

Machaut's 'Parody' Technique *

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The repertory of fourteenth-century French secular song represents the apex of medieval achievement in the medium of polyphony. Its predecessor, the far more modest collection of polyphonic songs surviving from the thirteenth century, comprises mostly very terse compositions, in which the polyphony seems to have been built round a simple tune in the style of *conductus*.¹ Yet by the middle of the fourteenth century, Guillaume de Machaut had developed a style of polyphonic song composition that not only exceeded this considerably but was, in both its technical sophistication and aesthetic mastery, without equal at that time. It employed textures of two, three, or four voices, whose individual parts were often equal in melodic interest and united by common motivic material; the textures tended not to be focused on a principal voice, even though in most cases just one part carried the poetic text. The technique of this new style of writing differed markedly from the prevailing reliance on a *cantus prius factus*, having instead a simultaneous and self-sustaining polyphonic conception.

The discovery of ways to achieve such writing was one of the chief accomplishments of the *Ars Nova*. Precisely how it came about cannot be established with certainty, as few relevant compositions can be securely dated from the transitional stage of this development.² Machaut must surely have had a central role in developing and consolidating the new compositional approach; his *oeuvre* reveals a number of different solutions to the problem of sustaining free polyphonic invention. This article will propose that one of these was a kind of 'parody' technique. Before delineating the nature of this technique and the extent of Machaut's employment of it, the meaning and relevance of the concept of 'parody' must be addressed.

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¹ As Mark Everist has shown, the ways in which this was undertaken, if indeed a tune was always the starting point, were various. Mark Everist, 'The Polyphonic *Rondeau* c.1300: Repertory and Context,' *Early Music History* 15 (1996): 59–96, especially 90–95.

² This problem is considered in Wulf Arlt, 'Aspekte der Chronologie und des Stilwandels im französischen Lied des 14. Jahrhunderts,' *Aktuelle Fragen der musikbezogenen Mittelalterforschung: Texte zu einem Basler Kolloquium des Jahres 1975*, Forum Musicologicum: Basler Beiträge zur Musikgeschichte 3 (Winterthur: Amadeus, 1982) 193–280, especially 196–209; and Lawrence Earp, 'Lyrics for Reading and Lyrics for Singing in Late Medieval France: The Development of the Dance Lyric from Adam de la Halle to Guillaume de Machaut,' *The Union of Words and Music in Medieval Poetry*, ed. Rebecca A. Baltzer, Thomas Cable and James I. Wimsatt, (Austin: Texas University Press, 1991) 101–31.

Use of the term parody for sixteenth-century music has come under criticism because it arrived late in the period and was localised in occurrence.³ 'Imitation' has been proposed as a replacement,⁴ but the compositional practices that would come under this term are not historically aligned with the concept in contemporaneous literary and musical thought.⁵ The term imitation already has a well established musical designation in the technique of melodic transferral through the voices of a polyphonic texture, so that broadening of the sense to include the compositional procedures of transformation common in the Mass would confuse rather than clarify the situation. So parody, although a term little used at the time, has in its favour that it was used clearly and exclusively in musical contexts for a composition formed from the material of a pre-existent one.

The term acquired a more vigorous currency in Germany and France through the seventeenth and eighteenth centuries, though it tended to be used merely for the setting of new words to a given composition, a phenomenon that would now be regarded as *contrafactum*.⁶ Its more recent revival as a musicological term has identified it with techniques of compositional transformation, usually, though not invariably, associated with the setting of new words to a given piece.⁷ There is no reason not to retain the term in this sense, nor to restrict the broad application that it has acquired from that; such is the understanding adopted in this article.

The earliest music in which parody has been recognised is a group of fourteenth-century Mass movements, which have been analysed by Leo Schrade and Roland Jackson.⁸ Unlike sixteenth-century parody, the connections here are not between Mass movements and motets or songs, but between movements of the same or of different Masses. In several instances, there are connections between Mass movements of the same type, demonstrating that, at this earliest stage in the exploration of parody procedures, the motivation for musical recomposition was not always the adaptation of music to suit verbal text of a different form. The techniques of parody associated with these pieces relate to separated sections of the given models. They involve: *contrafactum*; melodic decoration of one or more voices of the polyphonic texture; reharmonization of the highest voice; melodic paraphrase of one or more voices of the polyphony; recomposition of the polyphony around a given voice or voices; re-ordering of sections of material; and interspersing of given material with new material. This may seem a *gallimaufry* of techniques, but the underlying condition of parody here is the substantive

³ Lewis Lockwood, 'On "Parody" as Term and Concept in 16th-Century Music,' *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese*, ed. Jan La Rue (London: OUP, 1966 repr. 1978) 560–75.

⁴ Lewis Lockwood made the suggestion, whilst acknowledging that he was prepared to continue using the term parody; 'On "Parody" as Term and Concept' 563, 567 and 574–5. Imitation has been taken up subsequently, as in: Howard Mayer Brown, 'Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance,' *Journal of the American Musicological Society* 35 (1982): 1–48; J. Peter Burkholder, 'Johannes Martini and the Imitation Mass of the Late Fifteenth Century,' *Journal of the American Musicological Society* 38 (1985): 470–523.

