1 The Polyphony of Function

Mixing Text and Music in Guillaume de Machaut[1]

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Guillaume de Machaut was a master of both musical and literary polyphony.[2] Indeed, an engagement with a multiplicity of voices can be seen as a major part of his art, attested to by his large-scale ventriloquising in the *Voir dit*, constant reuse, reimagining, and reinterpretation of both his own works and those of others, as in his importance in popularising the "debate poetry" tradition.[3] Within the musical sphere his silhouette stands out even more sharply. As the first named composer in the French tradition for whom a large (and likely complete) corpus of vernacular polyphonic music survives, Machaut is the first port of call for many historical and stylistic analyses of fourteenth-century music.[4]

However, parallel appreciation does not necessarily translate to disciplinary cooperation. Although Machaut's various historiographies are slowly heading towards partial convergence, disciplinary etiquettes and traditions are not always easy to synthesise (Leach, 2011, ch. 1; 2012). While most authors acknowledge the influence of Machaut's literary eminence on his music, this mostly takes the form of a romanticised authenticity of sentiment, or of the assertion of greater design opportunities when approaching composition.[5] Codifying the influence in the other direction is harder, as the non-verbal, at best proto-linguistic character of music – combined with the multiple technical prerequisites of working with it – places obstacles in the way of engagement.

My analyses here do not aim at establishing a monolithic new approach to the structure of "cantus" as a cross-disciplinary entity. Instead, each discipline is used to destabilise the tendencies towards unification in the other. Thus, this contribution highlights the various polyphonies and multiplications of voices arising from both abstract and functional characteristics of medieval cultural consumption. These are then used as bridges between Machaut's musical and literary activities, suggesting avenues of cross-fertilisation. It will be suggested that the very notion of "polyphoneous modernity" explored in this volume may be the result of such disciplinary integration.

As "polyphony" is a common musical term denoting the simultaneous sounding of more than one musical line, it is worth clarifying my usage. That interpretation is signalled by specifying "musical polyphony".

Otherwise, I consider this to mean the creation of a dialogue between competing and contrasting elements, each operating according to its own logic, but coming together to form an artistic whole whose complexities exceed the sum of its parts. This acts as an antonym to "singularity", whether applied to narrative voice or to the use of multiple elements as amplification devices of a single structure or idea. This definition allows for the expansion of polyphonic thought to treat concepts such as structural, registral, and functional planning. By doing so, I hope to make notions of multiplication and divergence useful for both musicological and literary analysis, as well as suggest methodological tools for creating polyphonies between them.

On the musicological side, I believe an awareness of the existence of some registral and functional polyphonies can warn against the search for singular musical ontologies, as well as encourage further understanding of the potential relationships between text and music. While clearly relevant to modern performance practice, analysing the many additional complicating factors on which it relies are beyond the scope of this contribution. On the literary side, deeper engagement with text-delivery through a wide range of performance styles (musical or otherwise) can open up further avenues for poetic interpretation, as well as isolate elements that differentiate Machaut's creative practices from those of his literary colleagues. A joint awareness of the musicality of texts and the syntax of notes would hopefully encourage future analytic approaches where specialists in the two fields can cooperate and work against each other on a more equal and stable footing.

The chapter follows a tripartite structure, beginning with a short exposition of structural polyphonies in fourteenth-century French music. These involve elements of style and fashion that intrinsically directed both composer and audience towards the multiplication of meaning inputs. I then consider the polyphonies of performance. The term *resonance* will be proposed as an expansion of *mouvance* and *variance* to encompass also changing consumptive contexts, with Machaut's *virelai De bonté, de valour* (V10) being used as a case study. The final section examines some of the broader questions arising from viewing the relationship between text and music as non-linear and polyphonic.

Structural Polyphonies in Fourteenth-Century Music

It is perhaps not entirely surprising that as a poet-musician, Machaut showed such interest in multiple polyphonies. Indeed, it can be argued that the techniques and expectations arising from contemporary musicianship led him in this direction, shaping his literary style. Fourteenth-century musical composition technique was highly structured and hierarchical in nature (Lefferts, 2011). This created in-built multiplications of voice-types and polyphonic relationships between different musical elements.

I will only sketch out a selection here, arranging them into three categories: textual, temporal, and hierarchical polyphonies.

Literal textual polyphony was an integral part of the motet genre.[6] In a motet, two (or more) texts are set simultaneously, creating interest through the creation of dialogue or juxtaposition of different registers and opinions. In aligning the texts, the musical setting attracts attention to specific words or phrases, making individual sections more or less audible. This adds new input into their linked reading and creates a more layered polyphony in the process (Boogaart, 2001). Furthermore, motets draw on pre-given melodic materials – mostly Gregorian chant – for their fundamental *tenor* voice. On top of creating a further polyphony with the implied text of the original melody, the reworking technique itself is polyphonic. The pre-given series of pitches (called *color*) was rhythmicised by repeating a shorter rhythmic pattern (*talea*) (Machaut, 2017, pp. 7–10). This causes recurring materials to sound different in each iteration, especially when more than one *color* is needed to complete a cycle of *talea* repetitions.[7] The technique can be amplified to include the more intricate rhythms of the other, freely-composed voices, in which case multiple *taleae* can be made either to coincide or create polyphoneous structural friction.[8] Whichever arrangement is used, a polyphonic relationship between melody and rhythm is set up, whereby the integrity of both pre-given material and single voice logic is maintained while a unique structure for each motet is created.

