



# **Composed Successively, Planned Simultaneously**

Two Machaut Chansons and their Additional Voices

---

Oscar Verhaar

RMA Musicology  
Universiteit Utrecht

# Composed Successively, Planned Simultaneously

---

Two Machaut Chansons and their Additional Voices

MA-Thesis  
Universiteit Utrecht, The Netherlands  
June 2013

Oscar Verhaar  
RMA Musicology  
student number: 3858375  
email: o.p.verhaar@students.uu.nl  
overhaar@hotmail.com

supervisor: prof. dr. K. Kügle

Cover design: Hans Citroen

## Table of Contents

Introduction .....	4
Chapter 1: Historiography and methodology .....	7
Theory against practice .....	8
Machaut, Matteo and Ciconia .....	11
Chapter 2: <i>De petit peu</i> .....	14
Analysis of the musical structure .....	15
Motif, cadence and counterpoint.....	19
Contratenor and triplum .....	23
Textual structure and interpretation .....	25
Musico-textual relations.....	30
Performance options reconsidered .....	33
Conclusion.....	39
Chapter 3: <i>Se vous n'estes</i> .....	40
Analysis of the musical structure .....	41
Rhythm, cadence and counterpoint .....	45
Textual structure and interpretation .....	48
Contratenor E .....	49
Contratenor M .....	53
Conclusion.....	57
Appendix I: Music transcriptions .....	59
Appendix II: Texts and translations .....	63
Appendix III: Manuscript sigla .....	64
Bibliography.....	65

## Introduction

Medieval musicology has come up with a corpus of contratenors that have been called 'problematic.' These contratenors, it is said, create so many dissonances with the other voices of the composition that it is doubtful whether they should be performed together. The question is then raised why musicians compose voices that do not sound well together with the pre-existing voices. Despite developments in the understanding of late-medieval counterpoint, it seems that musicologists are reluctant to reconsider the position of the 'problematic' contratenors. Contratenors by the fifteenth-century composer Matteo da Perugia (fl. 1400-1420), for example, are considered more successful than most fourteenth-century contratenors. This is primarily given in by the fact they are believed to be less dissonant, but the point of reference here is music theory from the fifteenth century rather than from the fourteenth century.

For performers of medieval polyphony, a major issue to be faced is *musica ficta*. Especially in four-part settings it sometimes seems that there is no solution; some parts imply sharps, whilst others imply flats, etcetera. Often, the contratenor is blamed for such situations, as we either start thinking from the tenor, from a texted upper part, or from the tenor-cantus pair. Interestingly, final cadences are usually unequivocal and do not ask for complicated solutions. We almost never consider the option of singing *no ficta* whatsoever, because then the cadence is not prepared correctly. However, some recent scholarship, especially by Jennifer Bain and Kevin Moll, has demonstrated that not every cadence needs to be prepared correctly; there is a difference between 'perfect' final cadences and 'imperfect' intermediate cadences. The latter cadences are not textbook examples and show, for instance, imperfect consonances and unexpected contrapuntal progressions, and can be deceptive. These weaker cadences are a perfect device for composers to extend phrases. Subsequently, this raises the question to what extent the contratenor is involved in this compositional technique.

In literature on medieval contratenors, the tendency to see contratenors as 'problematic' voices, is quickly observed; they appear to neglect the other voices of the composition and create many dissonances. This is especially true for contratenors that are inessential to the core structure. Typically, these inessential contratenors appear only in some of the sources and mostly not in the earliest ones. Compositions can easily be performed without this voice and it seems that they are often later additions. The practice of adding voices to existing pieces is well documented in renaissance music theory and it is often stressed that this is a difficult technique.<sup>1</sup> We normally refer to fifteenth- and sixteenth-century additional voices as *si placet*-settings, and they appear to be accepted as proper compositions, despite the fact that they show the same kinds of problems as medieval contratenors. In any case, they are not approached with the same amount of scepticism as medieval contratenors.<sup>2</sup>

The discourse of 'problematic' contratenors was created in the second half of the twentieth century, when numerous editions of medieval music appeared in print, alongside studies on the compositional process. In the context of the so-called 'successive' and 'simultaneous' conceptions, it was all too easy to explain the dissonant behaviour of contratenors because they were composed after the other voices. However, over the last two decades, our understanding of the compositional process and late-medieval counterpoint has

---

<sup>1</sup> See references to, for instance, Gallus Dressler and Gioseffo Zarlino in Klaus-Jürgen Sachs, "*De modo componendi*" *Studien zu musikalischen Lehrtexten des späten 15. Jahrhunderts* (Hildesheim: Georg Olms Verlag, 2002), 29.

<sup>2</sup> A number of additional voices to the well-known chanson *De tous bien plaine* are edited in Cynthia J. Cyrus, "*De tous biens plaine.*" *Twenty-Eight Settings of Hayne van Ghizeghem's Chanson*. *Recent Researches in the Music of the Middle Ages and Early Renaissance* 36 (Madison: A-R Editions, 2000), 13.

improved significantly. The theory of the compositional conceptions has almost vanished and many features of late-medieval music, for example the 'double leading note' cadence, are now accepted as part of the 'grammar' of the style rather than compositional errors. Despite this development, musicologists are still hesitant to approach contratenors as proper voices that can be studied on their merits instead of on their deformations. It is here that my thesis aims to contribute to the scholarly debate. In contrast, my starting point will be a positive one, taking for granted that the contratenors I study are composed correctly and that irregularities, for instance dissonances other than passing, have a function.

The thesis presents two chansons by Guillaume de Machaut (c.1300-1377) that each focus on a different side of the contratenor topic. The first case, the ballade *De petit peu* (B18), serves to re-examine the performance options for this song. Until now, it has been believed that the contratenor cannot be performed with the other three known parts of this work but, using present-day understanding of the contrapuntal rules, I will argue that this option should not be dismissed lightly. In addition, I will react to earlier studies that have been published about this composition, especially concerning the interpretation of the text. The second case, the rondeau *Se vous n'estes* (R7), will primarily focus on the difference between the two surviving contratenors, of which one is said to be more correct than the other. For both chansons, I will also conduct a musical and textual analysis, as this context is necessary to understand the role and behaviour of the additional voices. *De petit peu* has received considerable scholarly attention and Elizabeth Eva Leach has recently devoted an article to this ballade in which she discusses, among other things, the supposed gender issues of the text. *Se vous n'estes*, on the other hand, has received less interest and my thesis will offer the first comprehensive analysis of this song.

Machaut scholarship has concentrated on so-called musico-textual relationships over the last fifteen years and I will accordingly provide a musico-textual analysis of both songs. In short, this approach tries to establish how textual aspects have influenced or inspired the music by means of 'word painting.' This methodology is especially interesting for Machaut's oeuvre, as he was both a poet and composer and it is believed that he created "interaction between poetic and musical structures."<sup>3</sup> We must, however, be aware of the speculative nature of this approach, as it reflects interpretations of relations that are themselves based on interpretations of text and music. I think that, in agreement with Daniel Leech-Wilkinson's remarks in his *The Modern Invention of Medieval Music*,<sup>4</sup> musicologists could make readers more aware of the tentativeness of their conclusions, especially when the musico-textual analysis is used. Having said that, a quest for potential musico-textual relations remains the only way to properly test this methodology.

Between the two chansons that are studied in this thesis there is a truly remarkable similarity; both belong to the most widely distributed fourteenth-century chansons and these particular chansons share as many as thirteen sources, seven Machaut manuscripts and six other sources that encompass all the important sources either from the north (**CaB**, **Ghent3360**) or from Italy (**ModA**, **Pan26**). In addition, they are also both mentioned in a short fifteenth-century treatise that is famous for its discussion of the characteristics of motets, ballades, virelais, rondeaux and fugues.<sup>5</sup>

---

<sup>3</sup> Marie Louise Göllner, "Musical and Poetic Structure in the Refrain Forms of Machaut," in *Essays on Music and Poetry in the Late Middle Ages* (Tutzing: Schneider, 2003), 182.

<sup>4</sup> Daniel Leech-Wilkinson, *The Invention of Medieval Music* (Cambridge: Cambridge University Press, 2002), 218, 261; for a selection of studies that use this methodology, see Elizabeth Eva Leach, ed., *Machaut's Music: New Interpretations* (Woodbridge: The Boydell Press, 2003).

<sup>5</sup> This treatise is found in two manuscripts and edited in Martin Staehelin, "Beschreibungen und Beispiele musikalischer Formen in einem unbeachteten Traktat des frühen 15. Jahrhunderts," *Archiv für Musikwissenschaft* 31 (1974): 237-242; the spelling of *De petit peu* is as usual, but *Se vous n'estes* is spelled "de vous vestes" in the edition. The manuscript source I was able to consult reads "devous vestes," see **Har**, fol. 173v. As several of

In the literature and the sources, the spelling of *De petit peu* is inconsistent. The spelling *po* is found in manuscripts **A** and **Vg**, and consequently copied by Friedrich Ludwig and Leo Schrade in their editions, because **A** was considered the earliest and most authoritative Machaut source and Ludwig relies on **Vg**. However, the vast majority of sources, including manuscript **C** that is nowadays believed to be the earliest Machaut source, read *peu* and I therefore adopt this spelling. Throughout the thesis, the incipits (*De petit peu*, *Se vous n'estes*) and work numbers (B18, R7) will be used interchangeably.

The manuscript **CaB** contains unique voices for both B18 and R7, but the source is severely damaged. Unfortunately there was not enough time to complete the complicated process of digitally restoring the images of the manuscript that are now available through DIAMM. As a result, the source had to be left out of the discussion. Future research will hopefully manage to recover the contents of this source fully.

Each chanson will be discussed in a separate chapter. Appendices are used to provide the texts and translations of the two songs and transcriptions of the music. For practical purposes, each transcription is based on one source only, as they are not intended to be scholarly editions reflecting an *Urtext*, but merely a tool for the reader. I have therefore refrained from editorial decision such as emending potential scribal errors (except for one case). However, the thesis will show that there is a need for updated scholarly editions of these chansons, because both Ludwig and Schrade appear to have been confused by some issues of the notation. In particular, those updated editions should, in my opinion, not try to present all the extent voices in one score, but rather present the various performing options as separate scores that reflect the variant readings connected to the changing forces. It is in this way that the music should be performed and studied, because we will see below that voices were adapted to fit different circumstances; in **ModA**, the only legible version that contains all four parts of B18, the contratenor has been slightly altered by the copyist, presumably to fit better with the triplum, and in **Pan26**'s reading of R7 the contratenor has probably been changed on purpose as well to avoid dissonances with the cantus. However, these variants are not clearly presented in the current scholarly editions and therefore not taken into account by scholars and performers. The *Urtext* editions obscure the significant variant readings, despite the fact that they list them; we do not realise which variant belongs to which combination of voices. In my opinion, this situation has to change and I will try to lead the way by providing two separate transcriptions of *Se vous n'estes*, one for either contratenor, in the appendix. The musical examples in the running text are likewise based on one source for practical purposes and significant variant readings and some editorial *musica ficta* will be specifically addressed in the running text.

In both the appendices and the examples, the text underlay reflects a combination of Machaut sources, because text and music are never perfectly aligned throughout a single source.<sup>6</sup> Furthermore, modern clefs have been used, as opposed to the various clefs (C2, C3, C4, C5, F3, F4) in the manuscripts. This will make it easier for the reader to compare the different voices, especially since they are more or less in the same register. Pitches are given in *italics* and are referred to using the medieval system of *graves* (*G*), *acutae* (*g*) and *super acutae* (*gg*). Having accounted for several practical issues, I shall now introduce a number of general concepts that I will rely on, such as cadence and dissonance, and the historiography of the 'problematic' contratenors, in the opening chapter.

---

Machaut's works are alluded to in this treatise, the intended piece seems obvious. Staehelin and Lawrence Earp accept the reading as a variant of *Se vous n'estes*, see Staehelin, "Beschreibungen," 240, and Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York: Garland Publishing, 1995), 67, 378.

<sup>6</sup> **ModA**, the most important source for this thesis, is even notorious for its poor text underlay, see Anne Stone, *The Manuscript Modena, Biblioteca Estense, a.M.5.24: Commentary* (Lucca: LIM, 2005), 42.

## Chapter 1: Historiography and methodology

Medieval polyphony has until very recently been judged with the use of sixteenth- (Josquin and Palestrina) and eighteenth-century (Fux) contrapuntal ideals. Therefore, it is not surprising that medieval music was condemned, because those ideals are, obviously, not found in medieval compositions. Daniel Leech-Wilkinson, in his famous *The Modern Invention of Medieval Music*, examines the historiography of medieval music and devotes an entire chapter to this topic. For most scholars the biggest 'problem' of medieval polyphony was the amount of dissonances they found in this repertoire. Medieval composers, it was said, were incompetent, did not know what they were doing, or were unable to control dissonances, because they wrote one voice at a time, each only in relation to the tenor (the so-called 'successive' conception). According to Leech-Wilkinson, it was not until the mid-1980s that the idiosyncrasies of medieval polyphony became "generally accepted" and musicology found a way to analyse them independent of renaissance and baroque music theory.<sup>7</sup> It is perhaps not surprising that medieval polyphony was analysed with the help of later music theory, because there are no treatises before the late fifteenth-century that discuss the details of three- and four-voice writing. It is, of course, surprising that later theories were applied to much older music, taking for granted that all rules would be the same. Recent scholarship has developed a better understanding of the 'grammar' of the late-medieval style and those irregularities that do occur are seen as "deliberate transgressions," rather than "errors of composition."<sup>8</sup>

Things might have changed for the better but, nevertheless, some aspects are still approached with anachronistic contrapuntal rules; essentially based on anachronistic theories, contratenor voices are even now blamed for often creating dissonances with cantus voices and other malfunctions. Most contratenors are easy victims, because they seem later additions by anonymous composers to pieces by known masters (Ciconia, Machaut) who have meanwhile been canonised. Hence, it is easy to explain the problematic voices as the work of unskilled musicians who had to fit a new voice into an existing texture. This explanation, in turn, fits nicely within the paradigm of the 'successive' conception; a voice is constructed linearly against the tenor, without taking into account the other voices.<sup>9</sup> Signe Rotter-Broman very recently observed that musicologists tended to equate the transmission with the order of composition (the contratenor was found in later sources and hence composed later) and consequently saw products of "begrenzter kompositorischer Kompetenz."<sup>10</sup> Rotter-Broman also stated in an earlier article that

Between the cantus and tenor, contrapuntal relationships are never really called into question. Even when there is a fourth or another dissonance between these two voices, it can usually be explained as a 'suspension' or a result of a special rhythmic ductus of the cantus or tenor with an underlying correct contrapuntal progression.<sup>11</sup>

---

<sup>7</sup> Leech-Wilkinson, *The Invention*, 157-214, especially 203.

<sup>8</sup> Jacques Boogaart, "Thought-Provoking Dissonances: Remarks about Machaut's Compositional Licences in Relation to his texts," *Dutch Journal of Music Theory* 12 (2007): 273.

<sup>9</sup> On the details of the successive and simultaneous conceptions, see Bonnie J. Blackburn, "On Compositional Process in the Fifteenth Century," *Journal of the American Musicological Society* 40 (1987): 210-284.

<sup>10</sup> Signe Rotter-Broman, *Komponieren in Italien um 1400...* (Hildesheim: Georg Olms Verlag, 2012), 121.

<sup>11</sup> Signe Rotter-Broman, "Was there an *Ars contratenoris* in the Music of the Late Trecento?" *Studi Musicali* 37 (2008): 348.

In fact, one could argue that medieval contratenors now form a canon on their own, albeit in a negative way. An example from Machaut scholarship illustrates this canon nicely.

Manuscript **E** provides additional voices to eight chansons, most of them contratenors. Manuscript **E** was written after Machaut's death and is therefore seen as less authoritative than, for instance, **A** and **C**, which were arguably prepared under Machaut's supervision or at least during his lifetime and therefore with the possibility of direct authorial input. The quality of the additional voices in **E** is discussed by Wolfgang Dömling in his study on Machaut's chansons. Dömling writes that only the contratenor of B27 possesses "unbezweifelbare Qualität." He furthermore states that the sound of the additional voices reminds more of Guillaume Dufay than of Machaut (a rather curious remark, given that the manuscript was prepared before Dufay was born), and that the additional voices create parallels and show bad voice-leading.<sup>12</sup> Such remarks have created a negative atmosphere around late-medieval contratenors. However, most of them were not studied in detail. Concerning B18 it is only mentioned in the literature that the contratenor is too dissonant to sound together with the triplum, but without an exact account on the amount and nature of these dissonances. Friedrich Kammerer, for instance, stated in 1931 that in a four-voice performance of B18 the triplum and contratenor would sound "ohne zueinander zu passen."<sup>13</sup> In the 1960s and 1970s, this view was repeated by Ernst Apfel, observing that B18 is "nicht vierstimmig zu musizieren," because of dissonances and parallels.<sup>14</sup> An exception to these superficial accounts is Elizabeth Leach's study on Machaut's ballades with four-voices. She examines the 'problems' of the four-voices settings in more detail but she too starts out her study from the negative context that was created by earlier musicologists and therefore almost necessarily shares their verdict (see below).<sup>15</sup>

### *Theory against practice*

Previous generations of musicologists have not always sufficiently observed the difference between theory and practice. In my opinion, this partially explains why scholars see so many dissonances in medieval music. Generally speaking, all treatises of the fourteenth and fifteenth centuries are counterpoint treatises and do not deal with composition. Settings of more than two parts, for example, are not discussed before the second half of the fifteenth century and the principles of building cadences, or "Kadenzlehre," only appear in music treatises after these start to discuss settings in more than two parts.<sup>16</sup> So a detailed discussion of cadences, an important compositional phenomenon, is not found in books that deal with counterpoint, which shows us that a counterpoint treatise does not suffice to master the art of composing. Nevertheless, musicologists have relied on fourteenth- and early fifteenth-century theorists (Prosdocimus de Beldemandis, Johannes Boen and Johannes de Muris, among others) to analyse late-medieval compositions, without questioning to what extent they are

---

<sup>12</sup> Wolfgang Dömling, *Die mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut: Untersuchungen zum musikalischen Satz* (Tutzing: Hans Schneider, 1970), 75.

<sup>13</sup> Friedrich Kammerer, *Die Musikstücke des Prager Kodex XI E 9* (Augsburg: Benno Filser Verlag, [1931]), 39.

<sup>14</sup> Ernst Apfel, "Zur Entstehung des realen vierstimmigen Satzes in England," *Archiv für Musikwissenschaft* 17 (1960): 92, and idem., *Grundlagen einer Geschichte der Satztechnik vom 13. bis zum 16. Jahrhundert* (Saarbrücken: Ernst Apfel, 1974), 171; see also Gilbert Reaney, "Notes on the Harmonic Technique of Guillaume de Machaut," in *Essays in Musicology: A Birthday Offering for Willi Apel*, edited by Hans Tischler (Bloomington, Indiana University, 1968), 66.

<sup>15</sup> Elizabeth Eva Leach, "Machaut's balades [*sic*] with four voices," *Plainsong and Medieval Music* 10 (2001): 67.

<sup>16</sup> See Klaus-Jürgen Sachs, *Der Contrapunctus im 14. und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen* (Wiesbaden: Franz Steiner Verlag, 1974), 124, and Elisabeth Schwind, *Kadenz und Kontrapunkt. Zur Kompositionslehre der Klassischen Vokalpolyphonie* (Hildesheim: Olms, 2009), 9.



relevant. It is here that we really get into problems, because Machaut "was not a theorist," as Gilbert Reaney already observed;<sup>17</sup> composers will go beyond mere theory, and transgressions of theoretical rules should be analysed on their merits rather than condemned because they are faulty *a priori*. Only fairly recently have musicologists accepted that for an analysis of true compositions "theory is insufficient," as it only covers the basic rules, of the style, whereas compositions show "more flexibility and subtlety than the explanations offered by contemporaneous theorists would allow."<sup>18</sup>

A brief comparison will illustrate why theory alone is not enough. According to the theory, for example, the lowest sounding part of a composition automatically takes on the tenor role, also described as *tenorizans*.<sup>19</sup> This would, for instance, imply the well-known stepwise descending tenor cadence. However, Machaut sometimes places the descending step in the cantus, and occasionally the tenor will be in between the cantus and contratenor, but still *tenorizans*, as will be illustrated in the analysis of R7. Hence, Machaut seems to play around with the behaviour and roles that voices are expected to take in contrapuntal and cadential relations. Such cadences with 'role playing games' are weaker than 'correct' cadences and are never found at the end of compositions, because weaker cadences do not close but prolong phrases. Jennifer Bain and Kevin Moll have shown that cadences were weakened on purpose and that there are various ways to do so, for example by avoiding semitones, using rests and placing a cadence in the middle of a textual phrase. There is a "hierarchy in cadential organization" that can only be reached by breaking rules of basic counterpoint.<sup>20</sup> Interestingly, the fourteenth-century theorist Johannes Boen would have approved of a system of deceptive cadences to extend phrases, as he states that, when there is no motion, the ears might stop paying attention because they might think the end has been reached.<sup>21</sup> In this study I will elaborate on the work by Bain and Moll, trying to explain such 'transgressions' as structural, planned elements of the composition; they are there for a good reason, not because of incompetence. Although these principles are now common in Machaut studies, they have not, to my knowledge, been applied to contratenors so far.

Another important principle for the present study is the term 'dyadic counterpoint.' It is generally accepted that late-medieval works are constructed with a technique referred to as dyadic counterpoint; each voice needs only to have a proper contrapuntal relation with the voice that has the tenor role at any given moment of the piece. Mostly (but not always) the tenor voice also has the tenor role, and therefore we speak of these contrapuntal relations as discant-tenor duets.<sup>22</sup> Within this paradigm the many parallel progressions and doublings that occur between non-tenor parts (cantus, contratenor or triplum) are not problematic, although

---

<sup>17</sup> Gilbert Reaney, "Fourteenth Century Harmony and the Ballades, Rondeaux and Virelais of Guillaume De Machaut," *Musica Disciplina* 7 (1953): 137, and more recently Kevin N. Moll, "Paradigms of Four-Voice Compositions in the Machaut Era," *Journal of Musicological Research* 22 (2003): 386.

<sup>18</sup> Margaret Bent, "The Grammar of Early Music: Preconditions for Analysis," in *Tonal Structures in Early Music*, edited by Cristle Collins Judd (New York: Garland, 1998), 35, and Kevin N. Moll, "Paradigms," 351.

<sup>19</sup> See Pedro Memelsdorff, "*Lizadra donna*: Ciconia, Matteo da Perugia and the Late Medieval *Ars Contratenor* [sic]," in *Johannes Ciconia: musicien de la transition*, edited by Philippe Vendrix (Turnhout: Brepols, 2003), 249.

<sup>20</sup> Jennifer Bain, "Theorizing the cadence in the Music of Machaut," *Journal of Music Theory* 47 (2003): 328; see also Kevin N. Moll, "Voice Function, Sonority, and Contrapuntal Procedure in Late Medieval Polyphony," *Current Musicology* 64 (1998): 26-72.

<sup>21</sup> "ne auris cesset ab advertentia, putans, quod habito fine cesset modus," Wolfgang Frobenius, *Johannes Boens musica und seine Konsonanzenlehre* (Stuttgart: Musikwissenschaftliche Verlags-Gesellschaft, 1971), 70. See also the translation in Sarah Fuller, "*Delectabatur in hoc auris*: Some Fourteenth-Century Perspectives on Aural Perception," *Musical Quarterly* 82 (1998): 475.