⁵ Honey Meconi, 'Does *Imitatio* Exist?' *Journal of Musicology* 12 (1994): 152–78.

⁶ Robert Falck, 'Parody and *Contrafactum*: A Terminological Clarification,' *Musical Quarterly* 65 (1979): 1–21, especially 5–11.

⁷ Falck, 'Parody and *Contrafactum*' 17–19.

⁸ Leo Schrade, 'A Fourteenth Century Parody Mass,' *Acta Musicologica* 27 (1955): 13–39; Roland Jackson, 'Musical Interrelations between Fourteenth-Century Mass Movements (A Preliminary Study),' *Acta Musicologica* 29 (1957): 54–64.

identity of material between two or more distinct pieces coupled with structural changes. The technique of musical parody occupies a middle ground between devices that maintain the structure of the model whilst altering its presentation or content, such as transcription and variation, and those that wholly reconceive the structure and content of the model, such as development.

Although the earliest parodies did not always involve contrafactum, this was a basic part of the technique in its sixteenth-century form. A clear connection between parody in its nascency and contrafactum was established by Kurt von Fischer in a study of the relationships between songs and Mass movements in early fifteenth-century Italian music.⁹ Part of the *Gloria* by Bartolomeo da Bologna is a contrafactum of his ballata 'Vince con lena.' The music is unchanged, but the composition as a whole is introduced and concluded by sections of new material, which include some echoes of the song's material. Does this piece count as a parody? There is the transfer of material from secular to sacred domain that is often a feature of sixteenth-century parody; but whilst the technique of contrafactum used is more than simply one of writing new syllables in place of old, since the verbal texts of ballata and *Gloria* have very different forms, the original setting is sufficiently melismatic to make the distribution of a greater number of different words an easy matter, and no recomposition of the music is involved. The composition of new sections at either end of the ballata would have been necessitated by the impossibility of setting the whole text to the given music satisfactorily. Von Fischer concluded that the piece stands between contrafactum and parody.¹⁰ Bartolomeo's *Credo* and three almost contemporary Mass movements by Zacar da Teramo use the material of their song models in a more elaborate way, fragmenting it, changing the order, altering details in the part writing, recomposing the contratenor, and sometimes the tenor too, as well as interspersing new material. Although von Fischer attributed these also to the intermediate category of Bartolomeo's *Gloria*, there are much clearer grounds for regarding the technique here as parodistic.

These examples illustrate that contrafactum is an important aspect of parody technique, but it is not contrafactum as this is usually understood, since the substituted text has a form quite different from that of the original. Adoption of the new text for the model inevitably requires a significant amount of recomposition, especially when the rhythm of phrases in the model is related closely to the delivery of the words they set; even where this is not so, the formal relationship between words and music is changed by the contrafactum.

As discussed so far, parody is a procedure by which a composer takes one piece, whether his own or someone else's, and reworks it to create another piece, usually of a rather different form. It is thus a type of musical borrowing.¹¹ This is not intrinsic to the technique, however, which provides only a particular way of handling musical materials; it makes no technical difference whether the materials which are subjected to this procedure come from another source or not. The identification of parody technique in Machaut's music is not a matter of tracing the re-use of material from a pre-existent composition. With the exception of the refrain

⁹ Kurt von Fischer, 'Kontrafakturen und Parodien Italienischer Werke des Trecento und frühen Quattrocento,' *Annales Musicologiques* 5 (1957): 43–59.

¹⁰ von Fischer, 'Kontrafakturen und Parodien' 58.

¹¹ The position of parody in the history of musical borrowing is discussed in Peter Burkholder's admirable article on 'Borrowing' in the second edition of the *New Grove Dictionary of Music and Musicians*.

of 'Pour ce que tous' (B12)¹² and the possible exception of the *cantus* of 'Nes qu'on porroit' (B33), which Marie-Louise Göllner has suggested may be a melodic paraphrase of the German song 'Der Kuninc Rodolp',¹³ Machaut's songs use only freely invented material. Parody technique in his songs is a matter of the technical procedures that he employed in meeting the structural challenge posed for fourteenth-century composers by polyphonic composition.

The ballade 'S'Amours' (B1) illustrates Machaut's simplest and most direct solution to this challenge. The song's music has an isorhythmic structure: the two phrases of the song's first part follow one isorhythmic template and the three phrases of the second part follow another one.¹⁴ Each phrase corresponds to a line of the poem and is metrically oriented by the fixed accents of this, which occur at the caesura (the fourth syllable) and rhyme (the final syllable). So the musical setting of the poem emerges from a rhythmicisation of its form. The resulting rhythmic skeleton is then elaborated tonally, in the melody of the *cantus* and the counterpoint with the wordless tenor. The direct correlation of musical phrase and poetic line exhibited by this song seems to have been typical of the thirteenth-century *grand chant*, whilst the isorhythmic technique establishes a point of contact with the Ars Nova motet. The procedure here is mechanical, and the result somewhat wooden, as the music corresponds too literally to the poetic form, without the interplay between the two that is exploited by Machaut in most of his other songs.¹⁵

Machaut's parody technique is intrinsically more supple than the isorhythm of 'S'Amours,' though related to it. It is revealed at two levels of form: the individual phrase and the formal part. The second of these is related to the first and might be viewed as an application of its principles at a higher level, though it does involve some techniques peculiar to it. I shall consider first the simpler phenomenon of phrasal parody.