As the incorporation of ancient, sacred chant into new musical compositions attests, fourteenth-century musical practices continued earlier traditions of incorporating a temporal polyphony into cultural production. We assume original performers had a deep, intimate knowledge of the liturgical function of the old materials (Clark, 1996). This would have resulted in polyphonic tension between new and old, the familiar and the unfamiliar. Through knowledge of the liturgical context, a more specific polyphony was created every time a motet was experienced, be that in written form or in temporally delineated performance. This placed in conversation an ever-changing present involving specific objects, places, and people with recurring days and services in the church year and the stories and morals there contained. While less specific than the use of chant, wider citational practices operated in the same way (Butterfield, 2002, ch. 6). This is, of course, not the sole domain of musical composition, and may well have played a significant part in the crystallisation of vernacular poetry in the early part of the fourteenth century (Plumley, 2013). Nonetheless, the possibility of quoting text or music only or both elements together allows sung texts to offer a wider range of allusion strengths, subtler techniques with which to do so, and more materials to refer to. Indeed, the prevalence in thirteenth-century motet-composition of "motet families" in which works share some of their music or some of their text, and the prevalent use of *refrains*

suggest this kind of play may have been integral to the idea of composing musical polyphony.[9]

The notion of hierarchical polyphony relates to the assignation of roles to different voice-types within musical polyphony. Having explored the slow-moving *tenor* in motet composition, the two higher, texted voices that are appended to it are called the *motetus* and *triplum*. The former usually sets a shorter text and moves in a relatively calm manner in the middle of the range, while the latter sets a longer text, and tends towards quicker movement and a higher range (Machaut, 2017). When a fourth voice is added, this is called a *contratenor*, which acts as a second *tenor* in terms of range, movement speed, and organisation, but uses newly composed melodies rather than borrowed ones.

Within the secular song repertory, the *cantus* voice is (usually) the only text-bearing voice, containing also the main melodic and modal contents of the composition. In a two-voiced texture, a *tenor* is added, somewhat lower in range, slower-moving and more stable than the *cantus*, here containing freely composed materials without strict rhythmic repetition. The third voice would be either a *contratenor* or *triplum*, which operates either within the same general range of the *tenor* (former) or the *cantus* (latter). These voices are relatively independent, and while they can couple themselves to the structural duo in order to amplify its contents, they can also undermine it, be more angular in their melodies and rhythms, and raise the level of dissonance. A four-voice texture combines both third-voice possibilities (Plumley, 1996). It is thus possible to see the *cantus* voice as literally containing the song's contents (through both musical behaviour and the declamation of the text); the *tenor* as supporting the *cantus*, supplying harmonic and contextual background; and the *contratenor* and/or *triplum* as offering a more independent commentary on the primary two voices. The same kind of hierarchies apply also on the single sonority level, though the technicalities of this are not important here. Suffice to say that for certain pitch combinations to be considered satisfactory, each voice type must occupy a pre-defined position within it.

It seems to me more than likely that these various structuring techniques and musical conventions influenced musicians' conceptions of narrative planning, pushing them towards an instinctive non-singularity of voice. Thus, while a structure based on the summation of multiple voices may have been seen as a sign of particular sophistication for a poet, poet-musicians would have had an in-built infrastructure with such techniques and considerable experience in the procedures involved. Using them in non-musical compositions would have seemed more natural for Machaut than for many of his literary contemporaries.

In performance, even the hierarchical relationships described above would have taken on different characteristics depending on whether the three musical lines of a Machaut song were all sung or all played on different instruments with different timbres.[10] A further lack of fixed

performing pitch and the potential for ornamentation and improvisation made even a close reading (inasmuch as such an idea is relevant to the medieval context) of a single musical text likely to have had many different sounding manifestations.[11] This clearly is where we should turn to next.

The Polyphonies of Performance

Some features of medieval consumption of written cultural artefacts have enjoyed considerable analysis, from consideration of silent reading versus communal performance (Coleman, 1996) to the demonstrative and participative role of manuscript anthologies in the performance of cultural identity and further artistic production (Taylor, 2007).[12] Changing the viewpoint from which this element of medieval culture is looked at, one can fine-tune the work-performer-audience relationship into a number of categories: group performance, where the narrative is played out; author performance; professional performance (which can be broken down further to the kind of profession involved: clerk or minstrel), and audience performance, where a separation exists, but with the "audience" group also participating. Every mode of engagement places the written artefact with a different interpretative framework, giving it a different meaning. A reader ventriloquising a poem, for example, is likely to make imaginative choices according to meaningful associations from his or her own emotional experiences, making the reading more intimate. Similarly, different degrees of audience engagement are likely when comparing an author's first presentation of a new work to another entertainer's presentation of the same, now familiar piece.[13]