<sup>22</sup> For a discussion of dyadic counterpoint, see Bent, "The Grammar."

they were previously given such a status.<sup>23</sup> The various duets in a given piece form a duet-network, which indicates that all voices are taken into account while composing.<sup>24</sup> This network-paradigm explains how composers could construct hockets, 'isorhythm' and also explains why every strong cadence has octaves and fifths (instead of either one), a feature that cannot be the result of mere chance.<sup>25</sup> Of course, the contrapuntal progressions only form a starting point, but it is nevertheless important to understand these underlying progressions (the contrapuntally essential notes) in order to come closer to the framework or core of the composition. Notes that do not belong to the underlying progressions are passing notes, and passing notes can be dissonant. In Machaut's chansons, the tenor-cantus duet is always referred to as the most important duet, because it contains the melodic and texted voice and can be performed on its own. If two-part versions are transmitted in contemporaneous sources, it will always be these two voices. However, other duets (tenor-triplum or tenor-contratenor) could probably likewise be performed convincingly, although this option is almost never considered.

This study concentrates on two pieces that can be performed with three voices, and one of them (B18) possibly with four voices. Kevin Moll has devoted a study on how composers combined the various contrapuntal duets. He observes that in Machaut's era, the tenor-cantus duet is normally augmented by a tenor-contratenor duet in three-voice pieces. *Se vous n'estes* follows this pattern. In four-voice pieces, a tenor-triplum duet is added to the three-part network.<sup>26</sup> *De petit peu* does not follow this pattern, looking at the source situation; the earliest source, C, transmits a triplum in addition to the tenor and cantus lines, but Moll states that this pattern is found occasionally in Machaut's oeuvre.<sup>27</sup> In this case, hence, the contratenor seems to have been added to a three-part texture.

Various authors, including Moll, have observed that four-voice compositions "admit an extraordinary amount of dissonance," but those dissonances, I think, should not be approached as a negative quality.<sup>28</sup> They are merely the result of the combination of contrapuntal duets, and because each duet is self-sufficient, most sonorities we perceive as dissonances would probably not be seen as problematic by a late-medieval audience, because the dyadic structure technically does not know dissonances between the various duets. Also, dissonances are normally passing notes that are not part of the underlying contrapuntal progressions. Elizabeth Leach has observed that dissonances on weaker beats can be "long, so long, in fact, as to outweigh [...] by a ratio of 3 to 1 the length of the contrapuntally essential note," whereas on strong beats dissonances "tend to be short."<sup>29</sup> The amount of dissonances alone, therefore, does not tell us which voice combinations were envisaged by the composer(s). A more reliable factor is the tonal structure of the composition.

The term tonality should be treated with caution, since it is all too easy to fall into the trap of being anachronistic. However, I use the term here in the same way as Jennifer Bain has used it; tonality refers to a pitch, for example C or D, that has an important value, because it is

<sup>23</sup> See, for example, the edition by Margaret Bent and Anne Hallmark of Ciconia's collected works, PMFC 24, published in 1985.

<sup>24</sup> Bent, "The Grammar," 53.

<sup>25</sup> On new notions of the term 'isorhythm,' see Margaret Bent, "What is Isorhythm?," in *Quomodo cantabimus canticum? Studies in Honor of Edward E. Roesner*, edited by David B. Cannata et al. (Middleton: American Institute of Musicology, 2008), 121-143.

<sup>26</sup> Moll, "Paradigms," 353.

<sup>27</sup> Moll, "Paradigms," 355-356.

<sup>28</sup> Suzannah Clark, "S'en dirai chançonete: hearing text and music in a medieval motet," *Plainsong and Medieval Music* 16 (2007): 43n26 and Moll, "Paradigms," 351; Margaret Bent has observed that it is (often) the contratenor "that is responsible for all the spicy dissonances" that present-day listeners might perceive as the "exotic quality" of this repertoire, see Bent, "The Grammar," 48.

<sup>29</sup> Elizabeth Eva Leach, "Counterpoint and Analysis in Fourteenth-Century Song," *Journal of Music Theory* 44 (2000): 50.

the root of the sonorities at the start, at section endings, or at other strong cadences.<sup>30</sup> Some cadences show what Margaret Bent has called 'bifocal superimpositions,' or 'bifocality.'<sup>31</sup> In these cadences we typically find a fifth below the tenor (as *tenorizans*) and a fifth above this voice, creating two different cadences, (for instance on *C* and on *G*) simultaneously. It appears that the contratenor and cantus "read the cadences [...] differently."<sup>32</sup> As these voices do not have the same goal, I think bifocality is a much better argument for saying that some voices are not supposed to be combined, because they differ on a structural level; these 'problems' go deeper than a mere counting of dissonances. If some contratenors appear to have been written purely against the tenor, we could perhaps argue that they are also written for a performance with only the tenor, which would account for most of the 'problems' they create with other voices. An example from the motet *O virum omnimoda* by Johannes Ciconia (c.1370-1412) could illustrate this well. The only known contratenor to this motet does not observe some of the cadences, in particular the cadences before the *Amen* section. This makes one wonder what the purpose of such a voice is. Surely, it would not take a lot of effort to make sure that the contratenor lines up nicely with the other voices at such key moments in the music. Would it, then, be possible that the contratenor was not actually written to fit in the existing three-part structure and, consequently, was not written to create a four-voice structure? Could we imagine a situation where the contratenor and the tenor would have been performed as a bicinium, without the upper parts, that we know from the sixteenth century? For one thing, a bicinium performance would explain why this particular contratenor does not match the upper parts. Having said that, more contratenors should be examined to test this hypothesis. Unfortunately, such a study lies outside the scope of the present thesis.

### *Machaut, Matteo and Ciconia*

Now the word 'problems' has been mentioned several times, it might be wise to briefly look at the reasons that have been used to deem contratenors 'problematic.' Contratenors can be classified as such for various reasons; source situation, the importance for the structure as a whole (essential or inessential contratenors), the amount of parallels and doublings with the upper voices, and the amount of strong dissonances can all lead to 'problems' in the eyes of musicologists. Several examples of these problems can be found in the oeuvre of Johannes Ciconia. The contratenors connected to Ciconia's oeuvre, mostly transmitted in manuscript **Q15**, have been studied both in the 1980s and very recently, which enables us to see how musicologists' ideas about these 'problematic' voices changed as their understanding of the contrapuntal rules developed.<sup>33</sup> Furthermore, both works by Ciconia and Machaut have been provided with a new contratenor by Matteo da Perugia in the early fifteenth century, which we can consequently compare. Therefore, Ciconia's oeuvre can be used to create a context for the contratenors in Machaut's oeuvre.

In the 1980s, Margaret Bent called the contratenor to Ciconia's motet *O felix templum jubila* "the least satisfactory of a group of problematic contratenors."<sup>34</sup> Based on the source situation, Bent argues that the contratenor is a later and inessential addition to the three-part structure (cantus I, cantus II, tenor) and she also observes 'bifocality' and many dissonances.

<sup>30</sup> Jennifer Bain, "Messy Structure? Multiple Tonal Centres in the Music of Machaut," *Music Theory Spectrum* 30 (2008): 197; see also Moll, "Paradigm," 377.

<sup>31</sup> See, for instance, Margaret Bent, "The 'Harmony' of the Machaut Mass," in *Machaut's Music: New Interpretations*, edited by Elizabeth Eva Leach (Woodbridge: The Boydell Press, 2003), 88.

<sup>32</sup> Leach, "Machaut's balades," 69-70.

<sup>33</sup> See PMFC 24, and Andrew Westerhaus, "A lexicon of contratenor behaviour: case studies of equal-cantus Italian motets from the MS Bologna Q. 15," *Plainsong and Medieval Music* 18 (2009): 113-140.

<sup>34</sup> PMFC 24, 205.

Bent's view is shared by Andrew Westerhaus in his recent article on contratenor behaviour. However, he observes that the contratenor "was written with more in mind than simply its relation to the tenor," as there are a number of longer phrases where the tenor rests and the contratenor "serves an inessential accompanimental role to the cantus parts."<sup>35</sup> Clearly, then, the contratenor of *O felix templum jubila* was not written purely against the tenor, but as an enrichment of the whole. Although the contratenor appears to have been intended for a performance with all the pre-existing voices, this contratenor contains strong dissonances and even 'bifocality,' for example in measures 26-27, but it is not clear at this moment how we should understand this. Here lies an opportunity for future research.

The madrigal *Una panthera* contains a contrapuntally essential contratenor. Hence this song was composed as a three-part work. Although there is no notion of this contratenor being problematic in the PMFC edition, probably because it was considered essential in the first place, it shows the very doublings, parallels and strong dissonances that are found in many inessential contratenors (measures 24-26 and 31-31, for instance). This, then, reminds us of the fact that it is not only the later addition of voices that accounts for dissonances.

Some more words should be spent on *Lizadra donna*. This ballata is transmitted in three sources, **PA**, **Par4917** and **Par4379**. Of these three, two contain a contratenor, but both are different. The version in **Par4379** presents an anonymous contratenor, but in **PA**, a source probably copied in Milan, the contratenor is ascribed to Matteo da Perugia in the source.<sup>36</sup> Contratenors are not typically ascribed in the original sources, but Matteo seems to have been particularly keen on writing additional voices, as a number of contratenors are ascribed to him. Matteo, it is said, also provided one of the contratenors to Machaut's *Se vous n'estes* (R7), but its source, **ModA**, presents the contratenor anonymously. Nevertheless, *Lizadra donna* can give context necessary for the discussion of Machaut's *Se vous n'estes* below.

Pedro Memelsdorff has recently compared the two contratenors of *Lizadra donna*. In the **Par4379** version, Memelsdorff observes a total of 12 points in the music where "dissonances or contrapuntal 'irregularities' are introduced by the contratenor itself."<sup>37</sup> A totally different story is presented in **PA**. This source "proposes a complete revision of the ballata" and with it also the contratenor.<sup>38</sup> Matteo's contratenor goes below the tenor much more often, but mostly for short duration, and uses, like the cantus, semiminimae as the shortest note value. The melody of this contratenor is less fluent than the one in **Par4379**. It contains many leaps and it appears that Matteo's contratenor adds 'melodic energy' to the existing structure. Next to that, it also provides another rhythmical layer to the pre-existing texture, like **Par4379**. Regarding the 'irregularities,' Memelsdorff argues that Matteo's version is much more satisfying, as the number of 'problematic' moments is considerably lower. Those dissonances that do occur are related to building a climax, as Memelsdorff states. He even notices a general tendency in Matteo's contratenors to present dissonances at a climax.<sup>39</sup> Although Memelsdorff does not mention it, there might in fact be some (tentative) theoretical background for reaching cadences with a climax of dissonances. Johannes Boen notes in his mid-fourteenth-century *Ars Musicae* that the harshness of a dissonance can be "covered over with the surrounding sweetness."<sup>40</sup> Since the most perfect consonances are found at the end of a composition, endings would, I believe, have enough power to make up for strong dissonances.

<sup>35</sup> Westerhaus, "A lexicon," 130.

<sup>36</sup> www.diamm.ac.uk, s.v. "I-PAas 75," accessed April 2, 2013.

<sup>37</sup> Memelsdorff, "*Lizadra donna*," 245.

<sup>38</sup> Memelsdorff, "*Lizadra donna*," 246.

<sup>39</sup> Memelsdorff, "*Lizadra donna*," 252.

<sup>40</sup> "quod debeat admitti, quia asperitas eius dulcibus circumstantiis et suffulta." Frobenius, *Johannes Boens musica*, 69. Translation after Fuller, "*Delectabatur in hoc auris*," 475.

Like the contratenor in **Par4379**, Matteo's contratenor seems deliberately to add imperfect consonances to the perfect cadential sonorities of the tenor-cantus duet, which extends and alters several phrases.<sup>41</sup> In fact, Matteo's contratenor applies this technique much more often than the **Par4379** version and we will see below that he relies on this method for his contratenor to *Se vous n'estes* as well.

To discuss the contrapuntal 'irregularities' caused by the contratenor, Memelsdorff refers to contemporary music theory. Several treatises dealing with some sort of *ars contratenoris* are examined by Memelsdorff and the 'irregularities' he finds are based on these writings, yet the duration and passing nature of the 'irregularities' in **Par4379** are not taken into account. It is almost as if no dissonances are allowed whatsoever. As mentioned above, dissonances are not always due to the contratenor, so it seems that, as Memelsdorff himself suggests, the theoretical sources and Matteo's practice reflect a somewhat later style that is much more consonant to us. However, it does not follow from this change of taste that the older manner was faulty. Matteo's contratenors are in a different style than those written slightly earlier and he appears to have corrected or replaced older contratenors in order to fit the new taste. Throughout the corpus of his contratenors, it can be observed that parallels and open fourths are avoided, which is in line with the treatises referred to by Memelsdorff.<sup>42</sup>

Next to Memelsdorff, Signe Rotter-Broman has recently tried to answer the question whether there was a concept of an *ars contratenoris* in late medieval music. Rotter-Broman has observed examples of deceptive cadences in the works by Paolo da Firenze (c.1355-1436). This technique is related to the one used by the contratenors to *Lizadra donna*, and we will see below that both contratenors to Machaut's *Se vous n'estes* use similar ways to extend phrases.<sup>43</sup> Both scholars agree on the fact that there are clearly visible patterns in late medieval contratenors, but there is no proof of a unified *ars contratenoris* in music treatises before circa 1450 and more research is needed to establish the ideals of this *ars* in detail.<sup>44</sup>

It appears that after our understanding of fourteenth-century counterpoint had developed dramatically over the last twenty years or so, the original claims of contratenors being problematic were not revisited. Even the very recent study by Andrew Westerhaus, unequivocally relying on the theory of dyadic counterpoint, keeps focusing on parallel motion and doublings in his contrapuntal analyses and he does not explain in detail why some contratenors are still deemed problematic by him, even though he does work within the newer paradigm. When he finally addresses the strong dissonances he only observes that "problematically, the contratenor's addition to the texture precipitates a significant amount of dissonance, often in the form of a pedal or drone," without giving examples.<sup>45</sup>

A similar approach is found in Pedro Memelsdorff's study of *Lizadra donna*. Whereas the fifteenth-century treatises discussed by him present "disciplined regulation," this does not mean that the earlier, more 'irregular' style, including 'irregularities' found in the voices composed by Ciconia himself, is faulty. Hence, the older anonymous contratenor should not be seen as less competent, but rather different in style than Matteo da Perugia's newer contratenor. Progress has undeniably been made but additional voices still form a rather negative canon in which every violation of theoretical rules is condemned, despite the fact that in 'original' voices similar trespassing remains unnoticed. In the following chapters, I will try to show that the contratenors to Machaut's *De petit peu* and *Se vous n'estes* deserve a place in a positive canon.

---

<sup>41</sup> Memelsdorff, "*Lizadra donna*," 254.

<sup>42</sup> Memelsdorff, "*Lizadra donna*," 256-259, 262.

<sup>43</sup> See Rotter-Broman, *Komponieren in Italien*, 116, especially *Notenbeispiel 9*, measure 4.

<sup>44</sup> Pedro Memelsdorff, "*Ars non inveniendi*: riflessioni su una straw-man fallacy e sul contratenor quale paratesto," *Acta Musicologica* 81 (2009): 4, and Rotter-Broman, "Was there," 356.

<sup>45</sup> Westerhaus, "A lexicon," 130.

## Chapter 2: *De petit peu*

The ballade *De petit peu* has quite a special position among the 42 ballades in Machaut's oeuvre. Its protagonist, for example, is female, which is highly unusual, and the song has come down to us with various additional parts. In addition, its tenor may have been based on a Marian antiphon. Furthermore, given the amount of sources that contain this ballade, it must have been hugely popular. It was, in fact, the most wide-spread fourteenth-century chanson, together with the ballade *De ce que fol pensé* by des Molins.<sup>46</sup>

Recently, an analysis of B18 was published by Elizabeth Eva Leach.<sup>47</sup> Leach excludes the contratenor part from her analysis, as it is of secondary importance to her, but it is of primary importance to the present study. B18 has previously also been discussed in a number of studies by other musicologists and some of these studies will be addressed below as well. In the light of the present study, a particularly relevant topic is the relation between the contratenor and the other voices. The contratenor to B18 is said to be incompatible with the triplum, because a four-part performance would be too dissonant. My study, however, will show that there are actually many reasons to believe that the composer of the contratenor added it to a three-part structure and not to the basic tenor-cantus duet.

In the Machaut manuscripts **A**, **B**, **C**, **E**, **G** and **Vg**, B18 is found with only three voices (tenor-cantus-triplum). Another six sources, **Brescia5**, **Ch**, **Nur9a**, **Pan26**, **Pit** and **SL2211** transmit a three-part version with a contratenor instead of a triplum. **Nur9a**, **Pan26** and **Pit** are completely untexted apart from the incipit. **Brescia5** and **SL2211** are hardly legible, but the latter seems to be texted. In **Ch**, B18 is correctly ascribed to Machaut. This is one of only two cases of a correct ascription outside his own manuscript corpus. In one source, **Pg**, B18 is transmitted with tenor and cantus only, just like all surrounding songs in this manuscript (Dutch and French, including Machaut's *Se vous n'estes*). None of these songs contain text, apart from the incipit. A two-part version (cantus-tenor) also survives in the damaged **Ghent3360**, but this source is only partly legible and it might have transmitted more voices originally.

All four parts are found in two sources, **ModA** and **CaB**, and the latter even contains an alternative triplum part, according to David Fallows.<sup>48</sup> Unfortunately, this source is badly damaged and the voice is basically illegible, even with the newest pictures available through the DIAMM project.<sup>49</sup> This is even more of a shame when we consider that **CaB**, probably copied in the third quarter of the fourteenth century, is the earliest source that transmits this ballade outside the Machaut manuscripts.<sup>50</sup> If the dating and origin proposed by Lerch are correct, **CaB** must present a version with authority, as it even pre-dates some of the Machaut

---

<sup>46</sup> Lorenz Welker, "Guillaume de Machaut, das romantische Lied und die Jungfrau Maria," in *Annäherungen: Festschrift für Jürg Stenzl zum 65. Geburtstag*, edited by Ulrich Mosch et al. (Saarbrücken: PFAU-Verlag, 2007), 77.

<sup>47</sup> Elizabeth Eva Leach, "Form, Counterpoint, and Meaning in a Fourteenth-Century French Courtly Song," in *Analytical and Cross-Cultural Studies in World Music*, edited by Michael Tenzer and John Roeder, 55-97. (Oxford: Oxford University Press, 2011).

<sup>48</sup> David Fallows, "L'origine du Ms. 1328 de Cambrai," *Revue de musicologie* 62 (1976): 279. Due to the current state of **CaB**, I was unable to verify his claim and whether the contratenors in this source and in **ModA** are the same. Ludwig and Schrade mention the problematic situation of **CaB**, but appear to take for granted that it transmits the same contratenor as **ModA**. See Friedrich Ludwig, *Guillaume de Machaut: Musikalische Werke*, Volume 1 (1926; repr., Leipzig: Breitkopf and Härtel, 1954), 18-19, and PMFC 3, Commentary, 108.

<sup>49</sup> Elizabeth Leach was also unable to read the source, but she only had a microfilm at her disposal. See Leach, "Machaut's balades," 67n41.

<sup>50</sup> According to Irmgard Lerch, **CaB** originates in the Franco-Flemish region, possibly Cambrai itself, and was written in the third quarter of the 14<sup>th</sup> century. See Irmgard Lerch, *Fragmente aus Cambrai: Ein Beitrag zur Rekonstruktion einer Handschrift mit spätmittelalterlicher Polyphonie* (Kassel: Bärenreiter, 1987), 153.

manuscripts, including **E** that is now believed to have been copied in the 1390s.<sup>51</sup> The city of Cambrai is only about 150 kilometres away from Reims and located in the heart of the region where Machaut was active.<sup>52</sup> **Ghent3360** is said to have existed by 1385 and is a Flemish source.<sup>53</sup> **Pg** was copied in Strasbourg in the early fifteenth century, while all the remaining sources date either from the closing years of the fourteenth century or the first quarter of the fifteenth century and have an Italian background.<sup>54</sup> The source situation has made it easy to divide them into sources of primary and secondary importance. DIAMM lists seventeen sources and Michael Cuthbert even lists nineteen sources.<sup>55</sup> Many of these, however, are damaged and incomplete or transmit only the poetry. Therefore, these sources had to be left out of the discussion, and I will focus on those sources that contain music and are legible.

### *Analysis of the musical structure*

In order to understand the schematic design of the ballade, an analysis of the musical structure would be beneficial. Such an analysis of the music might reveal what the additional voices add to the core of tenor and cantus. First, the general structure of the ballade should be examined, before investigating some musical features, the text and musico-textual relations in more detail.

*De petit peu* is a ballade that follows the regular structure of a repeated A section and a B section. As in several other ballades, the refrain, R, is musically attached to the B section by a melodic figure in the tenor (and contratenor if performed).<sup>56</sup> The tonal centre of the chanson is, as in other early ballades with (at least) three voices, the *C* sonority.<sup>57</sup> The *ouvert* and *clos* endings, and the final cadence of R all have a *C* sonority. The basic duet tenor-cantus ends on the octave *C/c* for all these cadences. When performed, the additional voices both add the fifth, *g/gg*. The *ouvert* and the B section end on a *D* sonority, but without an imperfect consonance. Again the additional voices add the fifth, now *a/aa*. Combined, all voices are positioned well within the compass of two octaves (*C-aa*), and there is no voice that requires a C1 clef but this is a rather standard disposition among the ballades in Machaut's oeuvre.

---

<sup>51</sup> See Lawrence Earp, "Interpreting the deluxe manuscript: exigencies of scribal practice and manuscript production in Machaut," in *The Calligraphy of Medieval Music*, edited by John Haines (Turnhout: Brepols, 2011), 229.

<sup>52</sup> Machaut held, for example, an expectative benefice at Arras Cathedral from 1332 and was a chaplain in the diocese of Arras already before that time. Later, of course, he was a canon at Reims. See Elizabeth Eva Leach, "Guillaume de Machaut, royal almoner: *Honte, paour* (B25) and *Donnez, signeurs* (B26) in context," *Early Music* 38 (2010): 21; *ibid.*, *Guillaume de Machaut: Secretary, Poet, Musician* (Ithaca: Cornell University Press, 2011), 14.

<sup>53</sup> Reinhard Strohm, "The Ars Nova Fragments of Gent," *Tijdschrift voor de Vereniging van Nederlandse Muziekgeschiedenis* 34 (1984): 118.

<sup>54</sup> Stanley Boorman, et al. "Sources, MS," *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg8>; the section of **Pan26** that contains B18, copied by scribe E, probably dates from the late fourteenth century. See Stefano Campagnolo, "Il codice Panciatichi 26 della Biblioteca Nazionale di Firenze nelle tradizioni delle opere di Francesco Landini," in *Col dolce suon che da te piove: Studi su Francesco Landini e la musica del suo tempo*. In memoria di Nino Pirotta, edited by Antonio Delfino and Maria Teresa Rosa-Barezzani. La Tradizione Musicale 4 (Florence: Sismel, 1999), 114, 119; for the remaining sources, see [www.diamm.ac.uk](http://www.diamm.ac.uk).