The previously discussed connection between contrafactum and parody provides a useful introduction to Machaut's phrasal parody. In one way, contrafactum is the inherent condition of strophic song, as different words are continually being set to a repeated melody.¹⁶ This reduces the conception to a trivial level, but there is a more deliberate aspect of contrafactum in Machaut's use of musical refrain. Musical refrain, which has in the past tended to be confused with musical rhyme,¹⁷ is the repetition of one or more complete phrases in the musical setting

¹² The numbering of Machaut's songs given here follows the practice of Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York & London: Garland, 1995); it corresponds to the ordering of pieces used by the principal editions of Machaut's music.

¹³ Marie-Louise Göllner, "'Un Res d'Alemaigne,'" *Festschrift für Horst Leuchtman zum 65. Geburtstag*, ed. Stephan Hörner and Bernhold Schmid (Tutzing: Schneider, 1993) 147-60.

¹⁴ 'Part' in this formal sense refers to one or other of the two main musical sections that comprise each of the *formes fixes*.

¹⁵ Lawrence Earp has argued persuasively for the possibility that the authoritative index of Machaut Manuscript A (Paris, Bibliothèque Nationale, fonds français 1584) represents a chronological sequence of the composition of the works within their respective genres and sub-genres. The hypothesis is an attractive one. The simplistic approach to ballade form adopted in 'S'Amours,' the first ballade in the sequence, would seem to support it, but it remains a conjecture. Lawrence Marshburn Earp, 'Scribal Practice, Manuscript Production and the Transmission of Music in Late Medieval France: The Manuscripts of Guillaume de Machaut,' Ph.D. diss., Princeton University, 1983, 69-80.

¹⁶ Rousseau made a similar observation in his dictionary entry on *Parodie* (by which he meant what would now be called contrafactum); Jean Jacques Rousseau, *Dictionnaire de Musique* (Paris: La Veuve Duchesne, 1768) 361-62. A translation of the bulk of the entry is given in Falck, 'Parody and Contrafactum' 9.

¹⁷ Musical rhyme is a term best reserved, I suggest, for the recurrence of cadential figures, which is analogous to the recurrence of syllabic sounds in the rhymes of the poem. The sighing 6-5 cadence that ends most of the phrases in Machaut's 'Helas! tant ay douleur' (B2) is a good example.

independently of any recurring poetic lines.¹⁸ Quite often, the reappearance of the musical refrain is accompanied not simply by different words but by different word setting. A clear example of this is found in the ballade 'De triste cuer' (B29), where the final phrase of the first part returns at the end of the second (Example 1). It is treated as a melismatic extension of the accented penultimate syllable of the paroxytonic rhyme in the first part but sets the second hemistich of the poetic refrain in the second part, with consequent changes to the word setting.

A similar kind of contrafactum motivates a phrasal parody in the first part of the virelai 'Dame, mon cuer' (V32/29). Example 2 shows the recurrence of the first phrase in a parodied form at the end of the song's first part.¹⁹ The parody here consists in the distension of the phrase through the insertion of extra material within it, and transposition of its ending to cadence on \underline{f} rather than the upper fifth of a perfect chord on \underline{c} .²⁰ The element of contrafactum here is the adaptation of the phrase from a version setting one line, an oxytonic heptasyllable, to a version setting two lines, an oxytonic heptasyllable and an oxytonic tetrasyllable. Machaut used this kind of parody more often in polyphonic virelais than other songs. 'En mon cuer' (V27/24) uses it in exactly the same way as 'Dame, mon cuer' (V32/29); and it occurs in a more developed form in 'Plus dure' (31/28) and 'De tout sui' (38/32).

A second and more common type of phrasal parody retains the syllabic structure of the line as a framework for the recomposition of its musical content. The first phrases of the two parts of the ballade 'Mes esperis' (B39) illustrate this well (Example 3). The only difference in the verbal structure of the two is at the cadence, where the first has a paroxytonic and the