Musical performance complicates this topic at all levels. The artificiality of musical performance attracts attention to the training and professionalism involved. When musical polyphony is performed, the plurality of performers problematises the authenticity of delivery. The inability to locate expressive content solely within the person delivering the text introduces the need to explore non-verbal modes of expression and draws attention to the gap between authorial and performative authenticity. The practicalities of performance also involve many more non-artistic influences. Its specialist nature and potential use of instruments and multiple performers highlight issues of price and availability more keenly than single-reader poetic or literary presentation. This material multiplication serves to shift audiences' focus away from the written object, which may not even be present.[14] Nevertheless, the multiplication of sound-possibilities is bound by practical and cultural appropriateness. The *Echecs amoureux*, for example, describe a clear differentiation between instruments appropriate for use in more attentive listening (soft), and those appropriate for the accompaniment of dance (loud) (Heyworth et al., 2013, pp. 256–257).[15] L. 4297 specifies that before dancing commenced, attentive listening was directed towards "Danses,

estampiez, [et] chansons", suggesting the possibility that a single work could function in both contexts. Crucially, had a piece been played twice in an evening, the change of function would have caused it not only to sound, but also to be listened to differently each time.

We also have evidence of fluidity between musical and non-musical appreciation. Machaut's complete-works manuscript Paris, Bibliothèque Nationale, fonds français 843, for example, reproduced the musical section of its exemplar while intentionally omitting the music itself (Earp, 1995, p. 95).[16] Other sources transmit musical works by Machaut without their texts.[17] Another common technique was to compose new text over existing musical settings, thus transplanting them into a new linguistic context, or between the sacred and secular realms (Falck, 1979; Butterfield, 2002, ch. 6). A similar registral transformation can be seen in the reworkings of two of Machaut's songs for solo organ in early fifteenth-century Italy, probably for liturgical use (Robinson, 2017). In the current context, however, the importance of all this is in the ability of a single piece to be delivered in multiple performance contexts. Each tolerates a different range of performance styles and levels of audience engagement, and results in context-specific effects and meanings. Taking this into account in analysis imbues the very notion of "meaning" with an inherent polyphony.

Musical performance presents us with another ontological challenge, namely, its position between "art" and "function". While the notion of pure "art music" in the romanticist mould is obviously inappropriate here, one can nonetheless draw a blurry line between contexts where intent, analytical listening formed the focus of the activity, and ones in which hearing may be essential, but listening played a secondary, minor role.[18] For example, military signal-music needed to be heard and understood clearly, but its content was not listened to for artistic merit or for its level of execution. On the other extreme, if we imagine Machaut's motet 18 to have been incorporated into the celebration of Guillaume de Trie's enthronement as bishop (to whom its text is dedicated), it is likely that it would have been listened to intently (Robertson, 2002, pp. 53–68). Dance, as both participation and spectator sport, sits in-between these two extremes. During a dance, I would argue functionality and clarity are paramount, with any artistic input being a secondary bonus. Lawrence Earp has argued for Machaut's early *virelais* to be understood as dance songs (Earp, 1991). Nevertheless, their mediation through written down, author-bound books problematises this functionality. By the very fact of their notation, these songs were separated from their ephemeral, functional context. Their inclusion in collected-works manuscripts further suggests their artistic value as in some way equivalent to these manuscripts' other contents. While perhaps still maintaining their original function, they have come down to us not as dance accompaniment, or even as a more general functional aid to the operation of courtly

society, but as objects for artistic appreciation. This is but one "performance" of a written down musical-poetic text, which does not negate any other, or even comment on its original function.[19] It is emphasised here to underline the multiplication of such "performances". Whether imagined, sounding in space, or as a written artefact, there is no reason to assume conceptual singularity in function or consumption of such works.

As a result, and contrary to some scholarly analysis of musical ontologies, music compounds the inherent polyphony of textual performativity.[20] We have Huot's (1987) contextualisation of meaning within the physical organisation and presentation of manuscripts, and Zumthor's (1972) and Cerquiglini's (1989) respective notions of *mouvance* and *variance*. The analysis above suggests it would be useful to have a term acknowledging the role of delivery and performativity in determining interpretative flexibility. For this, I would like to propose *resonance*. By attracting attention to the different performance and consumption techniques that operate within every instance of sounding realisation, such a term enables the determination of appropriate parameters for analysis in each case. It thus offers an analytical framework for exploring polyphoneous meanings in performance and their relationship to the text performed. The *resonance* of a text's reading thus embodies the implications of the polyphony of contexts, functions, and resulting engagement levels to which its type and specifics are deemed to be relevant. Demarcated also through various parameters such as performance style, technique, and location, it is never singular.

In order to illustrate how the notion of *resonance* affects interpretation, I will now turn to my case study. Setting texts to music places them in dialogue with a host of new parameters. These include changes in delivery speed; the rhythmic organisation of the music and its relation to word stress-pattern, melodic, and mensural behaviour; cadential arrangement; and formal repetitions as well as the flexibilities of the repeated materials. As with different poetic and literary types, the genre and technique of musical settings privileges different parameters in each instance. In musical polyphony, for example, this includes harmonic patterning, the creation of harmonic tension, and the use of dissonance come more to the fore.[21] The practical effects of these new polyphonies and the importance given to each is, once again, governed by each work's range of *resonance*. The different demands and consumption patterns of musical performance result in this *resonance* being different from that of the text alone.