<sup>55</sup> [www.diamm.ac.uk](http://www.diamm.ac.uk), s.v. "De petit peu," accessed March 22, 2013; Cuthbert includes two text manuscripts, see Michael Scott Cuthbert, "The Nuremberg and Melk Fragments and the International *Ars Nova*," *Studi Musicali* 1 (2010): 27; I am grateful to Michael Cuthbert for consultations and discussions regarding the source situation of both B18 and R7.

<sup>56</sup> On Machaut's approach of R, see Leach, "Courtly Song," 64; unless otherwise stated, the term B section also includes the refrain, usually called R.

<sup>57</sup> See Göllner, "Guillaume de Machaut: Notation and the Compositional Process," in *Essays on Music*, 242.

A brief look at the untexted tenor tell us that it has an ambitus of a ninth, *C-d*, and that overall the first part is clearly higher than the second part in tessitura, which only has a *b-fa* as the highest note. The lowest note is touched in both sections, but in the A section it appears only as the *finalis*. The principal note value is the semibrevis and the mensuration is *tempus perfectum, prolatio minor*, which is shared with all other voices. Lorenz Welker has observed that the opening line of the tenor seems to be based on the fifth line of the Marian antiphon *Alma Redemptoris Mater*, which carries the text *Virgo prius ac posterius*.<sup>58</sup> This *cantus prius factus* covers the first eight notes of the tenor, as can be seen in Example 1. The chant has not been used verbatim, but the line as a whole and especially the ascending motion at the end of the phrase are closely related. In addition, the chant must have been well-known and the similar phrases are not found at random point in the respective compositions. Therefore, like Welker, I do not think that the similarity is the result of mere chance, but deliberately created by Machaut.

**Example 1:** Tenor of *De petit peu* and verse 5 of *Alma Redemptoris Mater*, *Liber Usualis* 1961, 277.

Further on in the song, two motifs attract attention. In the A section, a row of five successive SB-B combinations occurs between measures 7-11, and this is joined by the cantus and contratenor in measures 8-9, see Example 2.<sup>59</sup>

**Example 2:** *De petit peu*, m. 7-11, **ModA**. Text and triplum omitted.

In the B section, the tenor applies a motif of SB-M-M-M-M, in which the last note lays a third below the penultimate note (falling-third motif). It appears three times between

<sup>58</sup> B23 and many compositions by other fourteenth-century composers rely on Marian antiphons as well. Machaut also relies on Marian antiphons for his motets. See Welker, "Guillaume de Machaut," 81; Leach also refers to Welker's find, see Leach, "Courtly Song," 90.

<sup>59</sup> Measure numbers match those of Leo Schrade's edition, PMFC 3, 90-91, because this version is more easily accessible than Ludwig's edition.



measures 33 and 39. This motif also appears a couple of times in the triplum, notably at all closing cadences, and once in the cantus, showing that both were melodically influenced by the tenor. The motif for these voices, though, appears in both sections and has a minima rest followed by a minima instead of the semibrevis. Both versions are used simultaneously in measure 33 (Example 3). A similar motif is used in most of Machaut's ballades in *prolatio minor*. Furthermore, it is found in the upper voices of *Lasse! comment oublieray/Se j'aim/Pour quoy me bat* (M16) and in two works that have some connection to Machaut: *Armes Amours/O flour des flours*, a *deploration* on Machaut's death by F. Andrieu (like B18 contained in **Ch**), and also in the anonymous *Dame qui fust*, which is based on B23.<sup>60</sup> Both motifs are very concise, but this does not appear to be unusual; Jehoash Hirshberg has shown that motifs used in works in *prolatio minor* are usually short. *De petit peu*, then, clearly follows that pattern and its phrases are often a combination of motifs or building blocks.<sup>61</sup>



Example 3: *De petit peu*, m. 33, reading of **ModA**. Cantus and contratenor omitted.

The cantus, of course, has the text, and is basically syllabic throughout, except for the extended melismas at the start and the end of the A section and also a couple of shorter ones, for instance in the refrain. Its ambitus is slightly wider than that of the tenor, a tenth (*E-gg*) compared to the tenor's ninth, and the second part is distinctly higher than the first part; the second part starts on the top note *gg*, whereas the highest note of the first section is only an *e*. The high note at the start of the B section marks the change of register that provides the characteristic climax found between the A and B sections in many of Machaut's ballades.<sup>62</sup> The lowest note only occurs once, in the first section. Hence, the ambitus of the voices of the core duet form are mirror images. However, for both the cantus and the tenor, the highest note overall is a third above the highest note of the lower section. The rare voice crossings that occur between tenor and cantus are all to be found in the A section.

The melodic structure of the cantus shows what seems to be a carefully laid out pattern (see the full transcription of B18 in Appendix I). The A section is divided into 12+6 *tempora*, creating two 'macro' phrases (measures 1-13, 13-19).<sup>63</sup> The twelve *tempora* are further arranged in four 'mini' phrases (m. 1-2, 3-8, 8-10, 10-13), separated by rests, opening with a

<sup>60</sup> Elizabeth Leach discusses the relation of these two chansons with Machaut and her musical examples show the motif. See Elizabeth Eva Leach, "Dead Famous: Mourning, Machaut, Music, and Renown in the Chantilly Codex," in *A late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564)*, edited by Yolanda Plumley and Anne Stone (Turnhout: Brepols, 2009), 67-68.

<sup>61</sup> Jehoash Hirshberg, "The Music of the Late Fourteenth Century: A Study in Musical Style," (PhD diss., University of Pennsylvania, 1971), 134, 136-138.

<sup>62</sup> See Arnold Salop, *Studies on the History of Musical Style* (Detroit: Wayne State University Press, 1971), 48-49.

<sup>63</sup> The final note of the section is counted as one *tempus* here. If the *clos* should be factored in as well, the division is 12+8 *tempora*, just like the B section.

short phrase followed by a long phrase. The six *tempora* are subdivided in three 'mini' phrases (m. 13-14, 14-15, 15-19). In measure 8, the phrasing coincides with the end of the first line of the poetry, but otherwise there seems to be no relation between textual and musical phrases here. In the B section, we see a division of 12+8 *tempora*, the last eight being the refrain (m. 23-35, 36-43). Here the first part is also made up of four phrases (m. 23-26, 27-28, 28-31, 31-35), but, unlike before, the first phrase is long and the second short, a mirror of the A section. The eight measures of the refrain consist of two phrases (m. 36-40, 40-43). In the B section, musical and textual phrasing go hand in hand; the first musical 'mini' phrase (m.23-26) corresponds to the seventh line of the poem (the *vers coupé*). The following three mini phrases accommodate two lines of the poetry, a division that might be inspired by the meaning of the text, see below. Finally, the last musical 'macro' phrase carries the text of the refrain.

Moving to the additional voices, we notice that the triplum is contained in all the Machaut manuscripts, and is therefore arguably more 'original,' or closer to Machaut than the contratenor. Needless to say, the triplum is the highest voice of the piece, *g-aa*, but the highest note is just one step above that of the cantus. However, the triplum touches the *aa* much more often and in both sections. Furthermore, this note appears in all closing cadences. Conversely, the lowest note is only used twice, both times in the B section with the value of a minima. The triplum never crosses the tenor, but it does occasionally cross the contratenor in the B section. The triplum carries no text and is characterised by a the frequent appearance of minima rests, often resulting in brief, hocket-like phrases, which are just a few notes long. In addition the triplum is not 'afraid' of syncopations; it provides a great deal of rhythmical energy and adds liveliness to the piece. Although the triplum is inessential to the structure, two arguments support the idea that Machaut planned this voice from the start. Firstly, its appearance in all the copies of B18 in the Machaut manuscripts and secondly the fact that many of the early ballades in C are for three voices.<sup>64</sup>

Finally, the contratenor should be introduced. As noted above, the overall effect of liveliness could be amplified by performing the contratenor simultaneously with all the other voices. This contratenor provides the same rhythmic activity as the triplum (concise phrases and minima rests), which perhaps explains why most sources only contain one additional voice. Even so, the minima rest, still more present in the contratenor and possibly compensating for the lack of syncopation, does not normally show up in both voices at the same time. It seems, therefore, that whoever added the fourth voice wrote it "with more in mind than simply its relation to the tenor."<sup>65</sup> The contratenor seems not to have been composed by Machaut, because it is not present in any of the Machaut manuscripts. Yet, I will illustrate below that it is completely integrated in the pre-existing structure, and might even suggest an original four-part composition that for some reason never found its way into the most authoritative sources. Alternatively, the contratenor could perhaps have been composed by a colleague of Machaut's, since this voice is found at an early stage of the transmission in a source, **CaB** (surmising that that source transmits the same contratenor), that originates from inside Machaut's world.

One interesting aspect of the structure, which might also be a further indication of a four-part design, is found in the disposition of the ambitus, more specifically the relationships between the ambitus of the individual voices. The contratenor, sharing its ambitus *C-d* with the tenor, has a low A section and a high B section. As shown in Figure 1, the mirrored pattern of high and low ambitus is not only found in the core duo tenor-cantus, but also in the additional voices. Furthermore, the two 'upper' voices (triplum and cantus) are high and low respectively in section A and vice versa in section B. The same is true for the two 'lower'

---

<sup>64</sup> See note 57.

<sup>65</sup> See note 35.

voices (tenor and contratenor), creating complementary pairs. This feature is clearly visible in the part notation of the original sources. Since the high and low sections are evenly distributed and mirrored in various ways, it appears that it was designed intentionally; such a manifold mirror image is not observed in other Machaut ballades that are transmitted with four voices. However, the planning of the mirror images is not necessarily the result of an original four-voice conception. The composers of the triplum and contratenor might have decided to mirror the cantus and tenor as it would make it easier to control conflicts between the high and low voices respectively, a pattern that is found in other ballades by Machaut, for instance in *Amours me fait desirer* (B19) for three voices. Voice 'crowding' could have occurred with three voices (tenor, cantus, triplum), or even four, essentially in the same area of the gamut. In the A section of *De petit peu*, the triplum is always above the cantus, and the contratenor is mostly below the tenor. In the B section, the high voices (now closer together) cross regularly, and the contratenor is mostly above the tenor. Thus, even composing one additional voice could have created the pattern of Figure 1. Yet the mirror images make one wonder if a four-part performance was intended, as it is only in this setting that the compound mirror, vaguely reminiscent of a chessboard (when 'low' equals 'black' and 'high' equals 'white'), comes to life.

Voice	A section	B section
Triplum	High	Low
Cantus	Low	High
Tenor	High	Low
Contratenor	Low	High

Figure 1: Mirrored ambitus in *De petit peu*.

### *Motif, cadence and counterpoint*

Having examined the general structure of the song, some analysis of other elements of B18 may be carried out, such as the role of some motifs and the types of cadences used by Machaut. The aforementioned falling-third motif shared by tenor, cantus and triplum is always used to prepare a cadence. Mostly, the motif is the directed progression itself, leading to the cadence on the start of the next *tempus* (as can be seen at all section endings), but this pattern is interrupted twice. In measure 24, the motif is found in the triplum but it leads to the directed progression in measure 25 that aims at the cadence in measure 26 (see Example 14, page 32). The last time the motif appears (in measure 39, Example 4), it starts out as a directed progression  $E > D$  but the cadence is avoided by the tenor's continuation to  $F$  rather than the expected  $D$ . This  $D$  sonority is prepared and reached by the other voices, but avoided in the tenor probably in the light of the nearby final cadence of the refrain, which is only two measures after. Because of the avoided cadence, the final cadence now is the end of a longer phrase and tension, and therefore arguably becomes a stronger cadence.<sup>66</sup>

<sup>66</sup> Elizabeth Leach observes that, as a result of this avoided cadence, the tenor and cantus have seven consecutive sixths in measures 39-41, Leach, "Courtly Song," 75.

**Example 4:** *De petit peu*, m. 39-40, reading of **ModA**. Text omitted.

The tenor, using the falling-third motif three times, continues twice with a descending interval, whilst in the other voices the motif is always followed by an ascending interval. This is due to its contrapuntal function (*tenorizans*), as the tenor typically progresses with a descending step at cadences.

The *ouvert* and *clos* endings are approached differently with regard to the treatment of dissonance. In the *ouvert*, the tenor-cantus duet has a series of 6-5 suspensions before leading to the *D* sonority, and hence is rather consonant. The *clos* is more dissonant, using a series of 7-6 suspensions. On the other hand, the tenor-triplum duet has a fairly dissonant *ouvert*, with elevenths and ninths, and a consonant *clos*, with tenths and twelfths; again, we see a mirrored situation here. The contratenor moves in thirds and in parallel rhythm with the tenor on both occasions, illustrated in Example 5.

**Example 5:** *De petit peu*, *ouvert* and *clos* endings, m. 17-22, reading of **ModA**. Text omitted.

Of course, the underlying contrapuntal structure here only consists of the basic progression 6>8 in the tenor-cantus and 3>5 (10>12) in the tenor-triplum and tenor-contratenor duet. Elizabeth Leach states that the *clos* cadence contains more dissonances, but this is only true for the tenor-cantus duet and certainly not for the tenor-triplum duet that she examines in addition to the core duet.<sup>67</sup> Another distinctive feature of the cadences is connected to the position of the semitone. In the *ouvert* the tenor reaches the final note by moving half a step

<sup>67</sup> Leach, "Courtly Song," 75.

down, while in the *clos* it is the cantus and triplum that move a semitone upwards. Jennifer Bain has argued that "one way to render a cadential sonority weaker is to avoid an ascending semitone," particularly in the non-tenor parts, and she has furthermore shown that Machaut usually constructs his cadences with a similar treatment of the semitone, and that they play a role in the tonal organisation.<sup>68</sup>

The cadences of the B section follow the pattern laid out in the A section. The cadence at the end of B itself (measure 34, Example 6) is approached with the semitone in the tenor, like for the *ouvert*, but the cantus and triplum are now both consonant. The contratenor has an unusual progression here, with *b(-fa) > a* sung twice, in the approach as well as during the cadential sonority itself. As a result, the contratenor is more dissonant than in the A section. The passage that connects the end of B with R is remarkable. In measure 34 all voices make a cadence on a *D* sonority, but the cantus only finishes its text one bar later, measure 35, albeit still on *D*. Yet, the tenor has now leapt to *g* and the resulting fifth *g/d* is not approached with the regular stepwise contrary motion. It seems clear, thus, that measure 35 is not a strong cadence. Furthermore, the triplum has a rest and the contratenor comes in late with its *g* in measure 35. Also, the movement of the contratenor is rather unusual here. As noted above, the contratenor sings the interval *b(-fa) > a* twice in the same rhythm (B-SB). As in the other strong cadences, the contratenor suspends the upper neighbour of the note that it will sing in the cadential sonority (in measure 33 the *b-fa* above the *a* of the following *D* sonority). The difference here is that the suspension seems to be placed one measure too early, because in measures 33-34 the expected counterpoint of the tenor-contratenor duet requires the progression *g > a* in the contratenor and not *a > b(-mi)* (see the analogy to the *ouvert* cadence). Only at the repeat does the suspension function properly. It is almost as if the contratenor heads to the *g* in measure 35, because that note is approached correctly, yet without the suspension that is so typical of this contratenor.

The accidentals found in **Ch** and **ModA** are even more fascinating. In these sources the contratenor's *b* in measure 33 has a *fa* and the one in measure 34 a *mi* sign. Exactly why the copyists added the accidentals is not clear to me. There are no accidentals at the clef and **Ch** provides no accidentals except for these two. If the *b* in 33 could be flattened because of the melodic *mi-fa* (in later music theory known as *fa super la*), an accidental would not have been necessary, and if the first should still be lowered, why not the second one as well? Actually, the only reason that would make any sense to me is found in relation to the triplum, and hence again hints at a four-part performance. When the contratenor has the *b-fa* in measure 33, the triplum sings a series of *b*'s that are in **ModA** (and in **A**, **C** and **G**) all *b-fa* and in the other sources probably lowered via *musica ficta* to create proper counterpoint for the tenor-triplum duet. As the contratenor does not need a *b-fa* to make correct counterpoint, the performer on this line would not necessarily inflect the *b* by means of *musica ficta*. But, when considering the total structure, the *b-fa* is required; since the performer of the contratenor cannot know that in advance, a flat is provided by the scribe, it seems. If my assumption is correct, this is yet another indication that the contratenor was written with knowledge of the triplum, making a four-part performance possible.

---

<sup>68</sup> Bain, "Theorizing the cadence," 331; *ibid.*, "Tonal structure and the melodic role of chromatic inflections in the music of Machaut," *Plainsong and Medieval Music* 14 (2005): 72-73; the exact same pattern of B18 is found in B41 and R10, see *ibid.*, "Messy Structure," 221.

**Example 6:** *De petit peu*, m. 33-35, reading of **ModA**.

In the final cadence, Machaut re-uses the *clos* cadence, but in **ModA** the contratenor has been adapted so that it fits with the triplum, especially if the contratenor would sing an *f-mi* in measure 41. The three legible sources that contain cantus, contratenor and tenor (**Ch**, **Pan26** and **Pit**) have a very different ending, so the changes in **ModA** seem to have been made deliberately. A comparison between **ModA** and **Pan26**, the earliest source for the contratenor, illustrates what the difference is (see Example 7).

**Example 7:** *De petit peu*, m. 41-43, readings of **ModA** (A) and **Pan26** (B).

Following this investigation of the major cadences of *De petit peu*, an examination of the voice-crossings and the way this influences cadences might be valuable. Already at the start of the A section, the tenor and cantus are engaged in a process of voice crossing that spans eight measures, until the important cadence at the end of the first line. Starting on the same pitch, the tenor and cantus move in opposite directions to create distance, before they turn and find each other in measures 5-6, where they cross and turn yet again. At the first strong cadence, in measure 8, they are an octave apart (C/c) for the first time. The voice crossing, of course, is facilitated by the fact that the tenor and the cantus share registers in the

A section; the tenor is in a relatively high range, whereas the cantus is in relatively low range, hence, they are now in the same spectrum.

**Example 8:** *De petit peu*, m. 1-8, reading of **ModA**. Triplum and contratenor omitted.

Another crossing occurs in measures 14-15, where the cantus even takes on the tenor role, *tenorizans*, in the cadence to *F* on the first beat of measure 15. Conversely, the tenor takes the cantus role, with a brevis *b-mi* that resolves to *c* only after the cantus has reached its *F*. This moment is given additional weight by the hocket-like pattern of entries and rests that is found in all parts in measure 14. The core duet moves in longer values here (brevis and semibrevis), while the other voices stick to their usual minimae, as illustrated in Example 9.

**Example 9:** *De petit peu*, m 14-15, reading of **ModA**. Text omitted. The second and third note of Ct form a semibrevis ligature in the source, but this is likely to be a scribal error that is the result of an omitted rest in measure 12 (see full transcription in Appendix I).

No crossings occur in the B section, because the tenor and cantus are now at opposite ends of their respective ambitus. As is to be expected, crossings now occur mostly between cantus and triplum. Perhaps to make clear that the picture has changed, the B section opens with the largest tenor-cantus interval of the song, a twelfth *C/gg*.

### *Contratenor and triplum*

As the main objective of this thesis is to examine the role and behaviour of additional voices, I now progress to a tighter focus of analysis. Since there are two additional voices, it is interesting to compare how both behave in connection to the core duet tenor-cantus. The vivid nature of both voices and their possible interdependence has already been alluded to several

times, but I shall now focus on the counterpoint. Elizabeth Leach has made an extensive analysis of the tenor-triplum duet as part of her analysis of the entire chanson, the chief point of which is that the behaviour of the triplum helps to differentiate between stronger and weaker cadences.<sup>69</sup> For instance, the cadence on *F* in measure 10 is already weak in the tenor-cantus duet (the tenor technically does not cadence at all), and the triplum adds a delayed minima *c* to the sonority, before quickly moving to *gg*, enhancing the weak character of this cadence (see Example 10). Stronger cadences, such as sections endings, are prepared and resolved with much more emphasis. As observed above, the triplum always approaches strong cadences with the falling-third motif.

**Example 10:** *De petit po*, m. 9-10, reading of **ModA**. Text and contratenor omitted.

The contratenor appears to aim at confirming *C* as the primary tonal centre, whenever it is at play, in the *A* section. Looking at this part of the song, the contratenor displays a strong preference for the low *C*, its lowest note, which it uses nine times until measure 12, where the *G* and *D* tonalities become stronger. As well as visiting the low *C* often, the contratenor also makes it clearly audible, either by singing a long note or with repeated short notes. The opening phrase is even reminiscent of a drum or a brass instrument (see Example 11A). In the *B* section this tendency is less strong, despite the fact that *C* still functions as the primary centre. Nevertheless, two shorter examples that resemble the opening phrase can also be found in the second part of the song.

**Example 11:** The contratenor confirming *C* as tonal centre, reading of **ModA**.

<sup>69</sup> Leach, "Courtly Song," 81-84.



The contratenor's focus on the *C* sonority becomes even more striking when we realise that *De petit peu* is one of only two ballades that open, end and also have the first cadence on the same sonority, as Jennifer Bain has shown.<sup>70</sup> For B18, that first cadence is placed at the start of measure 8, exactly in between the two sections that form Example 11A and B. As a result, the *C* sonority is omnipresent during the first twelve measures: at the start and the first cadence because of the *C* sonority in all voices and, for the remainder, due to the contratenor. Hence, the composer of the contratenor seems to have deliberately chosen to reinforce the *C* sonority. This tendency is so strong that in measure 5 it causes the only 'bifocal' moment in the piece, albeit briefly and on a weak cadence. Without the contratenor, the *C* sonority in the first phrase would be less prominent, as the tenor has a longa *g* in measures 3-4, prominent because it is unusual for the tenor to have longae in the middle of a ballade (Example 12).<sup>71</sup>

**Example 12:** *De petit peu*, m. 4-6, reading of **ModA**.

The contratenor amplifies the important cadences by means of an extended 6-5 suspension, as discussed above. Hence, like the triplum, the contratenor follows the cadential pattern (or 'focus' to stay with Margaret Bent's terminology) of the tenor-cantus duet and equally differentiates between weaker and stronger cadences. In this way the additional voices play a role in the structure of the piece. They also add a similar additional rhythmic layer, and we can therefore say that they behave like the contratenors to Ciconia's *Lizadra donna* that have been discussed above.

### *Textual structure and interpretation*

After analysing the musical aspects thoroughly, the next element is the poetry. In ballades texts are a major factor, because they are usually long. For *De petit peu*, Machaut relied on a verse form with eight lines for each of the three stanzas, using the rhyme ababccdd, the final line being the refrain. Seven lines are ten syllables long, and one line, the fifth, is only seven

<sup>70</sup> The other ballade is *Quant Theseus/Ne quier veoir* (B34) which likewise has *C* as its tonal centre. It does not, however, have a similar functioning contratenor. In total, five ballades open and end on *C*. See Bain, "Messy Structure," 208, 219.

<sup>71</sup> Leach, "Courtly Song," 84.

syllables (*vers coupé*). This *vers coupé* forms the starting point of the B section. This type of verse belongs to Machaut's "most popular verse forms."<sup>72</sup> The rhyme sounds are *-é*, *-is*, *-oir*, and *-i*. Lines 1-4 belong to the A section, with two lines each for the *ouvert* and *clos*. The B section carries the remaining text, with the final line for the refrain section, R. The poem presents a woman lamenting about the fact that her beloved has left her. He has apparently believed malicious gossip about her, and the woman complains that the beloved probably did not love her at all, because he left without a good reason.