¹⁸ It may seem undesirable to burden the already over-used term refrain with yet another application; it is, though, the most obvious term for this phenomenon and justified also by analogy with the use of refrains in the poetry. Many aspects of Machaut's musical settings are shaped in imitation of the procedures of his poetry (see David N. Maw, 'Words and Music in the Secular Songs of Guillaume de Machaut,' 2 vols, DPhil diss., University of Oxford, 1999, especially chapters 1, 6 and 7). Care must be taken not to confuse the 'musical refrain' in this sense with the refrain section of ballade form. This latter is the section of music setting the final line of the stanza (the poetic refrain) when, as is often the case, it is detached from the rest of the music by a strong preceding cadence, which may be further enhanced by an ensuing general pause. Refrains of this sort must be distinguished in turn from the refrains of virelais and rondeaux, which correspond to one or both parts of the musical setting. In his treatise on versification, *L'Art de Dictier*, Eustache Deschamps employs, though does not define, a distinction between refrain and *rubriche*: the former is a self-contained section of a poem, as in a virelai or rondeau, whilst the latter is the recurrent final line of a stanza, as in a ballade. This distinction is a valuable one, meriting general use. *Oeuvres Complètes d'Eustache Deschamps*, 11 vols, ed. A. Queux de Saint-Hillaire & Gaston Raynaud (Paris: Firmin-Didot, 1891) vol.7, 270, 274, 278, 279 and 281.

¹⁹ The word underlay given in this and the other music examples here is that resulting from the comparative assessment of the manuscript sources undertaken in Maw, 'Words and Music'.

²⁰ To discuss Machaut's harmonic practice, I employ in this article a modified form of the categories of 'sonority' proposed by Sarah Fuller. The expression 'perfect chord' corresponds to her 'perfect' sonority (type 1), identified here by the lowest sounding note. The term 'leading chord' is a synthesis of her 'imperfect' (in particular the 'inflected imperfect' subcategory) and 'doubly-imperfect' sonorities (types 2 and 3). It refers to a minor triad (or part thereof) in root position or first inversion (i.e. 5-3 or 6-3) whose resolution (as ascribed in Fuller's theory of 'directed progression') is the perfect chord on the degree a step higher than its 'root' (i.e. the lowest note of the chord in its 5-3 position). One reason for the adoption of this concept is avoidance of the problem created by Fuller's category of 'inflected imperfect sonority': there are imperfect sonorities that have the progressional properties she identifies for inflected imperfect sonorities but which are not inflected—the \underline{e} and \underline{a} minor triads, for example, whose resolutions are the perfect chords of \underline{f} and \underline{b} respectively. The concept of leading chord provides a neater account of the progressional implications of these types of sonority within a more general theory of tonal relationships. Sarah Fuller, 'On Sonority in Fourteenth-Century Polyphony: Some Preliminary Reflections,' *Journal of Music Theory* 30 (1986): 35–70, especially 42–45; 'Tendencies and Resolutions: The Directed Progression in *Ars Nova* Music,' *Journal of Music Theory* 36 (1992): 229–58, especially 231–2.

Example 1. Contrafactum of the musical refrain of 'De triste cuer' (B29)

que c'est cho - se con - trai - tri - ste do - lent qui lar - mes de sanc pleu - re.

Example 2. Phrasal parody in 'Dame, mon cuer' (V32/29)

Dame, mon cuer et se vous ne le gar - dés son - gneu - se - ment. ein - por - tez etc.

Example 3. Phrasal parody in 'Mes esperis' (B39)

Mes es - pe - ris se com - bat a Na - tu - re etc. si me cou - vient sans causees - tre pe - ris etc.

Example 4. Isorhythmic phrasal parody in *cantius* of 'S'Amours' (B1)

si me cou - vient sans causees - tre pe - ris etc.

second an oxytonic rhyme. Within the syllabic rhythm, the melodic constituents of the first phrase are re-assembled in the second. Both phrases begin with repeated notes, the second phrase a tone higher than the first; the melodic figure approaching the cadence is the same in both cases, again the second phrase a tone higher than the first; the melodic figure decorating the third breve of the second phrase is a rhythmically altered version of the melodic pattern occurring in the corresponding place in the first phrase. The most significant difference between the phrases is harmonic. The accompanying voices of the two phrases offer no direct similarities to one another; the harmonic direction of the first phrase from g to \underline{d} is answered in the second by movement from \underline{d} to a leading chord of $c\#$.

'S'Amours' (B1) has already been mentioned as an example of a solution, even if an unsatisfactory one, to the problem of composing polyphony without a given structural voice. Although its use of isorhythm represents a unique case in Machaut's songs, the seeds of parody technique can be seen in it. Machaut does not simply replicate the rhythmic pattern within the phrases but shadows the same melodic contour too, so that the phrases sound like modified forms of each other; they are phrasal parodies of one another. Example 4 illustrates the connection between the three phrases of the second part in the *cantus* alone, which consists mostly in shared figures at different transpositions between corresponding points.

The second and more developed form of Machaut's parody technique, in which the second part of a song is a parody of the first, I call 'formal' parody. The simplest example is the miniature 'Puis qu'en oubli' (R18), which, like the earlier rondeau 'Dous viaire' (R1), is composed on a scale similar to that of the rondels by Adam de la Halle. Because of the slight dimensions of the piece, its parody technique is not very different from that of the phrasal parodies discussed above. Each of the two parts of the song consists of two phrases, and the second part is a reworking of the first. Unlike 'Mes esperis' (B39), syllabic rhythm does not provide a structural framework; in fact, the two parts employ very different approaches to setting their respective decasyllabic lines, the first making a caesural pause on the fourth syllable, the second on the sixth syllable. These different caesurae observe the respective structures of their poetic lines. Despite this difference between the parts, their melodic lines are very similar (Example 5). In both parts, the first phrase moves from g up to \underline{a} '. The initial minor-third ascent from g to \underline{b} ' is replicated a minor third lower (from e to g) in the second part; and the figure decorating \underline{b} ' in the first part decorates the initial g of the second part. The second phrase of the second part retains the rhythmic outline and most of the melodic content of the second phrase of the first part. Omission of a \underline{b} ' shifts the pitch series along in order to complete a cadence on g rather than $f\#$.