To make my case study both manageable and targeted, it will look at but one parameter of a single song, that is, the rhythmic arrangement of the first strophe of *De bonté, de valour* (V10). To simplify the discussion and distance it from musical polyphony, I chose a monophonic song here. Earp's assertion regarding the functionality of early *virelais* discussed above makes such a work particularly apt in these circumstances. As

I aim to present flexibility, examining more parameters of the entire song would have been preferable, but a lack of space makes this impossible here.[22]

Table 1.1 presents the first strophe of this song, along with a range of patterning information from poetic structure, via rhythmic organisation and word-stress arrangement.[23] The strophe's text is clearly structured, consisting mostly of a list of attributes directed towards an initially unspecified object of admiration. Perhaps for variety's sake, the structure of the list changes throughout the strophe. The refrain (ll. 1–5, 17–21) places two short attributes per line, the two couplets (ll. 6–8, 9–11) are compounded into a single list and incorporate longer sentences at times stretched over two poetic lines, and the versicle (ll. 12–16) presents one (sometimes compound) item in each line. The dedicatee is first identified as a third-person "dame" in l. 3, and is referred to again at the end of l. 5. The couplets open with a change of gear, with the lady exhorted directly in the second person (l. 6), before returning to attribute-listing. A last direct reference is made just before the repetition of the refrain (l. 16). While verses with the first rhyme "-our" enjoys relatively stable line-length (six-syllable lines in the refrain and versicle, three-syllable line in the couplets), those with the second rhyme "-ée" are less stable, alternating between five- and eight-syllable lines in the refrain and versicle, and between five- and six-syllable lines in the couplets. Thus, an attentive *resonance* for the reading of this song would likely translate the combination of content and structure into a relatively fast-flowing performance, where large syntactical units can remain intact, perhaps only taking two or three breaths in the process of delivering the entire strophe considered here. Though such delivery undoubtedly attracted different levels of attention, we have no need to consider each as a different *resonance*. However, other options are available.

Using the same text (without its musical setting) for coordinating dance, for example, is an entirely different matter. Such a *resonance* can be imagined as part of dance tuition, or at courtly performances where singers are not forthcoming or where dancers became too out of breath to intone the melody.[24] It implies a much noisier performance context, involving communal movement and multiple foci of attention. The text's contents are not listened to in anywhere near the same level of detail, with meaning and even intelligibility becoming secondary preoccupations. Instead, it is structure that is important. While commentators usually consider purely textual transmission of dance-related materials only as evidence of a lost musical tradition, it is rhythm, not musical pitch, that is required to support a dance function.[25] If we assume the rhythmic organisation of this song mirrors the structure of a known dance, a strict, measurable declamation would suffice to coordinate a group of dancers. Musical content can make this structure more easily audible, but is not essential. The rhythmic arrangement of V10 offers basic groups of six short rhythmic units, arranged into groups that form a "sentence

Table 1.1 Text and rhythmic organisation of first strophe of V10

line	Rhyme scheme	Text and its length in the musical setting	Musical form	Rhythmic organisation	Number of units	Stress placement
1	a6	~ · | · | ~ *De bonté, de valour,*	A	X Y: Y Z:	12	5, 10
2	a6	~ · | · | ~ *De biauté, de doucour,*		Z Y: Y Z:	12	5, 10
3	b5'	· | · | ~~ *Ma dame_est parée;*		Y Y: Z Z:	12	2, 7
4	a6	~ · | · | ~ *De maniere, d'atour,*		X Y: Y Z:	12	5, 10
5	b8'	~ · | · | · | ~~ *De sens, de grace_est coronnée.*		Z Y: Y Y: Z Z:	18	4, 7, 13
6	b5'	· | · | ~· Dame desirée,	b	Y Y: Z Y→	10	1, 7
7	b6'	| · | · | ·| Richement aournée		(Y): Y Y: Y	11	4, 9
8	a3	· | ~ [~] De coulour,		Y: Z [Z]:	9	4
9	b5'	· | · | ~· Bien endoctrinée,	b'	Y Y: Z Y→	10	1, 7
10	b6'	| · | · |·| De tous a droit loée		(Y): Y Y: Y	11	3, 6, 9
11	a3	· | ~ [~] Par savour.		Y: Z [Z]:	9	4
12	a6	~ · | · | ~ Jounete sans folour,	a	X Y: Y Z:	12	4, 10
13	a6	~ · | · | ~ Simplette sans baudour,		Z Y: Y Z:	12	4, 10
14	b5'	· | · | ~~ De bonne_[h]eure née,		Y Y: Z Z:	12	(2) 4, 7
15	a6	~ · | · | ~ Parfaite_en toute_honnour,		X Y: Y Z:	12	4, 7, 10
16	b8'	~ · | · | · | ~~ Nulle n'est a vous comparée		Z Y: Y Y: Z Z:	18	1, 8, 13
17	a6	~ · | · | ~ *De bonté, de valour,*	A	X Y: Y Z:	12	5, 10