Concerning the interpretation, there is a reading by Elizabeth Leach which, I believe, deserves a response. Leach focuses on three points in her analysis; possible gender issues, the use of proverbs, and the role of gossipers. I will react to her reading first, before presenting an alternative interpretation. The opening line, Leach observes, resembles a proverb that has a clerical background also found in texts by two poets contemporary to Machaut, John Gower (c.1330-1408) and Philippe de Mézières (c.1327-1405).<sup>73</sup> John Gower specifically connects this proverb to almsgiving, thus Machaut, himself once an almoner, must have been well-aware of its meaning and context.<sup>74</sup> In Hassell's lexicon of French proverbs, our proverb is given as *de peu peu, de niant volonté* (from a small amount, a little; from nothing, good will), and is mostly combined with the word *donner* (to give) and not with *prendre* (to take) as in B18.<sup>75</sup> We seem, therefore, to be in a situation of 'almstaking,' not almsgiving. Almstaking, I think, can be explained in two ways; it can mean either the almoner collecting the gifts, or the poor man or woman who receives the alms from the almoner. In B18, the proverb is longer than the standard form, adding the words *de mout assez* (from much, enough).

At the start of the poem, the gender of the protagonist is not expressed, but in line 4 the word *dolente* reveals to the audience that the protagonist is female. At this "unexpected verbal turn," Machaut has made the gender of our protagonist very clear in the music, by placing the feminine ending of *dolente* at the leap of a minor seventh in measure 10.<sup>76</sup> Figure 2 shows the opening and underlay of MS C; clearly, the ending has been emphasised by means of the leap. Conceivably, the masculine form *dolens* could also have been underlaid to the leap, but it has only two syllables. The situation here, where the third syllable is set distinctly higher than the previous two indicates a deliberate decision by Machaut.

---

<sup>72</sup> Elizabeth Eva Leach, "Fortune's Demesne: The Interrelation of Text and Music in Machaut's *Il mest avis* (B22), *De fortune* (B23) and Two Related Anonymous Balades," *Early Music History* 19 (2000): 57.

<sup>73</sup> Leach, "Courtly Song," 87. Lorenz Welker noticed the connection as well, see Welker, "Guillaume de Machaut," 81.

<sup>74</sup> Gower's version of the proverb reads "*Du petit poy serra donné, / Du nient l'en dorra volenté.*" Text taken from *The complete works of John Gower: Edited from the Manuscripts with Introductions, notes and Glossaries*, edited by G.C. Macaulay. Volume 1: The French Works (Oxford: Clarendon Press, 1899), 183. For a translation, see John Gower, *Mirour de l'Omme*, translated by W.B. Wilson (East Lansing: Colleagues press, 1992), 216; on the life of almoners, see Leach, "royal almoner."

<sup>75</sup> James W. Hassell, *Middle French Proverbs, Sentences, and Proverbial Phrases* (Toronto: Pontifical Institute of Medieval Studies, 1982), 198.

<sup>76</sup> Leach, "Courtly Song," 87; the underlay in Ludwig's and Schrade's editions is different here, but the underlay in most sources is very clear, see Ludwig, *Musikalische Werke*, 18, and PMFC 3, 90; of all the forty-two ballades, only five have "feminine-voiced" texts, see Leach, *Guillaume de Machaut*, 245n115.



Figure 2: *De petit peu*, opening, MS C, fol. 199r (detail).

The protagonist presents herself as an abandoned lover, accusing her beloved in the refrain of not having loved her in the first place, because he left without good reason (*pour si peu*: for so little). Elizabeth Leach finds it rather surprising that the individual using the idiom of an almoner turns out to be a lady. However, the position of almoner was not at all restricted to men in the Middle Ages. There were, for instance, almonesses at convents, so the fact that a lady expresses this proverb is not necessarily surprising or confusing.<sup>77</sup>

Perhaps the lady could not give sufficiently to her lover whilst retaining her dignity, though it is unclear, in my opinion, if the beloved left her because he did not receive enough 'love,' or because of the gossipers (*mesdisans*) that are alluded to in the poem.<sup>78</sup> According to Leach, the lover "ditched" the lady, "suspecting that her coldness is the fruit not of honorable [*sic*] loving but of lack of interest," but I do not see how this is expressed in the poetry.<sup>79</sup> Rather, as Leach herself notices, in stanzas 2 and 3 the protagonist mentions that people (*aucuns*) have spread gossip and might have spoken villainously (*vilainement parlé*) about her. We do not, however, know exactly what was said, nor by whom. Leach assumes that these gossipers have told the beloved "that she has stopped loving him."<sup>80</sup> But actually, it seems to me that gossipers typically speak about unfaithfulness rather than not loving anymore; needless to say, these are not the same - cheating does not necessarily happen because love is gone.

Like the incipit, the refrain is apparently based on a proverb as well; Leach observes that the same text was used by Adam de la Halle.<sup>81</sup> If the refrain is indeed a proverb, it seems to have been well-chosen; it strikes me as the bitter expression of a disappointed lover who tries to extinguish herself (in this case) of her love for the beloved by trying to convince herself that the beloved is (all of a sudden) a charlatan who does not deserve to be loved. The words *pour si peu* (for so little) of the refrain reuse the word *peu* from the opening line and, in this case, tell us that the beloved literally left because he got only a little. Yet, if I understand the woman correctly, he should have accepted what he was offered by our protagonist, just like a receiver of alms, or that is at least our female protagonist's opinion (*vis*). If you have a little, you give a bit; if you have plenty, you give enough. Transferring this situation to charity

<sup>77</sup> Leach, "Courtly Song," 87, 88; for almonesses (*sic*), see Eileen Power, *Medieval English Nunneries c. 1275 to 1535* (Cambridge: Cambridge University Press, 1922), 120, 132.

<sup>78</sup> Machaut writes about gossipers more often, for example in *Se mesdisans* (V15), which is likewise feminine-voiced. Yet, in this song, the lady is not upset but happy, as she is a noble woman and above all the slander. See William Peter Mahrt, "Male and Female Voice in two Virelais of Guillaume de Machaut," in *Machaut's Music: New Interpretations*, ed. Elizabeth Eva Leach (Woodbridge: The Boydell Press, 2003), 223.

<sup>79</sup> Leach, "Courtly Song," 88.

<sup>80</sup> Leach, "Courtly Song," 88.

<sup>81</sup> Leach, "Courtly Song," 89, and see Adam de la Halle, *Ouvres Complètes*, edited and translated by Pierre-Yves Badel (Paris: Librairie Générale Française, 1995), 198.

and almsgiving, the lady's role appears to be almsgiver and the man's role the receiver of alms. The receiver should be satisfied with the share he gets. She, it seems to me, merely protected her dignity and he should have accepted the little bit he got. In courtly love it is the lady that is in charge. The man can ask for a favour, but it is the lady who decides to grant it (or not). He has to sit and wait or, as Frederick Goldin has put it, "only a truly courtly man can live without requital."<sup>82</sup> It seems clear that the lady expected the man to be aware of his position and to disregard the gossips. The fact that he did apparently believe the rumours is all the more disappointing, as the lady says that he possesses so much counsel, goodness, honour and knowledge (*tant d'avis, de bien, onnour, de savoir*).

Returning to the issues of gender in *De petit peu*, Leach observes an "unstable staging of gender in B18's text."<sup>83</sup> However, I do not agree with Leach that the listener is confused by the information provided. The only surprising thing, perhaps, is that we see the perspective of the woman rather than the perspective of the man, which is the usual pattern in *fin' amors*. However, within the framework of courtly love, the roles have not changed; despite the lady's complaints, she does not express suffering repeatedly. The word *dolente* appears but once, and words like *dolour* or *morir* are absent in this poem. This is telling, because suffering normally belongs to the role of the man in courtly love.<sup>84</sup> Sylvia Huot has argued that the suffering man is related to the story of Adam and Eve; Eve made Adam suffer, because she seduced him.<sup>85</sup> Therefore, I think that, although the point of view might have switched, there is no doubt about the protagonist's gender whatsoever after the opening phrase; it is neither hidden nor unstable. We should also keep in mind that proverbs are well-known, generally applicable statements and, as previously mentioned, that there were female almoners in the Middle Ages as well.<sup>86</sup> What is more, it is not uncommon that poets take phrases out of their original context "in order to provoke new thoughts."<sup>87</sup> In this case the original clerical context does not necessarily enforce, or even imply a clerical context for the poem, in the same way that the exclamation "mamma mia" in ABBA's famous song likewise does not tell us that the protagonist is Italian. Furthermore, the example of John Gower, which Leach alludes to, presents the allegory of Almsgiving as a feminine figure.<sup>88</sup> I think therefore that, even if most almoners were men, the meaning and use of this role were also known and acceptable for women. As a result, the exact meaning of Leach's observation that "this feminine-voiced poem is a skin-deep simulacrum of a woman concealing the interior of a cleric," remains unclear.<sup>89</sup> It could equally be argued that she positions herself as a nun, because this could also explain why the almoner is cited and why the lady could not give what the lover apparently was after.

Concerning the gossipers, Leach presents another interpretation that is, in my opinion, not well supported:

---

<sup>82</sup> Frederick Goldin, "The Array of Perspectives in the Early Courtly Love Lyric," in *In Pursuit of Perfection: Courtly Love in Medieval Literature*, edited by Joan M. Ferrante and George D. Economou (London: Kennikat Press, 1975), 55; also see Mahrt, "Male and Female," 222.

<sup>83</sup> Leach, "Courtly Song," 89.

<sup>84</sup> See, for instance, James A. Schultz, *Courtly Love, the Love of Courtliness, and the History of Sexuality* (Chicago: University of Chicago Press, 2006), 107-108. Schultz also notes here that women speak of suffering occasionally.

<sup>85</sup> Sylvia Huot, *Allegorical Play in the Old French Motet: The Sacred and the Profane in Thirteenth-Century Polyphony* (Stanford: Stanford university Press, 1997), 168, 178.

<sup>86</sup> On the meaning of "proverb," see *ODE*, 3<sup>rd</sup> ed., s.v. "proverb."

<sup>87</sup> Mary Carruthers and Jan Ziolkowski, ed., *The Medieval Craft of Memory: an Anthology of Texts and Pictures* (Pennsylvania: University of Pennsylvania Press, 2002), 13; also referred to in Anna Maria Busse Berger, *Medieval Music and the Art of Memory* (Berkeley: University of California Press, 2005), 232.

<sup>88</sup> *The Complete Works of John Gower*, 179, and Gower, *Mirour de l'Omme*, 211.

<sup>89</sup> Leach, "Courtly Song," 89.

Ultimately, despite her protests to the contrary, the lady's doubts about her lover's lack of faith in her—for which she relies similarly on gossip—betray a similar lack of faith in him, paradoxically justifying his (if indeed the allegation of his loss of faith is true).<sup>90</sup>

However, nowhere in poetry do we see that the lady relies on gossip herself. Had she not 'really' experienced the loss of her lover, she would probably not have felt so resentful. The lover has indeed left, so it seems - it is not just a gossip. Consequently, Leach's paradox cannot stand.

As noted above, the incipit of the tenor might have been based on a Marian antiphon, which is perhaps additional support for the hypothesis that the protagonist is a nun. The text of the particular line that Machaut possibly used here is *virgo prius ac posterius* (a virgin before and after). An educated listener would have surely noticed the reference, even if no text is transmitted in any extant source of B18. It seems to me that the tenor reflects the defence of the protagonist. She remained a virgin and was innocent. She pleads not guilty to the charges made by the gossipers and the lover. It could also be seen as a testimony by a witness, which means that someone else is on her side and tries to defend her.

It seems to me that the opening lines that allude to the practice of almoners could be interpreted as another bitter expression; the almoner (synonym for the beloved who left), when 'taking alms,' presents himself (or herself) as friendly, saying that one should give to the poor whatever one can afford, but if he receives (too) little, he will be offended. A more strongly gendered interpretation could go as far as to suggest that men are unreliable: men pretend to favour ladies that keep their honour, but in fact rather hope that they will indeed give all of it away, and that if the man does not get what he is after quickly, he moves over to the next one.<sup>91</sup> It seems, in this interpretation, that one can only rely on women. And who else but the Virgin Mary is the perfect symbol of the reliable woman? The choice for the phrase *virgo prius ac posterius* also clearly refers to Mary not being prone to men. Machaut could not possibly have chosen a more apt exemplar for the tenor and foundation of the song.

So far, we have tried to interpret the text on the basis of its superficial appearance. However, the text might also be a metaphor for a somewhat different story. As we are in courtly spheres, perhaps the lady presented in the poetry might actually stand for a lower ranked male that has, for whatever reason, fallen out of favour with his lord.<sup>92</sup> He would have lost access to the lord and would not have had the chance to defend himself against his adversaries in a meeting or a trial. The comment in the tenor line retains its discharging function and one wonders if Machaut wrote this chanson in reaction to an event that actually occurred. If B18 indeed reflects some sort of defence, the use of a Marian antiphon as the basis for the foundation of the song provides a very strong message; it is Mary who is our advocate before the Lord and helps those who have fallen, but who strive to rise again.<sup>93</sup>

Although the formal aspects of the *De petit peu* are fairly straightforward, the interpretation of the text clearly presents some difficulties. My own reading differs significantly from the one presented by Elizabeth Leach. It appears to me that the gender issues raised by Leach are based on an interpretation that is not well-grounded. She seems to be confused by the role of the female protagonist of B18 and, in her attempt to understand, does not take into account a broader poetical and clerical context, nor the full implications of

---

<sup>90</sup> Leach, "Courtly Song," 89-90.

<sup>91</sup> Leach clearly explains that when it comes to being generous, a rather important term as our text refers to almsgiving, ladies should 'give' a lot of rejections, whereas men should possess a lot of *largesse* in order to be honourable, see Leach, *Guillaume de Machaut*, 247n122.

<sup>92</sup> I am grateful to my supervisor Professor Karl Kügle for encouraging me to examine this reading.

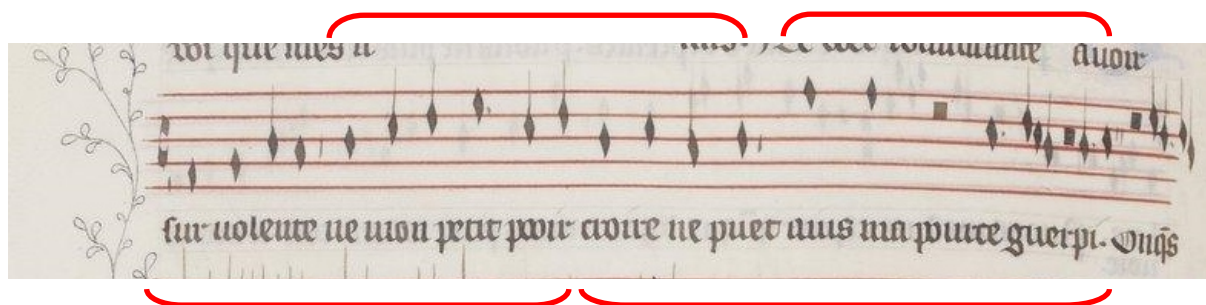
<sup>93</sup> At least, this is the message in the songs *Te decus virgineum* and *Alma Redemptoris Mater*, where the text of an earlier phrase reads *succurre cadenti, surgere qui curat*.

her own examples and words. The clerical opening phrase might equally be understood as the words of a nun, who had an affair which could not last because the man wanted more than she could give. Had she given more than just platonic love, she could have brought herself and her lover into serious danger. The implied words of the tenor would support her innocence. The words of the protagonist could also be understood as a general accusation of men and their hidden sexual goals.

### *Musico-textual relations*

Now that the musical and textual structures have been examined, possible musico-textual relations can be studied. Considering Machaut's fame as both a poet and a composer, "it seems reasonable to assume a mutual influence between the two sides of his art."<sup>94</sup> Over the last twenty years or so, musicologists have increasingly looked for cases where music and text influence each other.<sup>95</sup> Many dissonances, for instance, are now understood as "deliberate transgressions," rather than "errors of composition," as Jacques Boogaart puts it.<sup>96</sup> Two instances of such a musico-textual relation have already been mentioned, namely the minor seventh jump that occurs when the feminine gender of the protagonist is expressed for the first time, and the tenor incipit that originally carried the text discharging Marian text *virgo prius ac posterius*. But there are, not surprisingly, several more moments in B18 where text and music appear to go hand in hand. For instance, the alignment of musical and textual phrases is also pertinent. At the end of line 1 (and 3), in measure 8, there is a cadence on *C* (*volenté*), separated from the second line (*de mout*, etc.) by a minim rest and minor sixth (see Figure 2, page 27). Other lines similarly correspond to musical phrases, except for one moment in section B, around measure 30, corresponding to the sixth and seventh line of the stanza. In manuscript C, the sixth line (*Sur volenté ne mon petit pooir*) starts on a new system (see Figure 3). The seventh line of the stanza opens with the words *Croire ne puet* but, musically, these words are attached to the last words of the sixth line, as the cadence only falls at *puet*. The reason for this irregularity is discussed by Elizabeth Leach in her analysis of the ballade:

The only decoupling of verse lines and musical phrases is found in the B section, where the decasyllabic poetic phrase "ne mon petit pooir / Croire ne puet" (nor my little power / Can he believe) is set to a single musical phrase as if it were a bona fide line of poetry, with a full *close*-type cadence at its end in m. 27. This allows the shocking conclusion "but rather has broken up with me for this" to occupy its own musical phrase at the end of the B section [before R starts], increasing its rhetorical weight.<sup>97</sup>



**Figure 3:** *De petit peu*, MS C, fol 199v (detail). The red hooks mark the musical and textual phrases and show the overlap.

<sup>94</sup> Boogaart, "Thought-Provoking Dissonances," 275.

<sup>95</sup> See, for instance, the essays in Elizabeth Eva Leach, ed., *Machaut's Music: New Interpretations* (Woodbridge: The Boydell Press, 2003).

<sup>96</sup> Boogaart, "Thought-Provoking Dissonances," 273.

<sup>97</sup> Leach, "Courtly Song," 85.

Hence, except for when the listener pays close attention, or has the score or the poetry in front of him, he is deceived just like the protagonist.

There is still more text painting to be found in the opening phrase of the song. It has been suggested that the syncopation between two *tempora* in measures 5-6 on the words *petit peu* could be interpreted as a "little offence" of the regular pattern. According to Lawrence Earp, "the syncopated setting of the caesura syllable 'po' [*sic*] [...] is a 'small' transgression to declamatory propriety."<sup>98</sup> The regular declamation pattern would require the fourth syllable, *peu*, to fall on the start of a *tempus*, but it is placed instead a minima earlier than expected, hence the 'small transgression,' as is illustrated in Example 13. Earp qualifies this particular combination of text and music as a mature example of syncopation.<sup>99</sup> It is also at this moment that one of the few voice-crossings between tenor and cantus occurs, further stressing this transgression.

The image shows a musical score for four voices: Tenor (Tr), Cantus (Ca), Contratenor (Ct), and Tenor (T). The score is in 8/8 time and covers measures 4, 5, and 6. The lyrics 'pe - tit peu de' are written under the Cantus line. The Cantus line shows a syncopation where the syllable 'peu' is placed earlier than expected. The other voices provide harmonic support.

Example 13 (=Example 12): *De petit peu*, m-4-6, reading of ModA

Interestingly, it is exactly in these two measures that a 'bifocal' problem (measure 5) and another dissonance (measure 6) between contratenor and triplum are found. The 'bifocality' is the result of a cadence on *C* (contratenor) against a cadence on *G* (triplum) and the dissonance is a ninth *D/e* at the start of the *tempus*. Might this be an intentional move by the composer(s) of the triplum and contratenor to match the 'little offence' of the cantus? If we keep in mind Jacques Boogaart's observation, it seems that we should first approach such 'problems' as deliberate transgressions for textual reasons, and not as compositional errors. This would imply that even untexted voices can participate in musico-textual games, without a texted voice being directly involved. All of a sudden, bad composition now becomes sophisticated composition.

Moments of musico-textual relations can also be found in a single melodic line. As mentioned above, Elizabeth Leach has observed that on the moment where the gender of the protagonist is first expressed, the syllable that reveals her sex (*dolente*) is accompanied by the

<sup>98</sup> Lawrence Earp, "Declamation as Expression in Machaut's Music," in *A Companion to Guillaume de Machaut*, edited by Deborah McGrady and Jennifer Bain (Brill: Leiden, 2012), 233, 236.

<sup>99</sup> Earp, "Declamatory Dissonance," 120; on the regular patterns of declamation in Machaut's oeuvre, see Lawrence Earp, "Declamatory Dissonance in Machaut," in *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*, edited by Suzannah Clark and Elizabeth Eva Leach, 102-122 (Woodbridge: The Boydell Press, 2005).

unusually large leap of a minor seventh (see Figure 2, page 27). This occurs in the fourth line of the poetry and the repetition of the second musical phrase.

In the B section, there is another dissonance that might be explained through the text. In measure 24, the triplum and contratenor form three consecutive seconds (see Example 14). Although the total duration of this problematic point is less than a brevis, it seems to be a little too dissonant, and it is not clear why it was not avoided. Acknowledging that a fourteenth-century listener would perhaps not be struck by this moment as much as we are, we could still look for an explanation and find one in the words *ne vuet souffissance* (does not want satisfaction), which could potentially be a reason for the composer to indulge in unsatisfactory counterpoint.

24

Tr

Ca  
souf - fis - san - ce a - voir

Ct

T

Example 14: *De petit peu*, m. 24-26, reading of ModA.

Another musico-textual relation might be found in the cadence of the B section in measures 34-45, where the cantus seems to finish one measure after the other voices. The cantus has the word *guerpi* (to let go) in this passage, which perhaps is the reason why this part finds its cadence much later than the other voices.

33

Tr

Ca  
ce guer - - pi.

Ct

T

Example 15 (=Example 6): *De petit peu*, m. 33-35, reading of ModA.



Obviously, these explanations remain speculative, and I agree with Daniel Leech-Wilkinson that musicologists have to make that clear, but in the light of current Machaut scholarship, a quest for potential musico-textual relations is indispensable.<sup>100</sup> It is only by fully exploring this theory that it can be tested.