Example 5. Formal parody in *cantus* of 'Puis qu'en oubli' (R18)

The image shows a musical score for 'Puis qu'en oubli' (R18) in 3/2 time, illustrating formal parody between the 1st and 2nd parts. The 1st part (top staff) has lyrics: 'Puis qu'en ou - bli sui de vous, dous a - mis,'. The 2nd part (bottom staff) has lyrics: 'vi - e a - mou - reu - se et joi - e a Dieu co - mant.' Arrows indicate melodic correspondences: the initial g of the 2nd part corresponds to the initial g of the 1st part; the initial \underline{b} ' of the 1st part corresponds to the initial e of the 2nd part; and the final \underline{a} ' of the 1st part corresponds to the final g of the 2nd part. The 2nd part's melody is a transposed and modified version of the 1st part's melody.

The rondeau 'Dame, se vous n'avez' (R13) applies this technique on a larger scale. It is one of three thirteen-line rondeau poems that Machaut set to music. This form inevitably weights the first part over the second, a factor with obvious significance for the parodic relationship between the two. Example 6 sets out the *cantus* of the first part with the second part arranged underneath where it corresponds. After the first note, the second part's first phrase transposes the opening of the first part up a fourth. The second phrase picks up the three repeated notes and anacrustic rhythm of the second phrase of the first part and a melodic figure, transposed up a fourth, from the third phrase. The third phrase is a repeat of the final phrase of the first part, the cadence now modified to return to \underline{c} . The parody here consists in transposed restatement, motivic intercutting, excision and simple restatement leading to an altered cadence.

In this case, the parody is very clearly demonstrated by the *cantus* alone, so much so that one might speculate that it was composed (or, at least, sketched) first.²¹ Nonetheless, the harmonic direction supplied by the accompaniment is manifestly an important factor governing the course of the parody (Example 7). Transposition of the melody of the opening phrase at the beginning of the second part enables a reversal of the harmonic direction: a leading chord of \underline{e} returns to a perfect chord on \underline{c} where initially there had been movement outwards to an \underline{e} chord from the \underline{c} chord. This reflects in microcosm the song's overall tonal process, in which the progression from \underline{c} to \underline{d} of the first part is answered by a return to \underline{c} at the end of the second. The harmonic structures of the second and third phrases of the second part are nearly the same, both proceeding from \underline{f} to \underline{c} chords via \underline{d} . The third phrase is nearly identical with the final phrase of the first part, changed only to 'correct' the cadence on \underline{d} of this phrase with a return to \underline{c} . The second phrase stands for five phrases of the first part. Where these set fourteen syllables (the second hemistich of the first line and first eight syllables of the second line), it sets just four, telescoping the five phrases in a summary of their cadential chords (\underline{d} , \underline{f} and \underline{c} , reversing the order of the first two).

'Quant ma dame' is a more involved example, partly because its use of isorhythm includes the tenor and contratenor as well as the *cantus*; nonetheless, the basic structure can be seen again from an analysis of the *cantus* alone (Example 8). The motivic interconnections of the first phrases are complicated in a way similar to but more intricate than the first phrases of 'Puis qu'en oubli.' The first part begins with a descent of two semibreves where the second has four; the second part begins a tone higher than the first part, on \underline{e}' , and in then repeating exactly the first eight pitches of the first part, skews them in relation to the distinctive rhythmic figure that follows. The cadential \underline{c}' of the first part is decorated by the melodic turn drawn from the preceding figure on \underline{b}' . The next segment of the melody is identical between the two parts until the isorhythmic melismatic phrase begins, where the two parts share rhythm but

²¹ Daniel Leech-Wilkinson has argued against this possibility, because of the long notes and rests in the *cantus*, which require movement in tenor and contratenor; he plausibly suggests that 'Puis qu'en oubli' (R18) is more likely to have been composed *cantus* first. The close structural integrity of the *cantus* of 'Dame, se vous n'avez' together with its obvious accommodation of other voice parts indicates that a strict contrast between successive and simultaneous methods of composition is too stark to provide a realistic model of Machaut's compositional practice. This is further confirmed by the close similarity of polyphonic writing between this rondeau and 'Quant je ne voy' (R21), noticed by Alison Bullock. Daniel Leech-Wilkinson, 'Le Voir Dit and La Messe de Notre Dame: Aspects of Genre and Style in Late Works of Machaut,' *Plain-song and Medieval Music* 2 (1993): 43–73; Alison Julia Bullock, 'The Musical Readings of the Machaut Manuscripts,' 2 vols, PhD diss., University of Southampton, 1997, vol.1, 147 and vol.2, 46.