(*continued*)

Table 1.1 Cont.

line	Rhyme scheme	Text and its length in the musical setting	Musical form	Rhythmic organisation	Number of units	Stress placement
18	*a6*	~ · | · | ~ *De biauté, de doucour,*		Z Y: Y Z:	12	5, 10
19	*b5'*	· | · | ~~ *Ma dame _ est parée;*		Y Y: Z Z:	12	2, 7
20	*a6*	~ · | · | ~ *De maniere, d'atour,*		X Y: Y Z:	12	5, 10
21	*b8'*	~ · | · | · | ~~ *De sens, de grace _ est coronnée.*		Z Y: Y Y: Z Z:	18	4, 7, 13

~ Three counts X Three short notes (one count each), one syllable.
| Two counts   Y Short note (one count) followed by longer note (two counts), two syllables.
· One count   Z Single long note (three counts), one syllable. [ ] Pause in music.

structure" in the pattern: 6 5 5 5 6 5 6 5.[26] When adding pitch to the mix, the danced version operates in exactly the same way. Indeed, as details of syntax, word-stressing, and text-clarity are secondary, the dance element can be just as successful without the text, using instruments instead. In this *resonance*, therefore, text and music are both subordinate to an external function, one which can be fulfilled by either parameter individually or by the performance of both simultaneously.

Considering both text and music in an attentive *resonance* dramatically changes the relationship between the two elements. Here, the effects of the specified rhythms on the text's reading become more important. In the new declamation pattern, for example, the elongated, unstressed first syllables of ll. 1, 2, 4, and 5 create a stronger sense of build-up and anticipation towards the first attribute (and stressed syllable) of each line. The changed rhythmic pattern of the second attribute in ll. 1, 2, and 4 strengthens the audibility of poetic lineation by making the coupling clear, while making sure the extended list does not become overly repetitive and mechanical.[27] This rhythmic patterning also creates a mirroring effect between the arrangement of ll. 1–3 and 4–5, suggesting a subdivision of the refrain and versicle into AA'. Similarly, a marked contrast is achieved between the couplets and their surroundings. The couplets begin with the kind of quick declamation used to begin only l. 3, creating a surprise at the beginning of the new form-part and linking the three locations that mention the song's subject explicitly. The continuous flow of their declamation blurs the poetic lineation, contrasting them with the alignment of rhythmic phrase to poetic line in the rest of the song. All this is achieved by a simple patterning of only two rhythmic options: the timespan of three of the short rhythmic units described above is assigned either a single syllable (that is, a slower declamation, show in Table 1.1

using ~ above a syllable), or is divided into two syllables in a short-long, iamb-like combination (· | above two syllables).[28] These combinations neatly form into pairs resulting in a pattern reminiscent to the modern 6/8 time-signature.[29] Still, the avoidance of longer note-values in the original means there is no technical reason to group units of three into larger patterns.[30]

In setting the text to music, Machaut chose to follow this rhythmical organisation rather strictly, opting for a syllabic, one-note-per-syllable organisation. The only exceptions are the beginnings of ll. 1 and 4 (musical repetitions reproducing this in lines 12, 15, 17, and 20), where a single long note was divided into three shorter ones all sung on the same syllable (marked in the table as X as opposed to Z for the single note norm). These points mark the beginnings of the internal repetition within the now poetic-musical A section, strengthening the effect discussed above. This is highlighted further by the melodic repetition of ll. 1–2 in ll. 4 and the beginning of 5. Perhaps the introduction of quicker movement here was designed to support the already mentioned anacrusis effect. The musical repetitions once again change the structural relationships between the form parts. They highlight the connection between all couplets or all versicles throughout the song, creating a stronger structural meta-flow that only partly corresponds to the narrative flow of the reading. Similarly, they attract attention to the linking of versicle and refrain and separation between them and the couplets. Furthermore, the strong cadences at the end of each couplet and the versicle conflict with their syntactical arrangement, creating tension between form and syntax. Melodic and modal choices also affect the reading as they contribute to the marking of important locations, to the general flow of the lines, and to the alternation between stable and unstable sections. Analysing such parameters requires more extensive technical contextualisation, so I avoid it here.

A *resonance* where a capable performer presents this song to an attentive audience (or, for that matter, a silent reading of both text and music) creates its own set of implications. Text clarity becomes paramount, with rhythmic arrangement subservient to its stress patterns. Thus, a new polyphony arises between normative medieval mensural patterning (in this case, the 6/8 arrangement described above) and the arrangement of word-stresses.[31] In some areas the two will coincide, while in others they will diverge. The song begins with the latter option. The rhythmic disorientation created by this effect serves to separate each attribute of the list and to draw attention to the fact that we do not yet know to what or whom they refer. The first place where the use of a recognisable mensural unit allows a performer to inject a sense of rhythmic expectation heralds l. 3 of the text, where the song's dedicatee is first presented. After a return to the irregular list pattern, the next set of more stable groupings sets l. 5 of the text, where the lady is referred to again, and which begins by praising her "sens". The translation of this term is problematic, but its connotation of understanding and sensibility (Leach,