### *Performance options reconsidered*

The final step in the analysis of B18 will consist of an examination of the possible voice-combinations in a performance of this ballade. In her study of Machaut's four-part ballades, Elizabeth Eva Leach dedicated a section to *De petit peu*. She sees *De petit peu* as one of the two Machaut ballades that are transmitted with a varying number of parts that cannot all be sung at the same time.<sup>101</sup> Leach mentions that several musicologists active in the mid-twentieth century discussed and dismissed the option of a four-part performance. As observed earlier, a four-voice performance was already rejected in 1931 by Friedrich Kammerer, who stated that in that case these voices would sound "ohne zueinander zu passen."<sup>102</sup> Interestingly enough, most recordings that were made of B18 present a four-part performance, but this might merely reflect the modern editions that give all parts neatly scored up.<sup>103</sup> Although Leach shares the verdict of the earlier generation, quoting Ernst Apfel, she disagrees with their "premises." She argues that most anomalies spotted by Apfel and others, such as parallels, can be explained using current understanding of late-medieval counterpoint.<sup>104</sup>

Leach's dismissal, then, is based on different grounds. She observes, for example, that on several occasions the optional voices "read the cadences of the T-Ca duet differently," which results in sustained dissonances ('bifocality') between triplum and contratenor at section endings.<sup>105</sup> While the contratenor always delays its resolution to the fifth by suspending the upper note, the triplum moves to the fifth one (imperfect) brevis earlier. The following dissonance reveals an unexpected connection between Machaut and the typical suspensions found sometimes at cadences in Baroque music, for example the final chord of J.S. Bach's *St Matthew Passion*, and Leach stresses that such dissonances are theoretically "permissible." It would have been more problematic had there been no resolution, but Leach argues that based on the transmission in the various Machaut manuscripts, it seems more likely that either the triplum or the contratenor were meant to be added to the tenor-cantus duo.<sup>106</sup> Yet apart from the apparently permitted dissonances at cadences there are not that many dissonances between triplum and contratenor. Leach makes a rather curious remark about the dissonances at section endings. She states that the *clos* and final endings are equally dissonant because of the suspension at the end, but she seems to have overlooked that the only legible source that contains both the triplum and the contratenor, **ModA**, has variant readings that avoid dissonances in the approach of the final cadence (see Example 7, page 22).<sup>107</sup> Was Leach

---

<sup>100</sup> See Leech-Wilkinson, *The Invention*, 218, 261.

<sup>101</sup> Leach, "Machaut's balades," 48-49; the other ballade is *De Fortune me doy pleindre* (B23). Both chansons are contained, among other sources, in **Ch** and in the same Machaut manuscripts.

<sup>102</sup> Kammerer, *Die Musikstücke*, 39.

<sup>103</sup> See Leach's discussion on the recordings in Leach, "Courtly Song," 91-94. An up to date discography is available via <http://www.medieval.org/emfaq/composers/machaut/b18.html>, accessed May 13, 2013.

<sup>104</sup> Leach, "Machaut's balades," 67-69. She has recently repeated the dismissal of a four-part performance, see Leach, "Courtly Song," 65.

<sup>105</sup> Leach, "Machaut's balades," 69-70. A delayed resolution is also found in the two-part ballade *Helas, tant ay dolour* (B2) between tenor and cantus.

<sup>106</sup> Leach, "Machaut's balades," 70.

<sup>107</sup> Leach, "Machaut's balades," 69.

perhaps not aware of the different reading? In any case, she does not mention the **ModA** variants.

A couple of isolated parallels are accounted for (see above), but, overall, I would say that the dissonances never seem to infringe on the underlying counterpoint. Leach herself has observed that dissonances on weaker beats can be "long, so long, in fact, as to outweigh [...] by a ratio of 3 to 1 the length of the contrapuntally essential note."<sup>108</sup> Hence, they are technically passing notes and this is exactly what we see in Example 16, where triplum and contratenor create a string of parallel seconds on a weak beat.

24

Tr

Ca

Ct

T

**Example 16:** *De petit peu*, m. 24, reading of **ModA**. Parallel seconds between triplum and contratenor. Text omitted.

It has also been noticed that four-part settings "admit an extraordinary amount of dissonance."<sup>109</sup> Thus, one may question if a four-part performance of B18 is to be dismissed solely because it appears to be (too) dissonant. When the dissonances are not problematic from a compositional point of view (reading them as passing notes), are there any other characteristics that can tell us whether a four-part performance would be feasible?

Rhythm, of course, is a prominent aspect and clues may be found on this level. It appears that the additional voices to *De petit peu* are rhythmically complementary rather than duplicates, as can be seen in measures 35-38 (Example 17), in which the contratenor is active when the triplum is silent or has a long note and vice versa.

35

Tr

Ct

**Example 17:** *De petit peu*, m 35-38, reading of **ModA**. Tenor and cantus omitted.

The contratenor and triplum voices often use minima pickups that sometimes fall together, and sometimes come one after the other. Compare, for example, the start and the end of measure 10, illustrated in Example 18.

<sup>108</sup> Leach, "Counterpoint and Analysis," 50, and see note 29.

<sup>109</sup> See note 30.

**Example 18:** *De petit peu*, m 10-11, reading of **ModA**. Tenor and cantus omitted.

What is more, at the opening of the piece, measure 3, there seems to be a hocket-like moment where all four voices enter in succession, also involving pickups, illustrated in Example 19. Although this is just an isolated example, the effect would be much stronger in a four-part performance.

**Example 19:** *De petit peu*, m. 3, reading of **ModA**. Text omitted.

Is this rhythmic game merely chance, or a deliberate attempt to combine contratenor and triplum? It seems that the hocket-like dialogue between the triplum and contratenor is part of a more sophisticated kind of planning, because they react on each other often. Measures 2-5 (see Example 20) present the longest phrase with alternating entries and rests, and illustrate that the dialogue is not only found in isolated sections, but also in longer phrases.

**Example 20:** *De petit peu*, m. 2-5, reading of **ModA**. Tenor and cantus omitted.

Coming back to the counterpoint, Leach's observation that the contratenor and triplum "read the cadences of the T-Ca duet differently" suggests that they show the pattern that

Margaret Bent has called 'bifocality.' However, this 'bifocality' is not really observed in *De petit peu*, since the dissonances in this song are not the result of two voices with a different objective, but of two voices trying to reach the same goal in a slightly different way; their focus is the same. There is only one moment (measure 5, presented in Example 21) where 'bifocality' occurs; the contratenor creates a *C* cadence, whereas the other voices seem to imply a *G* cadence. However, this is not an important cadence; the tenor does not descend stepwise and the *d* of the triplum comes later, only sounding together with the *C* of the contratenor for the value of a minima. Moreover, this 'bifocal' clash might be explained as a musico-textual relation, as discussed above.

**Example 21** (=Example 12): *De petit peu*, m-4-6, reading of ModA.

At other moments, though, longer dissonances do occur, and as in 'bifocal' moments it is the combination of two contrapuntally unrelated voices that causes these dissonances. Still, in my opinion, the contratenor and triplum read the important cadences *in the same way*; it is only the approach to the cadences that is different. Returning to the 'problematic' string of parallel seconds in measure 24 to illustrate this point, it is clear that both contratenor and triplum prepare the directed progression *b-mi > c* (measures 25-26) in a slightly different way, but they do go to a *C* sonority. The section is illustrated in Example 22. Again, this is a weaker cadence, illustrated by the contratenor that jumps off to *g* to take the fifth of the *C* sonority. It is not entirely clear why the parallel seconds between contratenor and triplum in measure 24 were not avoided, yet this still is not a sustained dissonance. Furthermore, these parallels might reflect the word *souffissance* (satisfaction), as illustrated above.

24

Tr

Ca

Ct

T

souf - fis - san - ce a - voir

**Example 22** (=Example 14): *De petit peu*, m. 24-26, reading of **ModA**.

Returning to the question of 'bifocality,' it is worthwhile looking briefly at the other ballade that is transmitted with various combinations of four parts, *De Fortune* (B23). In this ballade, also examined by Leach, we do encounter sustained 'bifocal' clashes, for instance at the *ouvert* cadence in measure 24 (Example 23).<sup>110</sup> Here, the triplum ends on the *c-mi*, creating an imperfect consonance as *ouvert* sonority, with tenor and cantus ending on the octave *E/e*. On the other hand, the contratenor lands on *b-mi*, resulting in a stable sonority.<sup>111</sup> This, then, does indeed present a case where additional voices "read the cadences of the T-Ca duet differently," providing us with a textbook example of a 'bifocal' clash. Since the clash happens at such an important point in the composition, it seems fair to argue that a four-part performance of *De Fortune* was not intended.<sup>112</sup>

23

Tr

Ca

Ct

T

**Example 23:** *De Fortune*, *ouvert* ending, m. 23-24, reading of **PR**. Text omitted.

<sup>110</sup> Leach, "Machaut's balades," 65-67.

<sup>111</sup> Machaut alternates between imperfect and perfect consonances at the *ouvert* cadence of his ballades.

<sup>112</sup> Leach, "Machaut's balades," 48.

Comparing the situation in both ballades, it seems that the structural bifocal nature of *De Fortune* indicates that a four-part performance was not intended by those who added the additional voices, whereas the homogeneous focus of *De petit peu* hints at the possibility of performing all four voices together. It comes down to a "subjective analytical judgement" that is "provisional,"<sup>113</sup> as Leach confesses but, contrary to her final verdict, I believe that the four-part version could be performed convincingly; it seems to me that it might well have been intended. Despite the fact that modern ears might be struck by some moments in the four-part version of *De petit peu*, I think that ultimately one could just as effectively argue that this is exactly the "exotic quality" mentioned by Bent. Counting dissonances might lead to a rejection of a four-part performance, but other approaches would lead to different conclusions. As can be seen below, the 'problems' we examined here might be the result of word painting and could therefore be understood as musico-textual relations. This of course changes the conception of this piece radically. The contratenor and triplum of B18 are both inessential but not, in my opinion, incompatible. Rather than grouped with *De fortune*, I think that *De petit peu* would find a better place in Leach's group three, a group that contains two ballades, B41 and B42, which point towards "certain performance possibilities," even though "ruling out others on the basis of contrapuntal analysis is remarkably difficult."<sup>114</sup> A two- or three-part performance might be more likely because only two sources present more than three parts, yet a four-part performance, although not free of dissonances, is not in my opinion "musically undesirable" as a rule.<sup>115</sup>

Obviously, most of the explanations that are used here to see the 'problems' of the contratenor in a four-voice setting as deliberate 'transgressions' remain hypothetical. However, if we accept them as realistic interpretations, it seems that the contratenor is so deeply incorporated within the composition as a whole that one might suggest that Machaut himself composed B18 as a four-part chanson, or that he later added the contratenor himself, having a four-part performance in mind. Alternatively, one might imagine that the contratenor was composed by someone who understood exactly how Machaut composed B18. This latter option would also explain why the contratenor is not transmitted in the Machaut manuscripts, but appears together with the other three voices in the early northern French source **CaB**. It strikes me, furthermore, that there are several instances of mirroring in *De petit peu*. Mirrors can, with more or less creativity, be spotted on a musical (ambitus and phrase lengths) and textual (the recurrence of *peu*) level. The mirror images suggest a conscious planning of all the voices, but do not necessarily imply a four-part composition from the start. Perhaps a musico-textual analysis of B18 is not as fruitful as one could hope for but those relationships which can be found, despite being hypothetical and difficult to prove, are certainly intriguing and skilfully designed.

Now that the discussion of the four-part version is hopefully re-opened, one could look at other possible voice combinations. One of the sources, **Pg**, transmits B18 as a two-part song for tenor and cantus. Perhaps other two-part combinations might be feasible as well, even though they are not specifically indicated in the source. Looking at the counterpoint, a combination of contratenor and triplum can be excluded; in stronger cadential points they either end on the same note, or make the theoretically forbidden interval of a fourth (measure 26, Example 22, page 37) and lack a *tenorizans*. Likewise, a combination of cantus and contratenor can be dismissed because of fourths at the *ouvert* and R cadences. A cantus-triplum version seems undesirable, as no primary cadence is approached in contrary motion; there would be no *tenorizans* in this duo. The combination tenor-triplum also appears to be

---

<sup>113</sup> Leach, "Machaut's balades," 70, 75.

<sup>114</sup> Leach, "Machaut's balades," 49.

<sup>115</sup> Leach, "Machaut's balades," 77.

less plausible, as it contains several instances of simultaneous rests, that lose their hocket-like function when the cantus and/or contratenor are not performed (Example 24).

**Example 24:** *De Petit peu*, simultaneous rests between tenor and triplum, reading of **ModA**. Cantus and contratenor omitted.

On the contrary, the combination tenor-contratenor seems to be fine contrapuntally and also make sense musically, especially because of the complementary rhythm of the parts. Needless to say, every voice could also be performed on its own. To sum up, we can say that the contratenor opens up a number of performance options, but everyone obviously has a personal preference.

## Conclusion

A four-part performance of *De petit peu* has until now been dismissed rather easily, since the contratenor and triplum seem to be too dissonant at first sight. As the contratenor is not found in the Machaut manuscripts, it was never analysed in detail. Yet, if we look at this voice in relation to the triplum, it seems that the contratenor is specifically adapted to react to the triplum rhythmically. The only legible source that contains the triplum and contratenor, **ModA**, shows a reading of the final cadence that is different from the other sources and avoids dissonances between the additional voices. This reading had thus far not been mentioned in the literature on B18. Furthermore, most of the strong dissonances and even the secondary 'bifocal' clash in measures 5-6, could be explained as a musico-textual relation related to the word *peu* and these 'problems' might therefore have been created intentionally and be considered a desirable part of the performance. My approach sees the 'problems' of the contratenor (and the 'problems' of the other voices) as deliberate 'transgressions' and not as compositional errors. These transgressions could have been inspired by both textual and musical reasons.

The interpretation of the text is, in my opinion, not as equivocal as Elizabeth Leach argues. Her textual analysis, I think, explores the gender issues without taking into account the generality of the opening proverb, the almoner and the love-affair. I would argue that none of these aspects are exclusively reserved for, or known to be applied solely to men or women. Granted, *De petit peu* is one of only a few chansons presenting a female protagonist, but after the general opening phrase, there is no question whatsoever about her gender. The Marian antiphon that appears to be the foundation of the tenor is also probably significant, although the relation is not expressed in any of the manuscripts. I have proposed several interpretations that take into account the role of the Marian text and some of them are also strongly gendered.

Looking at the role of the contratenor, one could say that it is inessential but, in my opinion, not merely an alternative to the triplum. Only in a four-part performance will the power of the contratenor be experienced fully and it is only in this setting that one can see how deeply it is incorporated into the pre-existing structure, even though it was most probably written after the other voices. Only in a four-part setting can one see how meticulous the compositional planning of *De petit peu* must have been and, consequently, how sophisticated this composition is.

### Chapter 3: *Se vous n'estes*

The oeuvre of Guillaume de Machaut is so large that many works have not been analysed individually. The rondeau *Se vous n'estes* is one of the chansons that have not received a lengthy discussion so far. Thus, the case is very different from that of *De petit peu*. Nevertheless, looking at the source situation, there is a striking similarity between the two; they are present in the same Machaut manuscripts, **A**, **B**, **C**, **E**, **G** and **Vg**, and also appear alongside one another in a number of other sources, namely **CaB**, **Ghent3360**, **ModA**, **Pan26** and **Pg**.

Except for **E**, which provides a contratenor (contratenor E) in addition to tenor and cantus, the Machaut manuscripts present the basic two-part version, and an incomplete triplum is found in **CaB**. Contratenor E is also extant in **Pan26** and **Ghent3360**, but this latter source is unfortunately damaged. Of these three sources, **E** is the oldest source and **Pan26** the youngest, as it was probably copied near the end of the fourteenth century.<sup>116</sup> **ModA** contains an alternative contratenor (contratenor M) that is believed to have been composed by Matteo da Perugia. It is not copied next to the tenor and cantus, but appears earlier in the codex. **Pg** contains, of course, a two part version, as do **Morg** and **To490**.<sup>117</sup> The earliest Machaut manuscript, **C**, has two empty staves for a triplum part, but since there is no triplum part in the later Machaut manuscripts, it seems that the copyist provided these staves by mistake. Since the triplum in **CaB** is incomplete, Leo Schrade did not print it together with the other parts. Friedrich Ludwig, on the other hand does present all the voices together.<sup>118</sup> Unfortunately, the top of the page was trimmed, so only the last measures of the triplum are extant and it is impossible to say much about its general characteristics. Nevertheless, I will briefly discuss the remaining portion in relation to the other voices.

The source **Pg** contains another piece with the same melody at the opening of the tenor, which suggests that there is some sort of *cantus prius factus*. The anonymous song is named *Soylies* in **Pg** and is a *unicum*. Although **Pg** gives the incipit as *Soylies*, it seems to be the same song as the *Soyes lies et* that is mentioned, together with *Se vous n'estes* in the index of the now lost **Str222**.<sup>119</sup> A poem with the title *Soiez liez et menez joie* (a rondeau) is found in the *Dit de la Panthère* by the thirteenth-century poet Nicole de Margival and I have adopted this spelling.<sup>120</sup> Because the Prague *Soiez liez* and R7 share their musical incipits, I wondered if there was any chant melody behind it, like with B18. Firstly, because of practical reasons, I used the RISM database for post-1600 music. This quest resulted in about twenty concordances to baroque masses and other sacred baroque compositions that use the same

---

<sup>116</sup> Like B18, it was copied by scribe E, whose is believed to have been active just in the late fourteenth-century, see note 54; **Ghent3360** is said to have existed by 1385, see note 53.

<sup>117</sup> DIAMM lists a total of 18 sources. See [www.diamm.ac.uk](http://www.diamm.ac.uk), s.v. "se vous n'estes," accessed April 4, 2013.

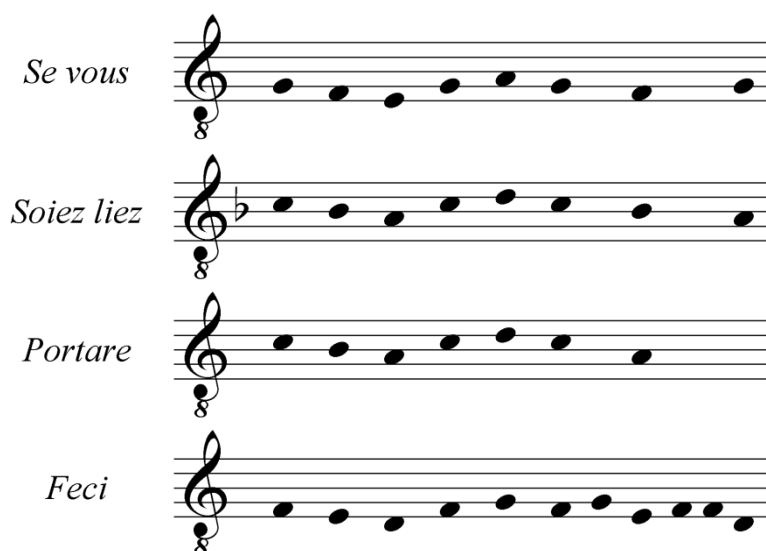
<sup>118</sup> For Schrade's edition see PMFC 3, 146-147; for Ludwig's edition, see Ludwig, *Musikalische Werke*, 56-57.

<sup>119</sup> *Soyes* is listed twice in **Str222**, once as '*Zogles et menes*' with two voices (nr.112) and once as '*Soyes lies &*' with three voices (nr. 76). *Se vous n'estes* is listed as number 119. For a partial facsimile of **Str222**, see *Le Manuscript musical M 222 C 22 de la Bibliothèque de Strasbourg XV<sup>e</sup> siècle* (Brussels: Office International de Librairie, n.d.), especially 8-10. The index is also accessible through DIAMM; see Jitka Snizkova, *Les traces de Guillaume de de Machaut dans les sources musicales de Prague*, in *Guillaume de Machaut: Colloque – Table ronde* (Paris: Éditions Klincksieck, 1982), 72, and Earp, *Guillaume de Machaut*, 378; the connection was first noticed by Friedrich Kammerer, see Kammerer, *Die Musikstücke*, 55-56. Kammerer also links the incipit to a Dutch song in **Pg**, *Het dunct mi wesen verre*, but the relation is less obvious, apart from the first three notes; *Se vous n'estes* is found on the folio that carries the modern foliation 258v, *Soiez liez* on fol. 249r, and *Het dunct mi wesen verre* on fol. 259r. A facsimile of **Pg** can be consulted via [http://www.manuscriptorium.com/apps/main/en/index.php?request=request\\_document&docId=set031101set4169](http://www.manuscriptorium.com/apps/main/en/index.php?request=request_document&docId=set031101set4169), or through DIAMM.

<sup>120</sup> Connection first noticed by Friedrich Kammerer, see Kammerer, *Die Musikstücke*, 54. For the poem, see Nicole de Margival, *Le dit de la Panthère*, edited by Bernard Ribémont (Paris: Honoré Champion, 2000), 115.



*cantus prius factus*.<sup>121</sup> Hence, it seemed to have been a well-known melody, but at that stage I was unable to retrieve a specific chant melody. Later on, I was able to use a database for chant melodies and found a match with the communion *Feci iudicium et justitiam* for a mass for Virgin Martyrs.<sup>122</sup> Also, there seems to be a relation to the 'Portare' and 'Sustinere' tenors that are the core of sixteen motets in the thirteenth-century *Montpellier Codex (H)*, which makes the connection to the *Dit de la Panthère* even more interesting (see Example 25). Even though the incipits of these works are similar, it does not necessarily follow that they were consciously based on the same melody.



**Example 25:** Comparison of the incipits of *Se vous n'estes* (**Pg**, fol. 258v, rests omitted), *Soiez lies* (**Pg**, fol. 249r), *Portare* (**H**, fol. 130r, rests omitted) and *Feci iudicium et justitiam* (*Liber Usualis*, 1224).

As mentioned, *Se vous n'estes* has received only little attention from scholars and performers alike. I only know of a (recent) recording by *Capilla Flamenca*.<sup>123</sup> This recording does not present contratenor M, so it has never been recorded. This contratenor is one of only few holes in the Machaut discography and will hopefully be recorded soon. R7 has not been analysed in detail and I will therefore give considerable weight to the general analysis of this rondeau. However, the primary objective remains an evaluation and comparison of the two contratenors. Even though no analysis of R7 has been published to date, the song is, needless to say, examined in publications that deal with general questions of Machaut's oeuvre, especially in recent literature. These publications will provide a starting point for my analysis.

### *Analysis of the musical structure*

A rondeau is, like most ballades, split in two sections, but the A section only has a medial cadence that separates it from the B section, not an *ouvert* and *clos* division. The sections are repeated in various orders and sung to different texts. Machaut mostly relied on the regular or simple form, as is the case with *Se vous n'estes*. This simple form has the structure:

<sup>121</sup> The search was conducted using the 'music incipit with transposition' search of the RISM database. I have chosen this database for post-1600 music, because it has an incipit search engine that neglects accidentals, rests and rhythm. The input was 'GFEGAGF,' <http://opac.rism.info/index.php?id=2&L=1>, accessed May 13, 2013.

<sup>122</sup> The input was 'GFEGAGF,' <http://www.globalchant.org/search.php>, accessed May 15, 2013.

<sup>123</sup> <http://www.medieval.org/emfaq/composers/machaut/r7.html>, accessed May 26, 2013.

ABaAabAB, the capitals indicating the refrain text. Hence, the medial cadence (measure 20) at the end of the A section can also lead back to the start of A, instead of continuing with the B section. This cadence is on a *D* sonority and when performed with contratenor this sonority is imperfect. Machaut's rondeaux are 38 measures long on average; R7, lasting only 33 measures, is slightly shorter.<sup>124</sup>

Although the song opens on *G*, both the medial and final cadences are on *D*. The former ends with the fifth *D/a* in the tenor-cantus core, and the latter with the octave *D/D*. The *D* as *finalis* seems to be rather standard for Machaut, as 7 out of 18 polyphonic chansons that start on *G*, end on *D*.<sup>125</sup> Yet, the medial cadence is never on the same sonority as the final cadence, other than here in R7.<sup>126</sup> The medial cadence of R7 is of secondary importance, as it is not approached with the standard contrary motion. Instead of arriving at the *D* with a descending step, the tenor falls a fourth from its penultimate note, a *g*. Likewise, the cantus does not arrive at its cadential note with the usual rising semitone, but with a descending one. As mentioned in the discussion of B18, such an approach makes the cadence weaker and it is not used at final cadences.<sup>127</sup> It appears, therefore, that the tonal situation in R7 is rather standard.