Example 6. Formal parody in *cantus* of 'Dame, se vous n'avez' (R13)

1st part
Da - me, se vous n'a-vez a - per-ce - u que je vous aim de
2nd part
es - sai - és le; si le sa - -rés

1st part
cuer sens de-- -ce-voir, de voir.
2nd part
(-rés)

Example 7. Harmonic outline of 'Dame, se vous n'avez' (R13)

1st part
C e C
2nd part
e C

1st part
F D
2nd part
F C

Example 8. Formal parody in cantus of 'Quant ma dame' (R15)

The musical score consists of two systems. The first system shows the 1st part (treble clef, 12/8 time) and the 2nd part (treble clef, 12/8 time). The 1st part has lyrics 'Quant ma da - me les' and the 2nd part has lyrics 'el - le me puet aus - - si les biens a -'. The second system shows the 1st part (treble clef, 3/8 time) and the 2nd part (treble clef, 3/8 time). The 1st part has lyrics 'maus d'a - mer m'a - prent,' and the 2nd part has lyrics '- pren - - dre.' Arrows indicate the parody structure, showing how the 2nd part's melody is derived from the 1st part's melody.

not pitches. The final phrases of both parts are the same except at the cadence, where \underline{d} in the first part gives way to \underline{c} in the second.

The pitches of the two parts are generally closer in this rondeau than in 'Dame, se vous n'avez,' consequently there is a strong similarity in their harmonic structures, and the differences that do occur are all the more significant (Example 9). The opening of the first part pursues a rather leisurely progress from \underline{d} down to \underline{c} ; the corresponding section of the second part places considerably more emphasis on \underline{c} , answering the \underline{d} at the end of the first part directly with a \underline{c} chord and reinforcing this with two cadences on that degree soon afterwards. The isorhythmic section at the end of the second part has a very clear tonal structure, with perfect chords on \underline{c} , \underline{d} , \underline{e} and \underline{f} before a final chord on \underline{c} . The first part is much more strongly rooted in \underline{c} here, in order to prepare \underline{d} as a structural dissonance in the *ouvert* cadence at the end of the part.²²

'Dix et sept' takes this technique of parody a stage further. The *cantus* is set out in Example 10 to illustrate the stages through which the various sections of material pass. The second part begins with the second idea of the first part (Y), which it subjects to a sequential variation. This is followed by the closing section of the first part (Z) and capped by the transposed version of the opening material (X'). Here is a summary of the scheme:

First part	Second part
A10'	B10
X X' Y Z	Y' Y'' Z X'

In this case, parody is apparent less in the transformation of material (though this occurs too) than in its re-ordering, of which contrafactum is an inevitable corollary. A similar reordering technique is employed in 'Mes esperis' (B39). It is typical of ballade form to develop some contrast with the first part in the *oultrepassé*, here by the introduction of new material (Y); and the beginning of the refrain is marked by new material too. So the second part of the song is not wholly derived from the first, as is the case in the rondeau:

²² The tonal incompleteness of *ouvert* cadences is very often made in Machaut's polyphonic songs by cadencing a second higher than the established tonal centre, thereby creating an effect of tonal dissonance. In this case, \underline{d} is dissonant against the strongly established \underline{c} .

Example 9. Harmonic outline of 'Quant ma dame' (R15)

Example 10. Formal parody of 'Dix et sept' (R17)

First part		Second part	
<i>couples</i>		<i>oultrepassé</i>	<i>refrain</i>
a10'b10	a10'b10	b10c10	C10
U V W X V'	U V W X V' W	U' Y	Z X V' W
<i>ouvert</i>	<i>clos</i>		

The technique of these two songs resembles that of the Mass movements by Bartolomeo and Zacar mentioned above.

If parody can at times be hard to distinguish from contrafactum, it can also be difficult to distinguish from the integrated but freer motivic technique that Machaut cultivated as a more-or-less consistent part of his musical style. In 'Quant j'ay l'espart,' for instance, the two parts share a restricted stock of material, and some common phrases; but the relationship between the parts and their treatment of this material is less formal than in the examples examined above, and phrase boundaries are less clear-cut in relation to it. Perhaps a case could be made for regarding this as a parodic relationship between parts in the way that is manifest in other songs, but it would be a much less straightforward one.

A similar problem is posed by the ballade 'Dous amis.' Here, too, there is a strong material similarity of the two parts, but with a direct connection between them only at their beginnings, which weakens thereafter into a looser figural similarity. Example 11 shows the portions where the connection is direct. The common material, which is partly melodic and partly harmonic, amounts to four segments, and the order of the second and third of these is switched in the second part. The material is fully absorbed by the second part, creating an entirely new phrasing. But does this amount to parody in the sense understood here? It does, in so far as the techniques involved are the same, and it is characteristic of parody that its suppleness can lead to forms in which it is apparent only intermittently. If the identity of the model is too severely compromised by fragmentation, however, the resulting connection is indistinguishable from one founded only on a common repertory of motives. 'Dous amis' stands at the boundary of parody in Machaut's lyric output.