2011, pp. 88–92, 102–103) matches the introduction of more regular stress-patterns at this point. This association is bolstered at the beginning of the musical B-part. Here, the direct exhortation to the lady is presented with the utmost clarity, matching the overall time-signature. Yet another rhythmic irregularity signals the immediate return to attribute-listing in l. 7. At the musical repetition (l. 9, the half-way point of the strophe) the pattern reverses itself: the majority of the setting matches the mensuration, with exceptional irregular deviations. The text here is "Bien endoctrinée" ("well instructed"), followed by the assertion that the lady is lauded "by right". The matching between mensuration and word-stresses links this back to the setting of "sens", associating the probity and understanding of the lady with the more "correct" stress-pattern of the music. The versicle text – which uses the A-part music – maintains more regularity in its word-stresses, an effect that fits well with the longer phrase-length of its list. The only departure from this regularity highlights the word "vous" (l. 16), namely, the lady in question. Once again, words are highlighted by deviating from an overall pattern in the relationship between stress and mensural patterns. The specifics of foreground and background are reversed, creating a pleasing structural mirror-image which flips again with the repetition of the refrain text (to the same music).

All the main syntactical and structural elements are thus supported by the meta-pattern resulting from the polyphony between text and musical rhythm, adding new elements to the purely textual reading. While an outcome of the musical setting, this is not part of its intrinsic nature: The music of each form-part was seen to accommodate opposing stress-patterns. New flexibilities will come to the fore when performing the second and third strophes. More importantly, there is nothing more "intrinsic" about this reading than the dance-song version. The song is designed to accommodate and be appreciated as both, with each manifestation of *resonance* operating according to its own rules. Furthermore, all my *resonance*-based interpretations relied on some prior knowledge or real-time analysis on behalf of consumers. As such, the materials heard form only part of the equation. Techniques such as quotation, the use of special notation, or other non-integral visual elements further stratify consumption, excluding or including listeners according to levels of exposure, ability, and experience.[32] This creates an interpretative polyphony between readings of a single performance; on top of the polyphony between performances are changing *resonances*.

But how can these notions influence purely literary analysis? I contend that adjusting the parameters for interpretation according to the formal and structural flexibilities appropriate in different performative contexts can enrich our understanding of both the function and effect of the texts analysed. As has been demonstrated with V10, assessing the degree to which single texts can act as vessels for multiple narrative content, for rhythm, or for encoding action allows for greater subtleties in commenting on the range of their meaning and reverberation in society. Awareness of

the changing performance parameters and the new polyphonies created by musical settings would bring commentators closer to a culture in which the boundaries between musical and non-musical settings were less strictly observed. This greatly increases the expressive potential of any text, regardless of the form in which it has survived down the centuries.

Words Set to Music

Rather unfairly, an earlier comment slighted musicological enquiries into positivistic ontologies. Semantically, we are yet to understand all the various parameters of medieval musical construction and expression, making such enquiries extremely worthwhile. I only allowed myself the comment as I have spent much energy on such tasks myself: I am keenly aware of the pitfalls of trying to define such patterns and the near impossibility of achieving objectivity when doing so (Smilansky, 2017). It is worth stressing once more, however, that while many such analyses take for granted a highly attentive *resonance* for the consumption of the musical artefact, this is not obvious, and music functioned differently in many other, no less valid or important, contexts.

Influential analyses attempted to codify the patterns and measure the effects of parameters ranging from harmonic leading to modal and mensural structures to text-music relationships.[33] Even within these realms, agreement is elusive, and analytical frameworks often remain detached from interpretative exploration.[34] Be that as it may, there should be no expectation for such efforts ever to amount to a full semantic, proto-linguistic system. Even in later styles where word-painting or sound-mimicry was an aesthetic ideal, both abstracted musical tagging and audible imitation remain descriptive. They act to signify a phenomenon, object, or character, and can be manipulated to signify a change of mood. Very rarely, if ever, can they be used syntactically to form a sentence, let alone an argument. One has to acknowledge that in song, the musical experience undoubtedly encodes proto-linguistic, affective, and syntactical elements, but cannot form an independent, unrelated narrative to that of the poem.[35] Instead, music functions as an interpretative layer, commenting, interacting, supporting, or undermining the poetic form and syntax. This has already been explored in the example of V10, and similar polyphonies have been mentioned within the set-up of medieval musical polyphony. Musical settings, therefore, are not obliged to match text structures. Indeed, such behaviour would place music as but a text-amplification device. While this undoubtedly happened, constraining music to fulfil only this function reduces its artistic potential, as well as its affective and cultural significance.

