7b	8b	7b	7b	7b	
	7c	<u>3b</u>	<u>5b</u>	7c	7b	<u>5b</u>	7b	4a	7a	<u>6b</u>	7b	7b	7b	7b	7b	4b	5b	7b	7b	
	4a	<u>7a</u>		<u>7/8d</u>	4a	7a	4a	4a	4b	<u>6a</u>	4a	4a	4a	4a	4a	4a	<u>7a</u>	<u>4a</u>	4a	
										<u>6b</u>										

**Key:** text structure is symbolised by number (which represents the number of syllables in each line) and letter (the order of rhyme; the first rhyme will be 'a', the second 'b', etc.), which, when underlined, signifies a feminine rhyme. Hence, a 6b-line will be the second, feminine rhyme of the poem and will contain six syllables.

<sup>1</sup> Italicised V13 and V14 are non-standard constructions with the refrain comprising section B.

<sup>2</sup> Those virelais enclosed in brackets and italicised (V21, V22, V24, V33, V34 and V35) received no musical setting.