Tables 1 and 2 give full lists of the polyphonic songs in which Machaut used parody technique.²³ Machaut's use of parody technique differs from that more commonly discussed, in that it is not manifested between separate compositions but within single pieces. The listener hears the model and the parody successively, and the parodying of material is part of the process of the composition. The tables reveal a distinctive tendency to the way in which parody occurs within the three genres of the *formes fixes*. Phrasal parody occurs most often within the first parts of virelais but between the two parts of ballades; it is little used in the rondeaux. Formal parody is almost exclusively associated with the rondeau. So, different formal approaches to musical material are amongst the characteristic features of the genres. In part this may be explained by their different lyric structures. Of the three genres, the virelai tends to have the greatest number of poetic lines and the simplest declamatory rhythm, reflecting

²³ I have taken it as given that parody is a technique of polyphonic transformation, but there is some similarity between the instances discussed here and the recurrences of material that can be found in the monophonic songs. See Daniel Leech-Wilkinson, 'The Well-Formed Virelai,' *Trent' Anni di Recherche Musicologica: Studi in onore di F. Alberto Gallo*, ed. Patrizia Della Vecchia and Donatella Restani (Rome: Torre d'Orfeo, 1996) 125–41.

Table 1: Phrasal parody in Machaut's polyphonic songs

Type	First line	Phrases in parodic relationship *
Virelai	En mon cuer (V27/24) Mors sui (V29/26) Plus dure (V31/28) Dame, mon cuer (V32/29) De tout sui (V38/32)	I: 1, 4 & 6 & II: 2 I: 4 & II: 2 I: 2 & 4 I: 1 & 5 I: 1-2 & 3-4
Ballade	S'Amours ne fait (B1) Helas! tant ay (B2) Ne pensez pas (B10) N'en fait (B11) Sans cuer m'en vois (B17) Je puis trop bien (B28) Nes qu'on porroit (B33) Se pour ce muir (B36) Mes esperis (B39)	Lines of each part are set in isorhythmic phrases 1 st phrase of each part 1 st 2 phrases I: 2 & II: 1; II: 2 & 3 I: 4-5 & II: refrain I: 1 & II: refrain; II: 1 & 4 I: 1 & 2 & I-II: refrain; I: 3 & II: 3 I: 1 & 2 & 4 & II: 1 & refrain 1 st phrase of each part
Rondeau	Quant j'ay l'espart (R5) Quant je ne voy (R21)	I: 2 & 3 & II: 3 2 nd phrase of each part

* I & II refer to the parts of the song; 1, 2, 3 etc. refer to phrases within the respective parts; 'refrain' refers to the final section of II setting the refrain line of the poem

Table 2: Formal parody in Machaut's polyphonic songs

Type	First line	Formal parodic procedures
Ballade	Dous amis (B6)	Segments of material permuted and reworked
Rondeau	Cinc, un, trese (R6) Dame, se vous n'avez (R13) Dix et Sept (R17) Puis qu'en oubli (R18) Quant ma dame (R19)	Material reworked and re-ordered Outer phrases reworked, inner phrases condensed Material reworked or restated and re-ordered Independent parody of both phrases Phrases reworked, restated or isorhythmically varied

its low stylistic register. The relationship between words and music is close, and the poetic form provides a clear framework for the music. Phrasal parody arises only as an incidental unifying device. Poetic form is also structurally distinctive in the ballade, but the longer poetic lines and their more regular rhythm provide a structure within which the music may be independently elaborated. Phrasal parody supplies a formal unity between musically well

developed parts; the requirements of the poetic form prevent the parody developing more substantially. By contrast, the poetic form of the rondeau offers little structural prop to the musical setting, since each part usually has just one line. Here, formal parody affords a fully developed structural link between the two parts, unifying them materially whilst prompting the cultivation of distinctive differences.

As with the fourteenth-century Mass movements mentioned at the beginning of this discussion, parody in Machaut's songs arises from a heterogeneous assembly of different techniques: contrafactum; melodic transposition, decoration, paraphrase and rhythmic reconfiguration; phrasal distension and contraction; motivic transposition, interpolation and development; reharmonisation; sequential variation and reordering of material. What were its origins in Machaut's compositional practice? Similarity between these techniques and those of the contemporaneous Mass movements suggests them as a possible influence. Daniel Leech-Wilkinson has noted that Machaut's *Messe de Nostre Dame* betrays an acquaintance with the tradition of these works, and perhaps specifically with the Tournai Mass.²⁴ Machaut's Mass seems to have been a late work, and the other surviving Mass movements are hard to date, so it cannot be established whether Machaut's parody technique came from that source; and the generic difference does not make a direct influence likely. There is some precedent for it in the techniques of melodic paraphrase employed by certain of his lyric predecessors, notably Guiraut Riquier.²⁵ Such technique survives in Machaut's own monophonic songs, and his polyphonic songs can be seen as an extension and adaptation of it.

Another likely source of inspiration is the thirteenth-century rondel, Machaut's acquaintance with which is attested by the tenors of three of his motets. One of the most basic musical types of the rondel restates the first part as the second part but with a different cadence (a *clos* for the previous *ouvert*); Adam de la Halle's 'Amours et ma dame' is one such (Example 12). The decorations in the top voice in the second part already indicate a tendency to parody of an elementary sort. This becomes more developed in 'A jointes mains' (Example 13), where exchange of pitches between the top two voices obscures slightly the underlying identity of the two parts. Machaut did not employ this basic type of the rondeau, unless 'Ma fin est mon commencement' (R14) counts as a mirror version of it, but several of his rondeaux²⁶ exploit substantial musical refrains at the ends of the two parts (differentiated by *ouvert* and *clos* cadences), thus representing an expanded version of the thirteenth-century prototype. The rondeaux with parodied second parts are a yet more developed version of this.

The relationship of words and music is an important part of parody technique, stimulating parody through contrafactum (as in the formal parody of 'Puis qu'en oubli' (R18)) or establishing a basis for musical variation within a distinctive syllabic rhythm (as in the phrasal parody of 'Mes esperis' (B39)). It connects with parody at a more abstract level too. The composition of poetic lines to the versification pattern of given lines, which is the essence of

²⁴ Daniel Leech-Wilkinson, *Machaut's Mass: An Introduction* (Oxford: OUP, 1990) 14–17 and 38–40.

²⁵ The melody of a song such as 'Jhesu Crist, filh de Dieu vieu' continually turns around the same melodic outline in a way that amounts to more than a merely motivic recurrence. See Chantal Phan, 'Le Style Poético-Musical de Guiraut Riquier,' *Romania* 108 (1987): 66–78, especially 73–75; see also Elizabeth Aubrey, *The Music of the Troubadours* (Bloomington & Indianapolis: University of Indiana, 1996) 192–93.

²⁶ 'Quant j'ay l'espert' (R5), 'Rose, lis' (R10), 'Dame, se vous n'avez' (R13), 'Certes mon oueil' (R15), 'Dix et sept' (R17), 'Puis qu'en oubli' (R18), 'Quant ma dame' (R19), 'Quant je ne voy' (R21).

Example 11. Parodic sections of 'Dous amis' (B6)

1st part

2nd part

1st part

2nd part

etc.

etc.

Example 12. Adam de la Halle's 'Amours et ma dame'

1st part

2nd part

A-mours et ma dame aus-si,

join-tes mains vous proi mer-chi!

Example 13. Adam de la Halle's 'A jointes mains'

1st part

2nd part

A join-tes mains vous proi, dou-che da-me, mer-chi.

stanzaic verse, was referred to by Eustache Deschamps in his *L'Art de Dictier* as 'grafting' (*enter*).²⁷ Machaut himself used the term in connection with the ballade, where the stanza is 'grafted' on to the refrain.²⁸ The term has been applied also to the borrowing of refrains and other material, as Machaut did in 'Pour ce que tous' (B12) and as was more extensively exploited by other composers.²⁹ The idea of 'grafting' can be extended to the musical domain, for if the second and third stanzas of a ballade are grafted on to the first, then the musical setting is grafted on to it likewise, when the poem is turned into a song. By a similar extension, isorhythm of the type used in 'S'Amours' (B1) can be viewed as a sort of musical grafting, with new musical phrases being composed to the pattern of a given phrase or phrases. As has been demonstrated, this is a primitive form of the parody technique that Machaut developed in his songs, and so parody is a more subtle kind of musical grafting. Perhaps, then, the origin of Machaut's parody technique may be better traced in his pursuit of a musical analogue for the poetic practice of grafting, further evidence that Machaut's basic model for the development of his new manner of polyphonic composition was the poetic forms that he set.

Parody technique provided Machaut with a sophisticated way of sustaining an extended polyphonic invention without the structural crutch of a *cantus prius factus*. The result balanced unity and diversity in a particularly subtle way, one that fused motivic integration on the one hand with repetition schemes on the other. Whether he acquired the technique from elsewhere or developed it himself, its presence in his work is testament both to his startling originality as a composer of polyphony and to the complexity of his creative idea of lyric song.

²⁷ 'And the envoys of such songs [ie. chansons royals] should ... be of five lines grafted by them to the rhymes of the song without refrain.' ['Et doivent les envois d'icelles chançons ... estre de cinq vers entez par eulx aux rimes de la chançon sanz rebrique'] *Oeuvres Complètes d'Eustache Deschamps*, vol.7, 278.

²⁸ Guillaume de Machaut, *Prologue*, l.130; see *Guillaume de Machaut: The Fountain of Love (La Fonteinne Amoureuse) and Two Other Love Vision Poems*, ed. & trans. R. Barton Palmer (New York & London: Garland, 1993) 1–19, especially 10–11.

²⁹ Yolanda Plumley, 'Citation and Allusion in the Late *Ars Nova*: the Case of *Esperance* and the *En Attendant* Songs,' *Early Music History* 18 (1999): 287–363.