We find multiple points of friction between text and music in the surviving materials. The analysis of V10 above can be read as an attempt to explain away many such "problems". More widely, these revolve around issues of understandability and coordination. Examples of the former

include the polytextual motet model or the stretching out of texts over long time-spans, making them hard to follow. Coordination issues under-line mismatches between cadential behaviour, mensural organisation, and the placing of special harmonic or melodic "events" on the one hand, and word-stressing or syntactical organisation on the other. If we regard music as merely amplification, we are forced to consider medieval composers as primarily setting single texts, ignoring structural repetition.[36] Even within these constricted boundaries, they would seem rather inept. The alter-native would be to find a different model of analysis, which is where polyphony comes into its own. According to the polyphonic model, the very codification of formal organisation and strophic structures creates the in-built expectation for singular musical settings not only to function within various *resonances* but to be meaningful for multiple narratives and syntactical arrangements within each text-oriented performance. Continuing in this vein (and with obvious parallels to the relationship between content and lyrical structure), just as music can support and solidify the presentation of a text, it can challenge, undermine, or inter-pret it in multiple ways. Indeed, the same music can be relied upon to do both within a single song and its presentation. The interaction between the two elements thus enables richer gradients of expression. A strong musical cadence can be weakened by being matched with an unstressed syllable, or a syntactical caesura can be undermined by the avoidance of a musical arrival point, forcing the text-declamation on. Such occurrences morph from problems to local colours, used to create a whole larger than the sum of its parts.

Of course, a lot of this is down to the performer, widely defined. With no notion of *urtext* or copyright, medieval performances were geared towards momentary, contextual success rather than adherence to a set of authoritative instructions. Both performers and audiences, therefore, had no expectation for sounding music to faithfully mirror even those few elements specified by the notation.[37] Common changes included orna-mentation, improvisation, and the addition, subtraction, or replacement of texts and voices.[38] Once more, we should remember that Medieval performance involved a wide range of locations and levels of attentive-ness, from signals that attracted no qualitative assessment or background music to be ignored entirely, to attentive, private performance where a single audience member gives the performer his or her full attention.[39] In short, Medieval performers were actively encouraged to contribute to music's *mouvance*, and had the means and license to introduce variety and change not only between *resonances*, but also in repetitions within a single performance.[40] Indeed, in a still semi-oral performing tradition they may never have had a score to stick to in the first place.

When performed together in a *resonance* privileging attention and subtlety, music's function is to change a text's poetic performance, attracting greater attention to the relationship between its structure and

contents and providing a wider range of artificial tools (in both senses) to its delivery. The text, in turn, lends some of its syntactical richness to the necessarily proto-linguistic musical artefact, injecting variety into its more restricted possibilities, and enables it to remain vibrant and flexible throughout its many repetitions. While each makes sense independently, the polyphony of their structures and emphases transforms their combination into a new and separate work of art. In a performative *resonance* calling for background music, these subtleties become meaningless, with pleasantness and unobtrusiveness becoming central and repetition barely noticed. When functioning as dance accompaniment, the *resonance* highlights rhythm and structure, to the point where either text or music can be totally subsumed by the other.

Both the explicit and hidden polyphonies of musical-poetic practice have much to contribute to discussions of medieval style-development and modern modes of analysis. These are relevant to the literary and the musical spheres and, of course, to the fruitful cooperation between them.

At the beginning of this contribution, I suggested it was natural for musical engagement to encourage literary polyphonies of voice and opinion. Machaut's clear interest in this can thus be attributed to his musical "medievality" rather than necessarily resorting to an intentional literary concept of modernity. Understanding his proficiency in setting motets and their inherent polyphony of texts, or the musically polyphonic song and its voice hierarchies, informs not only the vocal polyphonies he achieved within single *dits*, but also larger, meta-polyphonies as are evident in his *Behaingne-Navarre-Lay de Plour* series (Machaut, 2016). On a smaller analytical scale, I contended that an awareness of the transformation undergone by poems as they were set to music can enrich the analysis of poetry that did not receive this treatment. The wider definition of the notion of polyphony was shown to include the possibilities of performance. Having surveyed the implications of this for notions of ontological singularity, I proposed the term *resonance* as a starting point for the integration of this multiplication into a subtler analytical model. Finally, I discussed polyphonic text-music relationships within a simple instance of an attentive-listening *resonance*. Here, I championed intentionality in characteristics that have hitherto mostly been treated as problematic inconsistencies between musical and textual organisation. This proved advantageous for engaging positively with the relationship between repeating music and changing texts, and for allowing meaningful interpretation also when clear manuscript readings do not conform to post-medieval expectations. I hope this attempt at translating original functionalities into inter-disciplinary technicalities will provide a resonating chamber for future engagement with the potential manifestations of any given courtly text, musical or otherwise.

Notes

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2 See Earp (1995) with updates in (among others) McGrady and Bain (2012) and Leach (2011).

3 On debate poetry, see Cayley (2012), Palmer and Kimmelman (2017), and Machaut (2016); on the *Voir dit*, see Machaut (1998), Kelly (2014) and McGerr's contribution to this volume; on borrowing, citation, and reworking, see Boogaart (2001) and Plumley (2013).

4 See, for example, Plumley (1996), Maw (2004; 2013), Fuller (1986; 1992) or the rare counter-example of Diergarten (2015).

5 See Earp (2012).

6 See Machaut (2017), but also Leach (2010) and Maw (2006).

7 See Motets 4, 7, 9, 14, 19, and 22.

8 See Motets 4, 13, and 15.

9 For earlier motets see Ludwig (1910) and Everist (1994). For refrains, see Butterfield (2002), and in Machaut's motets, Boogaart (2001) and Rose-Steel (2011).