The accidentals present at the clef are somewhat mysterious; several manuscripts, for instance **C** and **ModA**, suddenly give a *fa* sign at the start of the second line of the cantus, while others, like **A** and **Pan26**, have no accidentals at the clef. In **C**, the *fa* sign seems to be connected to the *b* that is the second note on that line, but in other manuscripts (**E**, **ModA**) the implied hexachord at the start of the second line is clearly the natural hexachord, accommodating both *d* and *gg*, and there is no *b* around. The opening of the tenor is in most manuscripts placed directly after the cantus, and continued on the same line. It never has a *fa* sign at the beginning, but occasionally has one at the start of the second line, notably in manuscripts **C** and **E**. Such signs normally indicate hexachord changes but because the readings are inconsistent throughout the sources (readings differ both in the Machaut corpus and outside), it seems that the *fa* sign is not of crucial importance to the chanson and that no specific change of hexachord was prescribed by Machaut.

Like for B18 the applied mensuration is *tempus perfectum, prolatio minor*. The perfect breves are frequently imperfected *a parte ante* by preceding semibreves, especially in the tenor and contratenor E. In addition, these voices often use this short-long rhythm (SB-B) simultaneously. For contratenor M and the cantus, the short-long and long-short rhythms are more or less in balance. All four voices read a short-long rhythm in measures 17 and 30;<sup>128</sup> both times, this uniform rhythm belongs to a cadential progression near the end of a melisma, and both occur three measures before a section end. Interestingly, the remaining part of the triplum does not use the short-long rhythm, but it does cadence at measure 31 (see Example 26).

---

<sup>124</sup> See Mark Everist, "Souspirant en terre estrange: The Polyphonic Rondeau from Adam de la Halle to Guillaume de Machaut," *Early Music History* 26 (2007): 20.

<sup>125</sup> Bain, "Messy Structure," 200.

<sup>126</sup> Jennifer Bain, "...et mon commencement ma fin: Genre and Machaut's Musical Language in his Secular Songs," in *A Companion to Guillaume de Machaut*, edited by Deborah McGrady and Jennifer Bain (Brill: Leiden, 2012), 87n19.

<sup>127</sup> See note 68, and Bain, "Theorizing the cadence," 335.

<sup>128</sup> **Pan26** presents a different reading of CtE in measure 30 that is probably preferable, see below.

**Example 26:** *Se vous n'estes*, m. 30-33, reading of E with triplum as found in **CaB**. Text omitted. Reading of triplum based on Leo Schrade's edition with emendations in the last measure, see PMFC 3, Commentary, 127. **Pan26** avoids the dissonant *g* of CtE in measure 30, see below.

As is common for Machaut's rondeaux, both sections start with a melisma and the A section is longer than the B section. The highly melismatic setting is typical of the genre. The melismas are normally interrupted every now and then by a group of syllables, which draws the attention "now to the poem, now to the music."<sup>129</sup> In R7 there are only three interruptions, in measures 7-8, 19-20 and 25-26. The simple rondeaux are mostly quite short, much shorter, for instance, than the ballades; a simple rondeau is condensed both musically and poetically, but that is the nature of the genre.<sup>130</sup> In the words of Lawrence Earp, "the epigrammatic concision of the poem is expressed in an epigrammatic [...] musical statement."<sup>131</sup> This, of course, relates to the visual and compositional aspects. In performances, the many repeats lead to songs of considerable length.

The design of the individual voices appears to contain the standard characteristics as well. The tenor has an ambitus of *C-cc* and it is interesting that the highest note is reached only once, as a minima, whereas the lowest note is touched twice, first on a longa and then on a brevis (see the full transcription in Appendix D). In terms of pace, the tenor is governed almost equally by semibreves and breves, the latter being regularly imperfect by the former, as mentioned above. Both sections show a similar register which differs, thus, from the layout of B18. It seems to be noteworthy that the tenor avoids or delays cadences at many occasions. This feature will be discussed in more detail below.

The cantus is built on a series of long and short melismas. Most of the melismas that Machaut uses in the rondeaux do not extend beyond five *tempora*, but the longest one in *Se vous n'estes* is nine *tempora* long. Still, this is much shorter than the melismas in *Quant je ne voy* (R21), which contains two melismas of over twenty-five *tempora* each. The ambitus of the cantus is *E-gg* and the primary note value the minima; again, this is quite standard for the cantus. The B section is overall slightly higher than the A section, as it starts on the top note before touching it another two times and avoids the lowest note, but the A section does contain the top note as well. The only time the cantus goes below the tenor accordingly occurs in the A section. Hence, although there is a slight difference in register between the sections, it is far less striking than the difference in B18.

<sup>129</sup> Earp, "Declamatory Dissonance," 117n22.

<sup>130</sup> Françoise Ferrand et al., eds., *Guide de la Musique du Moyen Âge* (s.l.: Fayard, 1999), 548.

<sup>131</sup> Earp, "Declamatory Dissonance," 117.

In the A section, the melody of the cantus is divided into 8+11 *tempora*, with a full *tempus* rest in the middle.<sup>132</sup> The first part has a long phrase followed by two shorter phrases. The second part has four phrases that are basically equal in length. The B section contains 13 *tempora*, a number that immediately attracts attention. Was this number deliberately chosen to depict the word *mar* (misfortune)?<sup>133</sup> In any case, the B section is divided into 5+8 *tempora*; a shorter and longer phrase for the first part, until the cadence in measure 25 on *mar vi*, and three phrases of equal length for the last eight measures of the song. All the phrases are separated by rests and all but two end at a cadential point. Most of these cadences are weak, because they are delayed or avoided. Several of the phrases use a similar melody of five or six minimae that first ascend and immediately go back down, before stopping at a semibrevis. This motif is found five times, and either ends stepwise or with a descending third. In measures 13-17 the two versions are found back to back, as illustrated in Example 27. *Se vous n'estes* also uses *prolatio minor* and hence follows the standard pattern of shorter motifs that are combined into longer phrases, a technique addressed by Jehoash Hirshberg in his dissertation.<sup>134</sup> Similar motifs are found elsewhere in Machaut's oeuvre, for instance in *Quant ma dame* (R19) and *Quant ie ne voy* (R21), and show that he sometimes relied on "a set of compositional modules" or a stock of "motivic material."<sup>135</sup>



**Example 27:** Cantus motif with descending and ascending end, reading of C.

Finally, we arrive at the two contratenors. They are, as to be expected, rather different in appearance. The change of style in the supposed *ars contratenoris* between the second half of the fourteenth and the first half of the fifteenth century (observed by, among others, Pedro Memelsdorff, see above) seems to be obvious in many details. Starting with the most apparent difference, it should be mentioned that contratenor E is mostly above the tenor, while contratenor M is mostly below the tenor. Contratenor E has a range of *D-e*, whereas contratenor M frequently touches the lowest note of the gamut, *G*, and extends to *b-fa*, making a range of a tenth. Rhythmically, however, they are much more similar, as for both voices the semibrevis is the most important note value. Often, breves are imperfected, but contratenor M has many perfect breves as well. Contratenor M appears to have three different endings for the B section, on *a*, *D*, and *G*, which is somewhat odd. Richard Hoppin has made the very interesting observation that each time the B section is to be sung there is a different ending for this contratenor and I will elaborate on his ideas later on.<sup>136</sup> Generally, Contratenor M seems to be in *G* and not in *D*. In the sources, the breves and semibreves account for many ligatures, and, perhaps needless to say, both contratenors are untexted. A detailed analysis and comparison will be given below.

<sup>132</sup> The sources are not consistent here. The Machaut manuscripts give a perfect brevis and followed by a brevis rest, while many others, including **ModA**, have an (imperfected) longa.

<sup>133</sup> Although it is hard to prove that this number was deliberately chosen as to depict 'misfortune,' it has been said that Machaut resorts to numbers often, see Göllner, "Interrelationships between Text and Music in the Refrain Forms of Guillaume de Machaut," in *Essays on Music*, 215.

<sup>134</sup> See note 61.

<sup>135</sup> Karl Kügle, "Some Observations Regarding Musico-Textual Interrelationships in Late Rondeaux by Machaut," in Leach, *Machaut's Music*, 268, and Yolanda Plumley, "The Marriage of Words and Music: *Musique Naturele* and *Musique Artificielle* in Machaut's *Sans cuer, dolens* (R4)," in *ibid.*, 245.

<sup>136</sup> See Richard H. Hoppin, ed., *Anthology of Medieval Music* (New York: W. W. Norton and Company, 1978), 144.

## Rhythm, cadence and counterpoint

With the knowledge established in the general overview, some particular moments in the chanson can be discussed, such as at the construction of the melody of the cantus. The melismas in the cantus part are, at times, interrupted by rests. Between those rests are short phrases, sometimes the motif of descending minima, that are combined into longer phrases. Most 'mini' phrases end at a cadential point, yet these cadences are often avoided or delayed, so that the music continues. The first 'macro' phrase reveals a greater logic underlying how Machaut has constructed his phrases. The 'mini' phrases are building blocks that are put together to form a macro phrase of 8 measures (see Example 28). Subsequently, two macro phrases form the A section and four macro phrases the entire piece. This technique of combining shorter blocks into macro phrases with the help of rests and deceptive cadences is used regularly by Machaut in pieces that have long melismas. It is found, among others, in B3, B27, R19 and R21. Because of the melismatic setting of rondeaux, an overlap between musical and textual phrases does not happen, except for at a general level; both the A and the B section accommodate one line of the poetry.

**Example 28:** *Se vous n'estes*, m. 1-8, reading of E. The hooks indicate the mini phrases.

As mentioned earlier, the medial cadence in measure 20 is not approached with the standard contrary motion and is therefore weaker than the final cadence, even without the imperfect sonorities of either contratenor. The cantus takes on the role of the tenor (*tenorizans*) by arriving at the medial chord with a descending note (see Example 29). This step is only a semitone and is therefore weaker still, as Jennifer Bain has shown.<sup>137</sup> The tenor, on the other hand, also moderates the cadence by jumping down a fourth from the penultimate note.

**Example 29:** *Se vous n'estes*, medial cadence, reading of C.

<sup>137</sup> See note 68.

The medial cadence is given an imperfect sonority by the contratenors. The different notes that they have at this point nicely illustrate the typical form of the rondeau, in which the medial cadence sometimes leads to the B section and at other times back to the A section. Contratenor M has an *F-mi* at the medial cadence, which nicely leads to the *g* that this voice sings at the start of both the A and B section. Contratenor E, on the other hand, has an *F-fa* at the medial cadence, possibly because it does not lead to *g*, but to *D* when returning to the A section.

Looking at other cadences, we see, of course, that the behaviour of every voice is important to determine the position of the cadence. Especially at deceptive cadences, it is interesting to see how Machaut uses the various parts in such a way as to extend phrases. As mentioned above, the tenor has rests at cadential points as well, but never simultaneously with the cantus. The cantus has its rest on the second semibrevis, whereas the tenor rests at the start of the measure. As a result, there is an attractive rhythmic interplay in the core duet of tenor and cantus, in which the cantus cadences when the tenor is silent and the tenor cadences just before the cantus goes away. Similar rhythmic interplay between tenor and cantus is used by Machaut in other rondeaux, for instance in *Helas! pour quoy* (R2) and *Rose, lis et printemps* (R10), but never as meticulously connected to the delay of cadences as in this case. Hence, Machaut's tool of delaying cadences to extend phrases is amplified in R7, as he provides new rhythmical spirit every time the listener expects a point of relief. On top of that, it seems that even the contratenors engage in the process deliberately. Whenever the tenor and cantus are in 'hocket' mode, contratenor M has a minima rest at the third semibrevis of the measure, before taking up a new phrase with a minima. For all but one of these moments, the rhythm is SB-SB-Mrest-M, with the two semibreves in one ligature. This way, there are always two sounding parts (see Example 30).

**Example 30:** *Se vous n'estes*, m. 15, reading of **ModA**. Example of the hocket-like passages. Text omitted.

Contratenor E also adds another layer to these hocket-like moments due to its rests. In measures 17-18 the two contratenors present a different reading of the cadential progression. As briefly mentioned earlier, the tenor, cantus and contratenor E approach a *G* cadence here, but the tenor diverts to *c* instead of *g* and the cadence is delayed as well (Example 31A). On the other hand, contratenor M interprets the tenor line differently and creates a *C* cadence (Example 31B). Because contratenor M is the lowest voice at this point, the *C* is approached as a tenor-cadence (*tenorizans*) from the upper neighbour *D*. As a result, the contrapuntal function of the tenor has changed and this change might have been reflected in the various sources and versions of R7. Leo Schrade, in his edition, gives the tenor line *b-fa, a, c* in measures 17-18, as it is found in most Machaut manuscripts (**A**, **B**, **Vg**, **G** and **E**), but there is no flat in the earliest Machaut manuscript **C**. Outside of Machaut's circle, there seems to be no flat in **Ghent3360**, nor in the fifteenth-century sources **Pan26** and **ModA**. Friedrich Ludwig

mentions the variant reading in his commentary, but Schrade has not listed these variants in his.<sup>138</sup> However, the flat makes a critical difference for the implied counterpoint. The *b-fa* suggests an approaching *G* cadence and does not respect the actual *C* cadence, as it is not approached by a semitone. It is, of course, weak anyway, since this cadence is not approached with the usual downward step. Hence, a *b-fa* makes perfect sense when the song is performed as a tenor-cantus duo or with contratenor E. Yet when performed with contratenor M, the *b-fa* is out of place, since now a *b-mi* is necessary to accommodate the *C* cadence. Therefore, it seems not to be a coincidence that the source containing contratenor M, **ModA**, does not read a *b-fa* for the tenor in measure 17. In this version, measures 17-18 present a cadential progression to *C* that is only weakened slightly by the delayed resolution of the tenor.

The image displays two musical examples, A and B, for measure 17. Each example consists of three staves. In example A, the staves are labeled Ca (Cantus), CtE (Contratenor E), and T (Tenor). In example B, the staves are labeled Ca (Cantus), CtM (Contratenor M), and T (Tenor). The notation shows the pitch and rhythm of the notes for each voice part. In both examples, the Cantus and Contratenor parts have identical notes: a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4. The Tenor part in both examples starts with a quarter note G3 with a flat sign, followed by a quarter note A3 with a natural sign, and ends with a quarter note B3 with a natural sign. The difference between A and B is the presence of a sharp sign on the second note (A4) in the Tenor part in example A, which is absent in example B.

**Example 31:** Two different versions of the tenor, related to the contratenors. Reading of **E**, with a *G* cadence (A). Reading of **ModA**, with a *C* cadence (B).

Machaut has used deceptive cadences many times in *Se vous n'estes* and it is usually the tenor that is delaying or avoiding the cadence. The tenor adds the root of the cadential sonority later than the cantus and contratenors in measures 6, 13, 15 and 31 and avoids a *G* cadence in measure 25 by moving to *b-fa* instead. Here in measure 18, a *G* cadence seems implied by the approach of tenor, cantus and contratenor E, but the tenor unexpectedly moves to *c* and arrives, again, later than the other voices. A clash between *c* and *d* (tenor against contratenor E) is skilfully avoided due to the rhythm, hence, this is an avoided cadence. However, in the version with contratenor M, a *C* cadence *is* reached at this point, but it is delayed (see Example 31).

The long melismas of the rondeau are created by playing around with the cadences. Weak cadences are not actually points of rest and the music continues rather than stops. In R7, Machaut uses the hoquet-like technique to delay cadences, making sure that the music goes on. Cadences are furthermore weakened by 'incorrect' or unexpected contrapuntal behaviour: voices jump off, go below the tenor or do not prepare cadences in the usual way. This is done intentionally, because textbook cadences are only to be found at the most important moments in the composition, where they truly are points of rest.

<sup>138</sup> Ludwig, *Musikalische Werke*, 57, and Schrade, PMFC 3, Commentary, 127.

## Textual structure and interpretation

Rondeaux typically have a short text. In its simple form, there are five different lines, amongst which a refrain line, in this case *Se vous n'estes pour mon guerredon née*, is repeated several times. Just like for the musical structure, there are eight sections (lines), using the rhyme scheme ABaAbAB. The rhyme sounds are *-née* and *-riant*. A special feature of some rondeaux by Machaut is the use of so-called *rimes equivoquées*. This is a technique that relies on a game between several identical syllables. Machaut uses these rhymes in R7, in *Sans cuer, dolens* (R4), *Certes, mon oueil* (R15) and *Douce dame* (R20), among others.<sup>139</sup> For R7, these syllables form the word *guerredonnée*. The word is subsequently cut in various places, resulting in the combinations *guerredon née*, *guerre donnée* and the full word itself. These syllables are all placed at the medial cadence. Machaut has chosen to amplify them by squeezing the last six syllables of the lines leading to the medial cadence (lines 1, 3, 4, 5 and 7) into two bars, which is the highest density of syllables in the entire piece. Furthermore, as in *De petit peu*, we can spot irregular declamation, which makes these syllables even more audible; even though patterns of declamation are less clear in rondeaux, because the melismas are so prominent, there are still patterns to be found in this genre. Regular declamation would stress the syllables *guer-* and *don-* in this passage, but Machaut has chosen, on the contrary, to set them on weak parts of the *tempus* (see Example 32). The B section does not display a particular poetical technique and the declamatory pattern is regular.<sup>140</sup>

19  
Ca  
8  
mon guer - re - don ne - e.  
T  
8

Example 32 (=Example 29): *Se vous n'estes*, medial cadence, reading of C.

The meaning of the text appears to be rather straightforward. If the love of the protagonist is not reciprocated, a hard struggle and eventually death will follow. Only the gender of the protagonist remains a mystery at first sight. The loved one is addressed as a *dame*, but the text gives no direct clues about the protagonist. It seems as though this is an example of concealed or equivocal representations of gender, but the idea of suffering that is expressed in this poem (*guerre, morir*) leaves no doubt about the implied gender of the protagonist. As discussed in the textual analysis of B18, the one who suffers in courtly love is traditionally a male role, and the pain is caused by a woman. This pattern, it is said, has its origin in the story of Adam and Eve; Eve caused Adam pain by seducing him.<sup>141</sup> And indeed the *dame* is the reason for the suffering of the protagonist, who is therefore a man by default. Unlike B18, the text seems not to rely on proverbs or other common texts. There is some resemblance to a passage in the *Remede de Fortune* where words *grief* and *guerredon* and the

<sup>139</sup> Machaut uses these *rimes* often in his rondeaux, see the discussion of R7 in Daniel Poirion, *Le Poète et le Prince: L'évolution du lyrisme courtois de Guillaume de Machaut à Charles d'Orléans* (Paris: Presses Universitaires de France, 1965), 435.

<sup>140</sup> See Earp, "Declamatory Dissonance," 117-118.

<sup>141</sup> See Huot, *Allegorical Play*, 166, 178, and note 85.



combination *joieus guerredon* appear in quick succession, but I have not found similar passages in *Le Jugement du roy de Behaigne*, *Le Livre dou Voir Dit* or the *Roman de la Rose*.<sup>142</sup>

A search for musico-textual relations has led to one potential example of such a synergy between music and text. As explained in the analysis of the musical structure, the piece is divided into 20+13 *tempora*. This number 13 of the B section instantly make us wonder if there might be a textual reason behind Machaut's choice for this number of *tempora*. Since we subsequently find the word *mar* (misfortune) in this section, a connection between text and music seems obvious. However, it might be all too easy to explain this division as a case of triskaidekaphobia. Another explanation, one that also takes into account the subdivision of 8+5 *tempora*, would refer to the Five Books of Moses (Torah) and the resurrection of Christ eight days after the Sabbath, thus combining "die signifikanten Zahlen für das Alte und Neue Testament."<sup>143</sup> Exactly how this would relate to Machaut's song remains unclear.

It seems to me that there is not much left to say about the textual aspects of *Se vous n'estes* and a more detailed musico-textual analysis appears to be unfruitful as well. The musical aspects of this rondeau provide us with many more leads to work with, and it is to this level that I shall now return.

### *Contratenor E*

After examining various musical and textual aspects of *Se vous n'estes* on a general level, it is now time to approach the final goal of my analysis: a comparison of the two extant contratenors. A gap of approximately forty years separates the two, so differences are inevitable. On top of that, the contratenors seem to have their origin in very different regions, but the filiations might actually be similar. Contratenor E is found in manuscripts **E**, **Ghent3360** and **Pan26**, which are all believed to have used exemplars from the region of Flanders. **CaB** also contains contratenor E, but it is hardly legible and therefore not taken into account here. **Ghent3360** is seen as an intermediate source between **E** and several Italian manuscripts, among which **ModA** with contratenor M. Therefore, all the sources that contain a contratenor to R7 might have a Flemish (**E**, **Ghent3360**, **ModA** and **Pan26**) or Northern-French (**CaB**) background.<sup>144</sup> Of the 'Flemish' sources, **Ghent3360** is the oldest, and **ModA** the youngest source. Manuscripts **E** and **Pan26** were both copied in the 1390s.<sup>145</sup> The mutual exemplar higher up in the supposed stemma most probably also contained a contratenor, because all sources that were based on it contain one. The Italian sources **ModA** and **Pan26** each present a different contratenor. Some remarks about the contratenors have already been made in the overview of the musical structure, notably regarding ambitus and register, and now I shall examine the behaviour of the two contratenors in more detail.

Firstly, I will discuss contratenor E, the earliest additional voice. As seen in *De petit peu* and *Lizadra donna*, one role of additional voices is to add a layer to the rhythmic texture

---

<sup>142</sup>See lines 1349-1355 in Guillaume de Machaut, "*Le Jugement du roy de Behaigne*" and "*Remede de Fortune*," edited by James I. Wimsatt and William W. Kibler (London: University of Georgia Press, 1988), 243; Ronald Sutherland, "*The Romaunt of the Rose*" and "*Le Roman de la Rose*:" *A Parallel-Text Edition* (Oxford: Basil Blackwell, 1967); Guillaume de Machaut, *Le Livre dou Voir Dit*, edited by Daniel Leech-Wilkinson, translated by R. Barton Palmer (New York: Garland, 1995).

<sup>143</sup>Heinz Meyer and Rudolf Suntrup, *Lexikon der mittelalterlichen Zahlenbedeutungen* (Munich: Wilhelm Fink Verlag, 1987), 646.

<sup>144</sup>See Earp, *A Guide*, 93.

<sup>145</sup>For the dating, see notes 50 (**CaB**), 51 (**E**), 53 (**Ghent3360**) and 54 (**Pan26**). The tenor and cantus of **ModA** were probably copied around 1410 and the contratenor around 1420, see Stone, *The Manuscript Modena*, 108.

of the piece and the two contratenors to *Se vous n'estes* do exactly this. Contratenor E almost always follows the rhythm of the tenor when it has an SB-B figure, for example in the opening measure. In total, the contratenor copies the rhythm eleven times; the only exception is the final cadential formula and the few times the tenor has SBrest-B. But, there are also several moments where the contratenor does something very different. This is mostly connected to the hocket-like moments, discussed above, that also involve the cantus. Measures 4-6, Example 33, show us clearly how this works. In measure 4, there is an SB (=quarter note) rest in every voice and only two voices sound simultaneously. The tenor has an SB-B rhythm, but the contratenor has its inversion, B-SB. In the next measure, both lower voices move together, using the SB-B rhythm. Measure 6 is similar to measure 4, but without a rest in the contratenor. The composer of contratenor E relies on similar figure several times, but it was, of course, Machaut who provided the tenor-cantus core.

The image shows a musical score for three voices: Cantus (Ca), Contratenor E (CtE), and Tenor (T). The score is for measures 4, 5, and 6. In measure 4, all three voices have a rest. In measure 5, the Cantus and Tenor move together with a half note (SB-B) rhythm, while the Contratenor E has a half note (B-SB) rhythm. In measure 6, the Cantus and Tenor continue with the same SB-B rhythm, and the Contratenor E also moves with a half note.

**Example 33:** *Se vous n'estes*, m. 4-6, reading of E. Text omitted.

The composer of contratenor E noticed that Machaut re-used the design of measure 4 a number of times and almost always tried to provide an extra rhythmic layer in similar fashion. That composer also made sure that whenever the tenor has a perfect brevis, or longa, the contratenor has an imperfect brevis. In measure 9, the contratenor is even the only moving part, because the cantus is silent (see Example 34).

The image shows a musical score for three voices: Cantus (Ca), Contratenor E (CtE), and Tenor (T). The score is for measures 8, 9, and 10. In measure 8, the Cantus and Tenor move together with a half note (SB-B) rhythm, while the Contratenor E has a half note (B-SB) rhythm. In measure 9, the Cantus is silent, and the Contratenor E moves with a half note. In measure 10, the Cantus and Tenor move together with a half note (SB-B) rhythm, and the Contratenor E also moves with a half note.

**Example 34:** *Se vous n'estes*, m. 8-10, reading of E. Text omitted.

Hocket-like moments also occur between just the tenor and contratenor E. Suddenly they play at minima level, instead of semibrevis level. Interestingly, whenever this happens, the cantus line is the same as in measure 4 (Example 33), SB-SBrest-M-M. Yet Machaut has

sometimes provided a different tenor to such a line, and consequently the contratenor should be different in order to create rhythmic texture. As explained above, the reason for Machaut to have a different tenor underneath the cantus motif is because he can avoid or delay cadences this way. Hence, it should not come as a surprise that he uses it in measures 18 and 31, just before the medial and final cadences. Example 35 illustrates that on the first semibrevis the tenor and contratenor are in dialogue, before moving simultaneously during the remaining two semibreves.

**Example 35:** *Se vous n'estes*, m. 18-20, reading of E.

Contratenor E mostly lies above the tenor and sometimes even above the cantus (see Example 33). When it goes below the tenor, there is often a connection to cadential progressions. Example 36 presents the two different roles of contratenor E when it goes below the tenor. In measures 14-15 and 30-31 it takes on the tenor-role (*tenorizans*) with the traditional descending step to the root of the sonority. At other moments, for instance in measures 12-13 and 24-25, it cadences as an upper voice, even though it is below the tenor.

**Example 36:** Contratenor below tenor, reading of E. Text omitted.

Because the tenor often delays or avoids the expected cadential note, the counterpoint is, strictly speaking, not in accordance (or 'incorrect' as some would say) with music theory. However, the avoidance of cadences seems to be done on purpose. It is a compositional technique to extend phrases and it is not a 'problem' created by the contratenor. Rather, contratenor E reinforces the design of the pre-existing tenor-cantus core. Machaut himself implemented the deceptive cadences in the core duet and the composer of contratenor E followed that plan. The lowest sounding part does not take on the tenor role as a rule. In

measures 17-18, for example, the cantus goes below the tenor, but it still behaves as an upper part. At the same time, the tenor is *tenorizans*, but it accounts for a deceptive cadence, and has a C instead of the expected G (see Example 37).

**Example 37:** *Se vous n'estes*, cadential approaches with voice crossings and tenor as *tenorizans*, reading of **E**. Text omitted.

The examples and the knowledge of this technique explain that contratenor E is not necessarily *tenorizans* at cadences, even though it often has the lowest note in the cadential progression. Pedro Memelsdorff criticises contratenor E because there is "parallelism between cantus and *tenorizans*" in measures 12-13 and 17-18.<sup>146</sup> In his analysis of these sections, contratenor E is deemed *tenorizans*, even though the cantus is the lowest voice in measures 17-18. In both passages, however, these voices behave as upper voices, not as a *tenorizans*, as he assumes. The contemporary treatises Memelsdorff cites are too theoretical here.<sup>147</sup> His sources do not take into account the difference between register and role. Yet, these are separated in practice. Memelsdorff's rules do not mention, for example, the option of having the cantus as the lowest part, as is the case in measures 17-18 here. Example 37 illustrates that, even though the tenor is the middle, the cantus and contratenor still behave like upper voices. Hence, they should not be analysed as tenors, like Memelsdorff does. In my opinion, the cantus and contratenor actually do exactly what they are expected to do in a 'double leading note cadence' and are not faulty. The fact that the tenor is not the lowest part at this point, yet still *tenorizans*, has to do with the relatively weak position of these cadences. Memelsdorff approaches the cantus and contratenor as a contrapuntal duet here, but they are not. Each pair needs a tenor, a *tenorizans*, and a cantus-contratenor duet lacks one in this case. The parallels in measures 12-13 and 17-18, therefore, are not problematic, as such parallels occur in virtually every late medieval composition with two upper voices.

Contratenor E has come down to us in three more or less legible versions, **E**, **Ghent3360** and **Pan26**. In the Italian **Pan26** version, we find a variant reading that avoids a striking dissonance in measure 30 (see Example 38). In the cadential progression leading towards the (deceptive) *D* cadence in measure 31, the cantus has the progression *c-mi* > *d*. The tenor seems to aim for the *D*, but avoids this note to weaken the position of the cadence. In a standard situation, the contratenor would be expected to sing the progression *g-(mi)* > *a*, to create a *D* cadence but since the tenor avoids the *D*, the contratenor (in **E** and **Ghent3360**) jumps off and has *g* > *D*. This progression creates the dissonant sonority *E/g/c-mi* for the duration of a brevis. A *musica ficta* solution is not an option here, as the contratenor progression *g-mi* > *D* would be uncomfortable as well. Such dissonant cadences are otherwise not found in this song, so it appears to be out of place. However, the **Pan26** reading has a minor adjustment and actually creates a *G* cadence here, thereby solving all the

<sup>146</sup> Memelsdorff, "Lizadra donna," 256.

<sup>147</sup> Memelsdorff, "Lizadra donna," 249, rule 4.

inconvenience. The contratenor is now *tenorizans*, although its stepwise progression is interrupted by a rest. In this version the cadence is still weak, but not more dissonant than the other cadences in *Se vous n'estes*. It seems to me that the **Pan26** reading is preferable here, even though it might be less 'original.'<sup>148</sup> I would argue that the copyist of **Pan26** deliberately adapted the contratenor at this moment, as it is not merely an accidental or a single note at a random moment in the piece that is different here.

The image displays two musical examples, A and B, for the Contratenor (CtE) part. Each example consists of three staves: Cantus (Ca), Contratenor (CtE), and Tenor (T). Example A, labeled 'A 30', shows a dissonant reading of the CtE part, with a sharp sign (#) on the note. Example B, labeled 'B 30', shows a consonant reading of the CtE part, with a natural sign (♮) on the note. The notation includes various musical symbols such as notes, rests, and accidentals.

**Example 38:** different readings of CtE. The 'dissonant' reading of **E** and **Ghent 3360** (A), and the 'consonant' reading of **Pan26** (B).<sup>149</sup>

### *Contratenor M*

Several contratenors by Matteo da Perugia are extant in **ModA**. Although the contratenor to *Se vous n'estes* is not ascribed in the source, it is now accepted as Matteo's work.<sup>150</sup> The source situation is peculiar. The contratenor is found separated from the tenor and cantus in a younger layer of the manuscript that contains other work of Matteo da Perugia as well.<sup>151</sup> On the folio that contains the tenor and cantus (fol. 34r), the older part of the codex, there is no space left for another voice, nor is there any room left on the facing page, fol. 33v. At some point, hence, **ModA** transmitted a two-part version of R7. This, then, makes me wonder if the copyist planned R7 as a two-part version (later embellished by the contratenor), or if a contratenor (contratenor E?) was at first erroneously omitted. In the latter case, the exemplar might have been destroyed before the error was noticed. Perhaps Matteo was subsequently asked to write a new voice. However, gathering IV of **ModA** contains five chansons for two voices and four of them, including R7, are rondeaux. Moreover, only one rondeau in this gathering, *Dame zentil*, is for more than two voices. Hence, it seems plausible that R7 was planned as a two-part song in this manuscript.<sup>152</sup>

<sup>148</sup> **Pan26**, fol. 60r. Ludwig and Schrade mention the alternative reading in their critical commentaries, but rely on **E** for their editions. See Ludwig, *Musikalische Werke*, 56-57, and PMFC 3, Commentary, 127.

<sup>149</sup> In **Ghent3360** a cantus part does not survive. Hypothetically, thus, the cantus might have been altered in this source to avoid the dissonance.

<sup>150</sup> Ursula Günther and Anne Stone. "Matteo da Perugia." *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18089>, accessed May 30, 2013.

<sup>151</sup> The first gathering, containing the contratenor (fol. 5v), is dated around 1420 whereas the main body, containing the other parts (fol. 34r) is dated about a decade earlier. See Stone, *The Manuscript Modena*, 108.

<sup>152</sup> For the gathering structure of **ModA** and the inventory, see Stone, *The Manuscript Modena*, 24-26, 112-131.

Contratenor M plays, like contratenor E, a role in the structure of deceptive cadences and the hocket-like moments of the tenor-cantus duo. Yet, it mostly works on a lower rhythmic level, favouring the minima rests, which has already been alluded to above. Example 39 shows the standard cadential approach of contratenor M. In the hocket-like approaches, both contratenors share the third beat within the *tempus* as the point of rest, but the rest of contratenor M is often just a minima followed by a pickup to the next *tempus*.

**Example 39:** *Se vous n'estes*, m. 4-6, reading of **ModA**. Note that the cantus' *c* in measure 4 has no sharp in this version, probably because it would be incompatible with the progression of CtM.

Generally, contratenor M has a lower range than the tenor, extending to the lowest note of the gamut, but there are numerous voice-crossings. An interesting aspect of contratenor M is that there are two phrases where this voice has long notes simultaneously with the tenor. In these moments, contratenor M does not actually add anything except for a richer sound, as opposed to the motion provided by contratenor E. In measures 7-11, when this happens the first time, the music even comes to a standstill between the first and second phrase of the A section, see Example 40. In both cases, the focus is laid with the cantus part, although there are appears to be neither a particular textual nor a melodic reason for this.

**Example 40:** *Se vous n'estes*, m. 7-11, reading of **ModA**.

The most remarkable feature of contratenor M might be its threefold final cadence. As a result of the rondeau structure, the B section sounds three times. In the source, we find three consecutive longae, separated by strokes, see Figure 4.

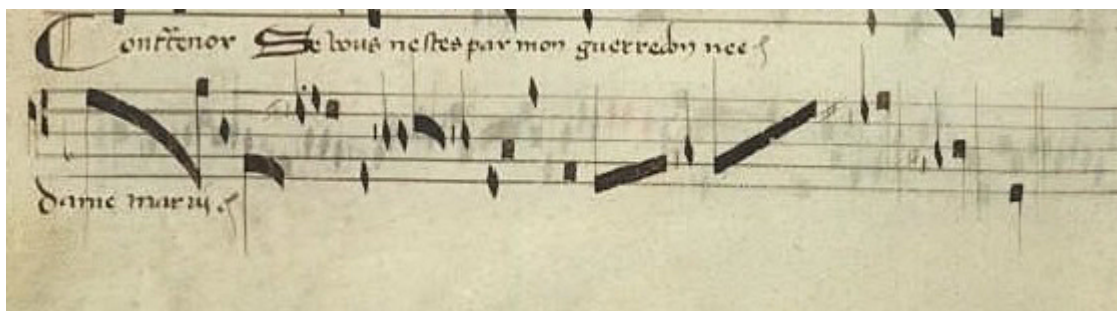


Figure 4: **ModA**, fol. 5v (detail), B section of Contratenor M with three different endings.

This notation has caused some troubles for modern editors. Both Schrade ("a strange ending") and Ludwig ("so bleibt die Bedeutung fraglich") were confused by the notation and printed the first two longae as a 'chord' and the last one as a second ending, as illustrated in Example 41.<sup>153</sup>

Example 41: *Se vous n'estes*, three different endings of **ModA**, editions of Schrade, PMFC 3, 147 (left), and Ludwig, *Musikalische Werke*, 57 (right).

It seems to me that they were going in the right direction, but did not quite know how to deal with the first two endings. Richard Hoppin has suggested that all three endings of the B sections are different, not just two as Schrade and Ludwig imply, and I believe his proposal is correct.<sup>154</sup> This results in the structure presented in Example 42.

As visible in the manuscript, there is no minima pickup to the third longa. I have not added an editorial pickup, as Hoppin does, but I read the last semibrevis as 'alterata,' which also happens in the tenor at this point. One also notices that the third and final ending is more dissonant than the first two endings; the implied *c-mi* (*musica ficta*) of the cantus creates a dissonant with the *g* of the contratenor. This would be in line with Matteo's tendency to use dissonances as a climax near the end of piece that was described by Pedro Memelsdorff (see above). Strangely enough, the end is now a *G* sonority with a doubled fifth and no octave.

<sup>153</sup> PMFC 3, Commentary, 127, and Ludwig, *Musikalische Werke*, 56-57.

<sup>154</sup> See note 136. Hoppin's edition uses the same layout as Ludwig's edititon given in Example 41.

**Example 42:** *Se vous n'estes*, three different endings of **ModA**, my suggested performance. Text omitted.

The voice leading is also not as expected and such endings do not otherwise occur in the rondeaux by Machaut. If we re-examine the tonality of contratenor M as a whole, it appears to focus more on *G* than on *D*. The power of the *G* sonority is further increased by the very low *G*, the lowest note of the gamut, which is touched thirteen times. In the relatively short B section it is sung six times, including at the two cadences (measures 25 and 31) and, of course, at the final cadence. It seems that for some reason, Matteo da Perugia was determined to turn this song into a song in *G*, even though the tenor-cantus duo still ends in *D*.

Matteo da Perugia's contratenors have been described by Pedro Memelsdorff as voices that are less irregular than the earlier voices that were replaced by his setting. Indeed Memelsdorff attributes an "undoubted 'corrective intention'"<sup>155</sup> to the new contratenors. If we look strictly in vertical progressions, interval per interval, we would see that Matteo's contratenor to *Se vous n'estes* is more in accordance with the theoretical rules, since it avoids open fourths (for instance in measure 6). But we are looking at a composition, not at a theoretical song. Furthermore, codicological features, apparently not taken into account by Memelsdorff, suggest that there was no contratenor planned for **ModA**, before Matteo da Perugia added one in a much later layer. This means that there probably was no contratenor that he could 'correct.' Rather, I argue that Matteo wrote a contratenor independently of the pre-existing contratenor. Because the Matteo's contratenor was composed much later, it is not surprising that it is written in a style that is closer to a contratenor bassus.

Seen in the context of a composition, contratenor E is not much more 'irregular' than contratenor M. The 'problems' in contratenor E observed by Memelsdorff and other scholars, I think, are of passing nature and hence present no real problems. In any case, they seem to be the result not of incompetence, but of careful planning. The dissonances and 'role-playing games' are used to weaken the position of cadences. Textbook cadences are strong and therefore only appropriate for moments where a point of rest is needed, notably at the end. Contratenor M likewise participates in this process, but for some reason treats the song as if it is in a *G* tonality rather than in the *D* tonality suggested in the tenor-cantus duo. By doing so, the final cadence becomes 'irregular' because it avoids the doubling of the octave and the voice leading is not standard. Perhaps, then, it is actually contratenor M that is 'problematic.'

<sup>155</sup> Memelsdorff, "*Lizadra donna*," 259.



## Conclusion

In this thesis I have analysed a set of additional voices to chansons by Guillaume de Machaut, using a different approach than most previous studies on this topic. Counting dissonances (the 'old' method) is one way of analysing additional voices but, as I have argued, there is good reason to adopt a less negative framework, and it is much more fruitful to focus on the way these voices are integrated into the pre-existing structure. It is in this manner that we can see why certain dissonances occur and whether the additional voices were written with only the tenor or with all the voices in mind. Such an approach was used in this thesis in examining the additional voices to Machaut's *De petit peu* and *Se vous n'estes* and it has redeemed two of these voices that were previously seen as 'faulty.' Instead of 'problematic' these voices should be regarded as sophisticated contributions to the pre-existing material.

The contratenor to *De petit peu* had never been studied in detail, because at first sight it seems dissonant and incompatible with the three-voice structure that Machaut himself arguably composed. However, the analysis of text and music I have presented makes clear that there is more to it; the contratenor and triplum are complementary rather than incompatible and create ongoing rhythmic interaction. Furthermore, the contratenor strongly enhances the *C* tonality of this chanson, which is striking if we keep in mind that this ballade is one of only few with the beginning, the end and the first cadence in *C*. Until now, it had been unnoticed in the literature on B18 that **ModA**, the only legible source that contains both the triplum and contratenor, gives a reading of the final cadence that is different from the other sources and avoids a strong dissonance between the additional voices just before the final cadence. It appears that the contratenor was changed on purpose in order to accommodate a four-voice performance.

Interaction between additional and core voices can also be found in relation to the text of the chanson. I have come up with an interpretation of B18 that differs considerably from the interpretation presented by Elizabeth Leach, especially regarding the supposed gender issues of this text. Contrary to her, I think that Machaut is clear about the position of the lady-protagonist. It might be unusual for the story to be told from the perspective of the lady, but in this case she does not take on the man's role that is traditionally linked to suffering. Subsequently, musico-textual relationships have been suggested and I have argued that most of the dissonances between contratenor and triplum were written deliberately, so as to depict the text. Despite the speculative nature of these relations, and I agree with Daniel Leech-Wilkinson that musicologists should make readers aware of this, a quest for potential musico-textual relations is indispensable in the light of current scholarship. Only by exploring the limits of the theory that considers musico-textual relations can we properly test this theory. Accepting the findings of the musico-textual analysis and combining them with observations about the rhythmic interaction between the triplum and contratenor, and the particular reading of **ModA**, I conclude that the contratenor to B18, found only outside the Machaut manuscripts, fits very well with all three parts that are found in the earliest source of *De petit peu*, manuscript **C**, and it is only in this setting that the full potential of this ballade can be heard.

Rondeaux are often more concise than ballades, because it is the goal of the genre to be 'epigrammatic.' Therefore, the analysis of *Se vous n'estes* takes less space than the analysis of *De petit peu*. Especially with regard to the text, it is often less fruitful to analyse rondeaux, simply because there is not so much text. *Se vous n'estes* had never been analysed in detail, even though it was hugely popular in its day. As a result, and since we truly have two incompatible versions of this rondeau, a brief analysis would not have sufficed. This study has identified a possible *cantus prius factus* that might have served as inspiration for the opening of the tenor of R7 and of the anonymous song *Soiez liez*. We have seen how Machaut built his

cantus melody by combining building blocks to shape macro-phrases, macro-phrases to create sections and sections to form a complete song. He uses this technique throughout his ballades and rondeaux, especially for melismatic settings.

Focusing on the additional voices, we can say that contratenors E and M present a different approach to the pre-existing material, but that they both follow the structure of the tenor-cantus duo. This becomes especially clear while examining the technique of delayed and avoided cadences, a feature used with particular care in this chanson. The part that has the tenor-role (*tenorizans*) is not always the lowest sounding part. The fact that this 'role-playing' game remained until now unnoticed allowed musicologists to spot 'problems' in R7. However, in the context of this design, the 'irregularities' that contratenor E is said to have are not at all irregular. Contratenor E shares motivic material with the tenor and the **Pan26** reading shows that it was also built to fit with the cantus. In addition, contratenor E participates in the many hocket-like sections. There is no justification for saying that it is of inferior quality, as has been suggested previously.

Contratenor M has never been recorded as far as I know (one of only few holes in the Machaut discography) and has posed some difficulties for modern editors. Its source situation is awkward, because it is found in one source only, **ModA**, and in a younger layer of the manuscript than the tenor and cantus voices. How this happened remains unclear. What has been solved, however, is the meaning of the threefold ending of the B section. I have suggested a performance that corresponds to Richard Hoppin's proposal and that presents a different ending for each of the three times the B section is to be played. Contratenor M was written much later than contratenor E and consequently follows a different style or taste. Yet, it is not less 'irregular,' because it appears to have been written in *G* rather than in *D*, the tonality of the tenor and cantus. As a result, the voice leading and sonority in the final cadence are not as expected.

*Se vous n'estes* has two additional contratenors that can be used to amplify both structural and musical elements of the pre-existing core. This thesis has shown that both of them are carefully planned in order to fit to the tenor-cantus duo and can be performed with these pre-existing voices, one at a time, without hesitation. They may have some unusual features, for instance switching roles or idiosyncratic endings, but that does not make them problematic or of doubtful quality, as has been argued previously.

Additional voices are written at a later stage, but this does not prevent them from being modelled on several voices; they are composed successively and planned simultaneously. The extra voices add rhythmic texture and observe and amplify the design of weak and strong cadences that is found often in the late-medieval repertoire. In addition, they seem to be able to establish musico-textual relations despite the fact that they are untexted. Therefore, they deserve a place in a positive canon and this is, I think, how future scholarship should approach these additional voices. This study has hopefully made clear that more aspects than only the theoretical contrapuntal rules should be taken into account when studying additional voices. In my opinion, all of the additional voices to Machaut's chansons, mostly transmitted in manuscript **E**, should be re-examined taking this approach. Only then can we fully understand where their role, behaviour and peculiarities come from.

# Appendix I: Music transcriptions

*De petit peu*, four-part version of manuscript **ModA** (fol. 26r)

Text of first stanza only.

\* corrections in contratenor: m. 12 (Mrest added), m. 14 (M for SB)

Tr  
Ca  
Ct  
T

De pe - tit peu, de ni - ant vo - len -  
Chas - - - - - cuns a - mans de s'a - mi - e en bon

8

- té, De mout as - sez doit pren dre ce m'est  
gré. Las - se, do - len - te, or voi que mes a - - -

15

vis, mis

*De petit peu (continued)*

23

Ne vuet souf - fi - san - ce a - voir Seur vo - len - té, ne mon pe-tit po

30

oir Croi - re ne puet, ains m'a pour ce guer - pi. On -

37

ques n'a - ma qui pour si peu ha - y.

*Se vous n'estes*, three-part version of manuscript E (fol. 134r)

♩ = 8

Ca

1. 4. 7. Se vous n'es - tes  
 3. Ja - - - - - mais ne - mieus  
 5. Car - - - - - par vous - m'iert

CtE

T

10

Ca

pour  
 joi - - - - -  
 la - - - - -

CtE

T

18

Ca

mon guer-re-don né - e, 2. 8. Da - - - - - me, mar vi vo  
 e guer-re-don-né - e. 6. Qui - - - - - me fe - ra mo-  
 grief guer-re don-né - e,

CtE

T

26

Ca

doulz re - gart ri - ant.  
 rir en - guer - - - - - ri - ant.

CtE

T

*Se vous n'estes*, three-part version of manuscript **ModA** (fols 5v, 34r)

*Se vous n'estes*, three-part version of manuscript **ModA** (fols 5v, 34r)

Ca    
 1. 4. 7. Se vous n'es - tes  
 3. Ja - - - - - mais ne - mieus  
 5. Car par vous m'iert

CtM    
 T 

10 Ca    
 pour  
 joi - - - - -  
 la - - - - -

CtM    
 T 

18 Ca    
 mon guer-re-don né - e, 2. 8. Da - - - - - me, mar vi vo  
 e guer-re-don-né - e. 6. Qui me fe - ra mo -  
 grief guer-re don-né - e,

CtM    
 T 

26 Ca    
 doulz re - gart  
 rir en - - - - - guer - - - - -

CtM    
 T 

32    
 1. ri - ant. 2. ri - ant. 3. ri - ant.

CtM    
 T 

## Appendix II: Texts and translations

### *De petit peu* (B18)

De petit peu, de nient volenté,  
De mout assez doit prendre, ce m'est vis,  
Chascuns amans de s'amie en bon gré.  
Lasse! dolente, or voi que mes amis  
Ne vuet souffissance avoir  
Seur volenté, ne mon petit pooir  
Croire ne puet, ains m'a pour ce guerpi.  
Onques n'ama qui pour si peu haÿ.

Amours scet bien que je l'ai tant amé  
Et aim encor, et amerai toudis,  
C'on ne puet plus; mes mesdisans grevé  
M'ont envers li, qu'en li a tant d'avis,  
De bien, d'onnour, de savoir  
Que mon pooir sceüst bien concevoir,  
Et nonpourquant, se m'amour pers einsi,  
Onques n'ama qui pour si peu haÿ.

Et s'aucuns ont vilainement parlé  
A lui de moy, je les met tous au pis,  
Qu'onques vers li feïsse fausseté  
N'envers autrui, n'il ne doit leur faux dis  
Tost croire ne lui mouvoir,  
Ains doit avant la verité savoir.  
Et s'il les croit et me laist par tel si,  
Onques n'ama qui pour si peu haÿ.

In my opinion every lover should take  
from his beloved in good faith from a little  
a bit, from nothing goodwill, from much enough.  
Alas! Sorrowful, now I see that my friend  
does not wish to have enough in good will,  
nor can he believe my little power  
but rather has ditched me.  
No one loved who hated for so little.

Love knows well that I have loved him so much  
and love him still and shall love him ever (and)  
that one could not (love) more; but gossips  
have slandered me to him, who has so much counsel,  
goodness, honour, and knowledge that my power might  
not well know how to conceive of it;  
but nevertheless, if I lose my love like this,  
no one loved who hated for so little.

And if some people have spoken villainously  
of me to him, I place them all beneath me  
for I have never been false to him or to anyone,  
and he ought not so readily believe  
their false words nor be moved by them  
but rather ought to find out the truth first.  
And if he believes them and leaves me like this,  
no one loved who hated for so little.

### *Se vous n'estes* (R7)

Se vous n'estes pour mon guerredon née  
Dame, mar vi vo doulz regart riant.

Jamais ne m'iert joie guerredonnée,  
Se vous n'estes pour mon guerredon née  
Car par vous m'iert la grief guerre donnée  
Qui me fera morir en guerriant.  
Se vous n'estes...

If you were not born to be my recompense,  
Lady, your sweet, smiling gaze is my misfortune.

Never will joy be accorded to me,  
If you were not born to be my recompense,  
Since through you the painful war will be given to me,  
Which will cause me to die while fighting.  
If you were not born...

Texts and translations taken from Leach, "Courtly Song," 88 (B18), and *Capilla Flamenca, En un gardin: Les quatre saisons de l'Ars Nova*. MEW 0852, 2009. Compact disc (R7).  
I have changed some details, for instance the spelling of *peu* and the translation of the refrains.

## Appendix III: Manuscript sigla

### *Machaut manuscripts*

<b>A</b>	Paris, Bibliothèque Nationale de France, MS français 1584.
<b>B</b>	Paris, Bibliothèque Nationale de France, MS français 1585.
<b>C</b>	Paris, Bibliothèque Nationale de France, MS français 1586.
<b>E</b>	Paris, Bibliothèque Nationale de France, MS français 9221.
<b>G</b>	Paris, Bibliothèque Nationale de France, MS français 22546.
<b>Vg</b>	Ferrel-Vogüé MS, Kansas City, private collection of James E. and Elizabeth J. Ferrel, MS 1. [ <i>Olim</i> New York, Wildenstein Collection; Currently on loan to the Parker Library, Corpus Christi, Cambridge].

### *Other sources*

<b>Brescia5</b>	Brescia, Biblioteca Civica Queriniana, Flyleaves in Inc. C.VI.5.
<b>CaB</b>	Cambrai, Bibliothèque Municipale, MS B 1328.
<b>Ch</b>	Chantilly, Musée Condé, MS 564 [Chantilly Codex].
<b>Ghent3360</b>	Ghent, Rijksarchief, Varia D. 3360 A.
<b>H</b>	Montpellier, Bibliothèque Inter-Universitaire, Section Médecine, MS. H 196 [Montpellier Codex].
<b>Har</b>	Harburg, Fürstlich Oettingen-Wallersteinsche Bibliothek Schloss Harburg [located in Augsburg, Universitätsbibliothek], Cod. II, 1, 2, 38.
<b>ModA</b>	Modena, Biblioteca Estense, MS $\alpha$ . M. 5.24.
<b>Morg</b>	New York, Pierpont Morgan Library, M. 396.
<b>Nur9a</b>	Nurnberg, Stadtbibliothek, Fragm. lat. 9a.
<b>PA</b>	Parma, Archivio di Stato, Raccolta Manoscritti, busta 75, n. 26 ex convento LXXXV (S. Servino di Piacenza) reg. n. 52.
<b>Pan26</b>	Florence, Biblioteca Nazionale Centrale, MS Panciatichiano 26.
<b>Par4379</b>	Paris, Bibliothèque Nationale de France, MS nouvelles acquisitions françaises 4379.
<b>Par4917</b>	Paris, Bibliothèque Nationale de France, MS nouvelles acquisitions françaises 4917.
<b>Pg</b>	Prague, Universitni Knihovna, MS XI E 9.
<b>Pit</b>	Paris, Bibliothèque Nationale de France, MS italien 568.
<b>PR</b>	Paris, Bibliothèque Nationale de France, MS fonds nouvelles acquisitions françaises 6771 [Reina Codex].
<b>Q15</b>	Bologna, Museo Internazionale e Biblioteca della Musica, MS. Q. 15.
<b>SL2211</b>	Florence, Biblioteca Medicea-Laurenziana, Archivio Capitolare di San Lorenzo, MS. 2211.
<b>Str222</b>	Strasbourg, Bibliothèque Municipale, MS M 222 C 22. [Destroyed in 1870].
<b>To490</b>	Tongeren, Stadsarchief, Fonds Begijnhof 490.



## Bibliography

- Adam De la Halle. *Ouvres Complètes*. Edited and translated by Pierre-Yves Badel. Paris: Librairie Générale Française, 1995.
- An Anthology of Music Fragments from the Low Countries (Middle Ages – Renaissance): Polyphony, monophony and slate fragments in facsimile*. Edited by Eugeen Schreurs. Peer: Alamire, 1995.
- Apfel, Ernst. "Zur Entstehung des realen vierstimmigen Satzes in England." *Archiv für Musikwissenschaft* 17 (1960): 81-99.
- . *Grundlagen einer Geschichte der Satztechnik vom 13. bis zum 16. Jahrhundert*. Saarbrücken: Ernst Apfel, 1974.
- Bain, Jennifer. "Theorizing the cadence in the Music of Machaut," *Journal of Music Theory* 47 (2003): 325-262.
- . "Tonal structure and the melodic role of chromatic inflections in the music of Machaut." *Plainsong and Medieval Music* 14 (2005): 59-88.
- . "Messy Structure? Multiple Tonal Centres in the Music of Machaut." *Music Theory Spectrum* 30 (2008): 195-237.
- . "...et mon commencement ma fin: Genre and Machaut's Musical Language in his Secular Songs." in *A Companion to Guillaume de Machaut*. Edited by Deborah McGrady and Jennifer Bain, 79-101. Brill: Leiden, 2012.
- Bent, Margaret. "The Grammar of Early Music: Preconditions for Analysis." In *Tonal Structures in Early Music*. Edited by Cristle Collins Judd. Criticism and Analysis of Early Music 1, 15-59. New York: Garland, 1998.
- . "The 'Harmony' of the Machaut Mass." In *Machaut's Music: New interpretations*. Edited by Elizabeth Eva Leach. Studies in Medieval and Renaissance Music 1, 75-94. Woodbridge: The Boydell Press, 2003.
- . "What is Isorhythm?" In *Quomodo cantabimus canticum? Studies in Honor of Edward E. Roesner*, edited by David B. Cannata et al., 121-143. Middleton: American Institute of Musicology, 2008.
- Blackburn, Bonnie J. "On Compositional Process in the Fifteenth Century." *Journal of the American Musicological Society* 40 (1987): 210-284.
- Boogaart, Jacques. "Thought-Provoking Dissonances: Remarks about Machaut's Compositional Licences in Relation to his texts." *Dutch Journal of Music Theory* 12 (2007): 273-292.
- Busse Berger, Anna Maria. *Medieval Music and the Art of Memory*. Berkeley: University of California Press, 2005.
- Campagnolo, Stefano. "Il codice Panciatichi 26 della Biblioteca Nazionale di Firenze nelle tradizione delle opera di Francesco Landini." In *Col dolce suon che da te piove. Studi su Francesco Landini e la musica del suo tempo*. In memoria di Nino Pirotta, edited by Antonio Delfino and Maria Teresa Rosa-Barezzani. La Tradizione Musicale 4, 77-119. Florence: Sismel, 1999.
- Carruthers, Mary, and Jan Ziolkowski, ed. *The Medieval Craft of Memory: an Anthology of Texts and Pictures*. Pennsylvania: University of Pennsylvania Press, 2002.
- Clark, Suzannah. "S'en dirai chançonete: hearing text and music in a medieval motet." *Plainsong and Medieval Music* 16 (2007): 31-59.
- Cuthbert, Michael S. "The Nuremberg and Melk Fragments and the International *Ars Nova*," *Studi Musicali* 1 (2010): 7-51.
- Cyrus, Cynthia J. "De tous biens plaine:" *Twenty-Eight Settings of Hayne van Ghizeghem's Chanson*. Recent Researches in the Music of the Middle Ages and Early Renaissance

36. Madison: A-R Editions, 2000.
- Dömling, Wolfgang. *Die Mehrstimmigen Balladen, Rondeaux und Virelais von Guillaume de Machaut: Untersuchungen zum Musikalischen Satz*. Münchner Veröffentlichungen zur Musikgeschichte 16. Tutzing: Hans Schneider, 1970.
- Earp, Lawrence. *Guillaume de Machaut: A Guide to Research*. Garland Composer Resource Manuals. New York: Garland Publishing, 1995.
- . "Declamatory Dissonance in Machaut." In *Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned*, edited by Suzannah Clark and Elizabeth Eva Leach. Studies in Medieval and Renaissance Music 4, 102-122. Woodbridge: The Boydell Press, 2005.
- . "Interpreting the deluxe manuscript: exigencies of scribal practice and manuscript production in Machaut." In *The Calligraphy of Medieval Music*. Edited by John Haines. Musicalia Medii Aevi 1, 223-240. Turnhout: Brepols, 2011.
- . "Declamation as Expression in Machaut's Music." In *A Companion to Guillaume de Machaut*, edited by Deborah McGrady and Jennifer Bain, 209-238. Brill: Leiden, 2012.
- Everist, Mark. "Souspirant en terre estrange: The Polyphonic Rondeau from Adam de la Halle to Guillaume de Machaut." *Early Music History* 26 (2007): 1-42.
- Fallows, David. "L'origine du Ms. 1328 de Cambrai." *Revue de musicologie* 62 (1976): 275-280.
- Ferrand, Françoise, et al., eds. *Guide de la Musique du Moyen Âge*. S.l.: Fayard, 1999.
- Frobenius, Wolfgang. *Johannes Boens musica und seine Konsonanzenlehre*. Freiburger Schriften zur Musikwissenschaft 2. Stuttgart: Musikwissenschaftliche Verlagsgesellschaft, 1971.
- Fuller, Sarah. "Delectabatur in hoc auris: Some Fourteenth-Century Perspectives on Aural Perception." *Musical Quarterly* 82 (1998): 466-481.
- Goldin, Frederick. "The Array of Perspectives in the Early Courtly Love Lyric." in *In Pursuit of Perfection: Courtly Love in Medieval Literature*, edited by Joan M. Ferrante and George D. Economou, 51-100. London: Kennikat Press, 1975.
- Göllner, Marie Louise. *Essays on Music and Poetry in the Late Middle Ages*. Münchner Veröffentlichungen zur Musikgeschichte 61. Tutzing: Schneider, 2003.
- Gower, John. *Mirour de l'Omme*. Translated by W.B. Wilson. East Lansing: Colleagues press, 1992.
- Hassell, James W. *Middle French Proverbs, Sentences, and Proverbial Phrases*. Subsidia Mediaevalia 12. Toronto: Pontifical Institute of Medieval Studies, 1982.
- Hirshberg, Jehoash. "The Music of the Late Fourteenth Century: A Study in Musical Style." PhD diss., University of Pennsylvania, 1971.
- Hoppin, Richard H., ed. *Anthology of Medieval Music*. New York: W. W. Norton and Company, 1978.
- . *Medieval Music*. New York: W. W. Norton and Company, 1978.
- Huot, Sylvia. *Allegorical Play in the Old French Motet: The Sacred and the Profane in Thirteenth-Century Polyphony*. Stanford: Stanford university Press, 1997.
- Il Codice a.M.5.24 (ModA)*. Ars Nova Nuova serie 1. Lucca: LIM, 2003.
- Il Codice Musicale Panciatici 26 della Biblioteca Nazionale di Firenze*. Edited by F. Alberto Gallo. Studi e Testi per la Storia della Musica 3. Florence: Leo S. Olschki, 1981.
- Kammerer, Friedrich. *Die Musikstücke des Prager Kodex XI E 9*. Veröffentlichungen des Musikwissenschaftlichen Institutes der Deutschen Universität in Prag 1. Augsburg: Benno Filser Verlag, n.d., [1931].
- Kügler, Karl. "Fourteenth- and Fifteenth-Century Music Fragments in Tongeren. I: The

- Fourteenth-Century Music Fragment." In *Musicology and Archival Research*. Edited by Barbara Hagg et al. Archives et Bibliothèques de Belgique 46, 472-487. Brussels: Royal Library Belgium, 1994.
- "Some Observations Regarding Musico-Textual Interrelationships in Late Rondeaux by Machaut." In *Machaut's Music: New Interpretations*. Edited by Elizabeth Eva Leach. Studies in Medieval and Renaissance Music 1, 263-276. Woodbridge: The Boydell Press, 2003.
- Le Manuscrit musical M 222 C 22 de la Bibliothèque de Strasbourg XV<sup>e</sup> siècle*. Thesaurus Musicus 2. Brussels: Office International de Librairie, n.d., [1977].
- Leach, Elizabeth E. "Counterpoint and Analysis in Fourteenth-Century Song." *Journal of Music Theory* 44 (2000): 45-79.
- "Fortune's Demesne: The Interrelation of Text and Music in Machaut's *Il mest avis* (B22), *De fortune* (B23) and Two Related Anonymous Balades." *Early Music History* 19 (2000): 47-79.
- "Machaut's balades [sic] with four voices." *Plainsong and Medieval Music* 10 (2001): 47-79.
- ed. *Machaut's Music: New Interpretations*. Studies in Medieval and Renaissance Music 1. Woodbridge: The Boydell Press, 2003.
- "Dead Famous: Mourning, Machaut, Music, and Renown in the Chantilly Codex." In *A late Medieval Songbook and its Context: New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564)*. Edited by Yolanda Plumley and Anne Stone, 63-93. Turnhout: Brepols, 2009.
- "Guillaume de Machaut, royal almoner: *Honte, paour* (B25) and *Donnez, signeurs* (B26) in context." *Early Music* 38 (2010): 21-42.
- "Form, Counterpoint, and Meaning in a Fourteenth-Century French Courtly Song." In *Analytical and Cross-Cultural Studies in World Music*. Edited by Michael Tenzer and John Roeder, 55-97. Oxford: Oxford University Press, 2011.
- *Guillaume de Machaut. Secretary, Poet, Musician*. Ithaca: Cornell University Press, 2011.
- Leech-Wilkinson, Daniel. *The Invention of Medieval Music*. Cambridge: Cambridge University Press, 2002.
- Liber Usualis*. Tournai: Desclée and Co, 1961.
- Ludwig, Friedrich. *Guillaume de Machaut: Musikalische Werke*, Volume 1. Leipzig: Breitkopf and Härtel, 1954. First published in 1926.
- Machaut, Guillaume de. "*Le Jugement du roy de Behaigne*" and "*Remede de Fortune*." Edited by James I. Wimsatt and William W. Kibler. London: University of Georgia Press, 1988.
- *Le Livre dou Voir Dit*. Edited by Daniel Leech-Wilkinson. Translated by R. Barton Palmer. Garland Library of Medieval Literature 106A. Garland Reference Library of the Humanities 1732. New York: Garland, 1995.
- Mahrt, William P. "Male and Female Voice in two Virelais of Guillaume de Machaut." In *Machaut's Music: New Interpretations*. Edited by Elizabeth Eva Leach. Studies in Medieval and Renaissance Music 1, 221-230. Woodbridge: The Boydell Press, 2003.
- Margival, Nicole de. *Le dit de la Panthère*. Edited by Bernard Ribémont. Les Classiques Français du Moyen Âge 136. Paris: Honoré Champion, 2000.
- Memelsdorff, Pedro. "*Lizadra donna: Ciconia, Matteo da Perugia and the Late Medieval Ars Contratenor* [sic]." In *Johannes Ciconia: musicien de la transición*, edited by Philippe Vendrix, 233-278. Turnhout: Brepols, 2003.
- "*Ars non inveniendi: riflessioni su una straw-man fallacy e sul contratenor quale paratesto*." *Acta Musicologica* 81 (2009): 1-21.

- Meyer, Heinz, and Rudolf Suntrup. *Lexikon der mittelalterlichen Zahlenbedeutungen*. Münsterliche Mittelalter-Schriften 56. Munich: Wilhelm Fink Verlag, 1987.
- Moll, Kevin N. "Voice Function, Sonority, and Contrapuntal Procedure in Late Medieval Polyphony." *Current Musicology* 64 (1998): 26-72.
- . "Paradigms of Four-Voice Compositions in the Machaut Era." *Journal of Musicological Research* 22 (2003): 349-386.
- Nádas, John, and Agostino Ziino. *The Lucca Codex: Codice Mancini: Lucca Archivio di Stato, MS 184. Perugia, Biblioteca Comunale "Augusta," MS 3065. Introductory Study and Facsimile Edition by Johan Nádas and Agostino Ziino*. Ars Nova 1. Lucca: LIM, 1990.
- Plumley, Yolanda. "The Marriage of Words and Music: *Musique Naturele* and *Musique Artificielle* in Machaut's *Sans cuer, dolens* (R4)." In *Machaut's Music: New Interpretations*. Edited by Elizabeth Eva Leach. Studies in Medieval and Renaissance Music 1, 231-248. Woodbridge: The Boydell Press, 2003.
- Poirion, Daniel. *Le Poète et le Prince: L'évolution du lyrisme courtois de Guillaume de Machaut à Charles d'Orléans*. Université de Grenoble Publications de la Faculté des Lettres et Sciences Humaines 35. Paris: Presses Universitaires de France, 1965.
- Power, Eileen. *Medieval English Nunneries c. 1275 to 1535*. Cambridge: Cambridge University Press, 1922.
- Reaney, Gilbert. "Fourteenth Century Harmony and the Ballades, Rondeaux and Virelais of Guillaume De Machaut." *Musica Disciplina* 7 (1953): 129-146.
- . "Notes on the Harmonic Technique of Guillaume de Machaut." In *Essays in Musicology: A Birthday Offering for Willi Apel*. Edited by Hans Tischler, 63-68. Bloomington, Indiana University, 1968.
- Rotter-Broman, Signe. "Was there an *Ars contratenoris* in the Music of the Late Trecento?" *Studi Musicali* 37 (2008): 339-357.
- . *Komponieren in Italien um 1400: Studien zu dreistimmig überlieferten Liedsätzen von Andrea und Paolo da Firenze, Bartolino da Padova, Antonio Zacara da Teramo und Johannes Ciconia*. Musica Mensurabilis 6. Hildesheim: Georg Olms Verlag, 2012.
- Sachs, Klaus-Jürgen. *Der Contrapunctus im 14. Und 15. Jahrhundert: Untersuchungen zum Terminus, zur Lehre und zu den Quellen*. Beihefte zum Archiv für Musikwissenschaft 13. Wiesbaden: Franz Steiner Verlag, 1974.
- . "*De modo componendi*:" *Studien zu musikalischen Lehrtexten des späten 15. Jahrhunderts*. Studien zur Geschichte der Musiktheorie 2. Hildesheim: Georg Olms Verlag, 2002.
- Salop, Arnold. *Studies on the History of Musical Style*. Detroit: Wayne State University Press, 1971.
- Schultz, James A. *Courtly Love, the Love of Courtliness, and the History of Sexuality*. Chicago: University of Chicago Press, 2006.
- Schwind, Elizabeth. *Kadenz und Kontrapunkt. Zur Kompositionslehre der Klassischen Vokalpolyphonie*. Studien zur Geschichte der Musiktheorie 7. Hildesheim: Olms, 2009.
- Snizkova, Jitka. "Les traces de Guillaume de Machaut dans les sources musicales de Prague." In *Guillaume de Machaut: Colloque – Table ronde*. Actes et Colloques 23, 69-74. Paris: Éditions Klincksieck, 1982.
- Stahelin, Martin. "Beschreibungen und Beispiele musikalischer Formen in einem unbeachteten Traktat des frühen 15. Jahrhunderts." *Archiv für Musikwissenschaft* 31 (1974): 237-242.
- Stone, Anne. *The Manuscript Modena, Biblioteca Estense, α.M.5.24: Commentary*. Ars Nova Nuova serie 1. Lucca: LIM, 2005.

- Strohm, Reinhard. "The Ars Nova Fragments of Gent." *Tijdschrift voor de Vereniging van Nederlandse Muziekgeschiedenis* 34 (1984): 109-131.
- Sutherland, Ronald. *"The Romaunt of the Rose" and "Le Roman de la Rose:" A Parallel-Text Edition*. Oxford: Basil Blackwell, 1967.
- The complete works of John Gower: Edited from the Manuscripts with Introductions, notes and Glossaries*, edited by G.C. Macaulay. Volume 1: The French Works. Oxford: Clarendon Press, 1899.
- Welker, Lorenz. "Guillaume de Machaut, das romantische Lied und die Jungfrau Maria." In *Annäherungen: Festschrift für Jürg Stenzl zum 65. Geburtstag*. Edited by Ulrich Mosch et al. Saarbrücken: PFAU-Verlag, 2007.
- Westerhaus, Andrew. "A lexicon of contratenor behaviour: case studies of equal-cantus Italian motets from the MS Bologna Q. 15." *Plainsong and Medieval Music* 18 (2009): 113-140.