10 Instrumentation is never prescribed. For a historiographically problematic debate on Medieval instrumentation, see Leech-Wilkinson (2002).

11 For Machaut's awareness of these issues, see letter 10 of his *Voir dit* (Machaut 1998, pp. 124–125).

12 See also McGrady (2006) and Kelly (2014, ch. 5) for Machaut in particular.

13 For novelty and repetition, see Ingham (2015), Margulis (2014). For listenership and atmosphere, see Filippi (2017) and the themed volume 15 of *Emotion, Space and Society* (2015).

14 See Alden (2007), Smilansky (2011).

15 For these categories, see Bowles (1954, pp. 120–130). As movement and dance create their own sounds, the use of loud instruments makes functional sense.

16 The manuscript is available digitally at gallica.bnf.fr/ark:/12148/btv1b 90591729/f1.image.

17 For example, Paris, Bibliothèque Nationale, fonds italien 568 or Prague, Narodni knihovna. XI.E.9. Many sources lack residual texts, providing, therefore, only the first strophe of a *balade* or first two lines of a *rondeau*.

18 For relevant models of medieval musical engagement, see Haines (2012), Filippi (2017). On attentiveness in Johannes de Grocheo (Paris, c. 1300) see Mullally (1998, p. 21–22).

19 For manuscript-compilation as written performances affecting single texts, see Huot (1987).

20 For musicological tendency to singularity, see footnote 4. Further attempts at deciphering the intrinsic effect of sounding music include Earp (2012),

Gossen (2006), Bent (1998), and Leech-Wilkinson (1991). This even applies to Latartara (2008), where data was mined from two different performances. While slowly changing, attitudes to using performance (actual or theoretical) have been summarised thus: "Performances have been allowed almost no place, as yet, in the scholarly study of medieval music. Because performances cannot be historically correct they have been set aside as necessarily outside the bounds of scholarship, interesting, but unreliable" (Leech-Wilkinson 2003, p. 252).

21 See Leach (2000).

22 V10 is discussed also in Bain (2005, pp. 78–80). A relevant analysis on another *virelai* appears in Brown & Mahrt (1997).

23 This follows V10's earliest surviving version in Paris, Bibliothèque Nationale, fonds français 1586, ff. 152r-v available digitally at gallica.bnf.fr/ark:/12148/btv1b8449043q/f310.image.r=%22Guillaume%20de%20Machaut%22. Musical editions based on this source are appended to this chapter.

24 Machaut's *Remède de Fortune* specifies participative performance for a danced *virelai* (Machaut, 2019, pp. 274–275).

25 For the "lost tradition", see Earp (1991, pp. 137–140).

26 The first appended transcription bars and lineates according to this sentence structure. For later correspondence of dance "tempi" with "bars", see Smith (1995).

27 Maw (2002) presents Machaut's typical rhythmic figures for masculine and feminine lines.

28 This relates to rhythm only, not to iambic stress-patterns.

29 Modern barring often indicates inbuilt stress-patterning as well as numerical control. The degree to which this applies also to Medieval "mensuration" is still open to debate. See Boone (2000).

30 See discussions of mensuration in V33, see Maw (2002, p. 80) and Smilansky (2013).

31 The second appended transcription offers a barring based on following word-stresses. I find untenable Earp's (2012, pp. 212–215) and Maw's (2002; 2004) suggestion that metrical and mensural structures not only encode stress patterns, but that these are always stronger than word-stress and syntax. Such pronouncements demonstrate the danger of not integrating *resonance* into one's analytic framework. They are useful in a dance, but not in an attentive *resonance*.

32 See Stone (2003), Smilansky (2011, pp. 141–146; 2015).

33 See footnotes 4 and 21 above.

34 See Fuller (2013).

35 See also Gossen (2006) and Leach (2012).

36 For continuing difficulties with interpreting strophic song, see Lippman (1999, pp. 65–79). For positive views of repetition, see Margulis (2014) and Ingham (2015).

37 That is, pitch (partially) and rhythm, not dynamics, timbre, articulation, or affective characterisation. See Pesce (2011, pp. 289–290).

38 See the themed volume 7 of the *Basler Jahrbuch für Historische Musikpraxis* (1983) and Berentsen (2016).

39 See Leech-Wilkinson and Durante (1981), Baroncini (2002; 2004) and Smilansky (forthcoming).

40 For the need to adjust the musical notation to underlay subsequent strophes in Machaut's only *complainte* and strophic L1, see Machaut (2019, pp. 558–559).

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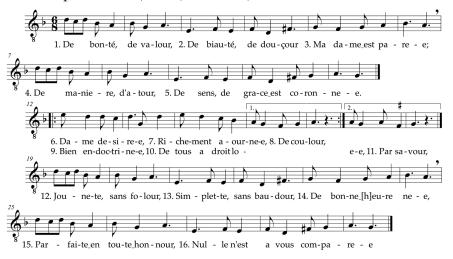
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Appendix

First strophe of V10 (MS C, ff. 152r-v):

First strophe of V10 re-barred, aligning word-stresses with bar beginnings: