

Introduction

For reasons that are not hard to guess, the practice of including audience comments in the published proceedings of academic conferences has been largely abandoned. As standards of documentation have risen, published papers have become more like articles, rendering the idea of printing informal feedback quaint. But where such exchanges survive, they offer evocative glimpses of fields of study at specific moments, inviting the reader to put herself into the action – at least in the role of a fly on the wall.

Such an opportunity is afforded by the proceedings of a conference that took place at the Wégimont château near Liège, Belgium, on September 19–23, 1955. The theme was “*ars nova*” – a shorthand for French musical production in the period c. 1315–1370 borrowed from treatises on notational practice written during this time. At the start of the conference’s third day, a paper by Indiana University professor Willi Apel was read *in absentia*. It raised some terminological questions and proposed a system of pseudo-mathematical formulae for summarizing structures of repetition in motets – songs for 3 or 4 voices which are the *ars nova*’s most characteristic genre. Apel’s system did not catch on, and his Wégimont paper is perhaps most noteworthy as the origin of the term “pan-isorhythmic,” which is still occasionally used to describe motets whose upper voices feature strictly repeating rhythmic patterns.¹

Much more interesting from our perspective is the discussion that followed. After a few remarks about rhythmic repetition (“isorhythm”) in tenors and upper voices of motets, it took a swerve towards issues not broached in Apel’s paper: words and meaning. The collocutors included: Jacques Chailley (1910–1999), a French composer, musicologist, student of Nadia Boulanger, and co-founder of the Colloques; Richard Hoppin (1913–1991), an American musicologist and eventual author of the textbook *Medieval Music*; Gilbert Reaney (1924–2008), a British musicologist who would move to UCLA in 1961; Suzanne Clercx (later Clercx-Lejeune, 1910–1985), a Belgian musicologist and co-founder of the

¹ Willi Apel, “Remarks about the Isorhythmic Motet,” in *Les colloques de Wégimont II: L’ars nova – Recueil d’études sur la musique du XIV^e siècle*, ed. Paul Collaer (Paris: Belles Lettres, 1959), 139–48.

Colloques; and Fr. René Lenaerts (1902–1992), founder of the Musicology section at the Katholieke Universiteit Leuven. Here, according to the conference proceedings (edited by Chailley), is what they said:

- M. CHAILLEY: Is isorhythmic structure only a structure of the tenor, or do we understand it to be a rhythmic structure that pertains to the other voices as well?
- MR. HOPPIN: I think there are structures in the thirteenth-century motet which are already almost isorhythmic, or in any case with [repeating] rhythmic sections clearly discernible.
- MR. REANEY: Moreover, I do not think [Guillaume de] Machaut's motets are completely isorhythmic. They are only close to it.
- MME. CLERCX: But we should not forget that if music is a mathematical science, it is also, in the modern sense of the word, an art, which is to say that alongside the mathematics at the root of isorhythmic motets there is also the inspiration, the imagination and the necessity of adapting the music, learnedly elaborated, to a text which has its own requirements and could oblige the musician to modify the strict precision of his musical invention.
- M. LENAERTS: I do not think that's right, since relations between text and music did not come alive until the end of the fourteenth and [beginning of the] fifteenth centuries. What Mr. Apel has put into stark relief in his paper is that the composer begins by making a mathematical schema.
- M. CHAILLEY: Furthermore, we are very familiar today with such a conception, since the formulas excavated by Mr. Apel could be extracted just as well from the music of [Pierre] Boulez. More precisely, Boulez and his partisans very explicitly reclaim for themselves the example of the *ars nova*. Their attitude is purely mathematical.
- MR. HOPPIN: In the motet *Musicalis scientia* [*Science laudabili*], about which we [i.e. Hoppin and Clercx] talked yesterday, Rhetoric [one of the seven liberal arts] exhorts musicians no longer to sin against the laws of rhetoric and grammar. Pertinently, this motet is pan-isorhythmic and contains seven *taleae* [rhythmic cycles in the tenor].
- M. CHAILLEY: I really think that prosody and the sense of the words are of no importance in the isorhythmic motet. It proceeds from a purely musical construction; contemporary music, in this regard, is akin to the *ars nova*, as the recent cantata of Leibowitz shows well.²

² "M. CHAILLEY: La structure isorythmique est-elle seulement une structure du ténor ou la comprenons-nous comme une structure rythmique de l'ensemble des autres voix?/M. HOPPIN: Je pense qu'il y a des structures dans le motet du XIIIe siècle qui sont déjà presque isorythmiques, ou en tous cas avec des sections rythmiques nettement décelables./M. REANEY: D'autre part, je ne trouve pas que les motets de Machaut soient absolument isorythmiques. Ils ne le sont qu'à peu près./Mme CLERCX: Mais il ne faut pas oublier que si la musique est une science mathématique,

Many of the questions raised on this fall Wednesday in 1955 will ring familiar to scholars working on the *ars nova* today, insofar as they anticipate the chief debates that have consumed the field in the ensuing 60 years. Other aspects of the conversation – for example, the confident, categorical tone of most of the speakers (“relations between text and music did not come alive until. . .”) will feel less current, may perhaps even seem quaint in the present climate of hypothesizing and hedging. On the other hand, few of my readers will find the brush-off Suzanne Clercx receives at all amusing. The combined familiarity and foreignness of this snapshot invite comparison both with the conversations that led to it, and with those currently happening in the field. And these conversations, in turn, help to explain the scope and analytical methods of the present book, which explores some specific ways in which text and music do relate (*pace* Chailley) in a group of *ars nova* motets. The works in question are united by common themes – monstrosity and hybridity – and evidence similar approaches to form and musical texture. We will get to the monsters in due course; first, musicology.

Structure, sound, and sense

It should come as no surprise that questions of structure loomed large at Wégimont, since they remain at the forefront of inquiry today. Even (or perhaps, especially) a casual encounter with *ars nova* motets leaves an impression of careful, almost obsessive formal planning, and to wonder at this was nothing new in 1955. The repetition of rhythms independently of pitch, dubbed “isorhythm” by Friedrich Ludwig in 1904, naturally draws

elle est aussi, au sens moderne du mot, un art, c'est-à-dire qu'à côté de la mathématique qui est la base des motets isorhythmiques, il y a aussi l'inspiration, la fantaisie et les nécessités d'adaptation d'une musique, savamment élaborée, à un texte qui a aussi ses exigences et peut obliger le musicien à modifier la stricte ordonnance de son invention musicale./M. LENAERTS: Je ne le crois pas, car les rapports du texte et de la musique ne deviennent vivants qu'à partir de la fin du XIV^e et du XV^e siècle. Ce que M. Apel a bien mis en relief, dans sa communication, c'est que le compositeur commence par faire un schéma mathématique./M. CHAILLEY: Du reste, nous sommes bien familiarisés aujourd'hui avec pareille conception car les formules dégagées par M. Apel pourraient être extraites aussi bien des écrits de Boulez. Or, précisément, Boulez et ses partisans se réclament très explicitement de l'exemple de l'*ars nova*. Leur attitude est purement mathématique./M. HOPPIN: Et dans le motet *Musicalis scientia*, dont nous parlions hier, la Rhétorique exhorte les musiciens à ne plus pécher contre les lois de la rhétorique et de la grammaire. Or, précisément, ce motet est pan-isorhythmique et contient 7 talea./M. CHAILLEY: Je pense vraiment que la prosodie et le sens des mots n'a aucune importance dans le motet isorhythmique. Il s'agit d'une construction purement musicale; la musique contemporaine, à cet égard, est proche aussi de l'*ars nova* et la récente cantate de Leibowitz le montre bien,” *ibid.*, 144–45. Hoppin refers to Hoppin and Clercx, “Notes biographiques sur quelques musiciens français du XIV^e siècle,” in Collaer, *Les colloques de Wégimont II*, 63–92.

attention to form.³ In a groundbreaking 1927 study of “The Motet from Franco of Cologne to Philippe de Vitry,” Heinrich Besseler had already analyzed and tabulated the tenor structures of all motets in the chief sources for the repertory – the Machaut, Fauvel, and Ivrea manuscripts.⁴ His tables track how in each motet an arbitrary rhythmic pattern (usually called *talea* by medieval theorists) is strung like beads onto a looping, elastic snippet of plainchant (*color*; these and other terms are defined more fully in the glossary). Besseler’s diagrams also note cases in which upper voices feature repeating rhythms keyed to cycles in the tenor – this is Apel’s “pan-isorhythm.” A completely (“pan-”)isorhythmic motet will have the rhythmic form AAAA(etc.), with its upper voices through-composed as regards pitch, while the tenor executes larger cycles of melodic repetition.

Accordingly, the motet’s highly structured nature has been a mainstay of its historiography. In 1929 Rudolf von Ficker commented on the strictness of these “variations upon a rhythmical skeleton that remains unchanged throughout,” claiming that “in the entire history of music hardly an example is found in which the constructive energy of tectonics attains to such a degree of rigidity.”⁵ Fast-forwarding almost a century, readers of Richard Taruskin’s 2005 *Oxford History of Western Music* will still find “the fourteenth-century isorhythmic motet” characterized as “possibly the most hierarchically conceived and rigorously ordered genre in the history of European music.”⁶

Which is not to say that nothing has changed in our ideas about motet structures. For example, Margaret Bent has called into question the ubiquitous and imprecise use of “isorhythm,” Ludwig’s modern name for the intersection of *color* and *talea*.⁷ Some of the Wégimont delegates would have been sympathetic to her argument: later on in the day, historian Edouard Perroy argued against words like “isorhythm” as pedantic neologisms, recommending that we stick to the contemporary terms *color* and

³ On the origins of the term and its limitations, see Margaret Bent, “What is Isorhythm?” in *Quomodo cantabimus canticum? Studies in Honor of Edward H. Roesner*, ed. David Butler Cannata, et al. (Middletown: American Institute of Musicology, 2008), 121–43.

⁴ Source information can be found in the Bibliography. Heinrich Besseler, “Studien zur Musik des Mittelalters II. Die Motette von Franko von Köln bis Philipp von Vitry,” *Archiv für Musikwissenschaft* 8, no. 2 (1927): 222–24.

⁵ Rudolf von Ficker, “Polyphonic Music of the Gothic Period,” *Musical Quarterly* 15, no. 4 (1929): 504.

⁶ Richard Taruskin, *The Oxford History of Western Music*, 5 vols. (Oxford and New York: Oxford University Press, 2005), vol. I, 272.

⁷ Bent, “What is Isorhythm?”

talea.⁸ And a question raised by Gilbert Reaney as to whether motet structures could be audible has recently been answered in the affirmative by Alice Clark.⁹ The twenty-first-century strand of work on isorhythm farthest from the delegates' concerns is probably Anna Maria Busse Berger's argument that the structural regularity scholars have tended to see as an end in itself is actually the result of mnemonic practices.¹⁰ And even this is somewhat anticipated by a brief discussion later that Wednesday about the possible relationships between *talea* and the *tala* of south-Indian Carnatic music, or between medieval hockets and African polyphonic traditions in which notes and rests are quickly exchanged between voices.¹¹ So the conference attendees were ready to discuss terminology and generic boundaries, interested in experiential issues, and open to the mnemonic aspects of isorhythm, even if these were not their primary concerns.

As regards structure, the field's subsequent activities have some continuity with the evident interests of the Wégimont delegates, but the same cannot be said of scholarly attitudes about motet texts and their functions. In this regard the fourteenth-century motet presents two obvious problems, both linked to its famous propensity for simultaneously placing different texts in different voices. The first problem is one of intelligibility: if two texts sound simultaneously, how can they be heard by a listener? And if they cannot be heard, then do they matter? Are they intended to make sense? Though not mentioned explicitly in the Wégimont discussion, the difficulties raised by polytextuality likely stand behind Chailley's assertions about the irrelevance of prosody and the sense of the text: after all, which voice's prosody? Which voice's sense? This was already cause for alarm in the early 1890s when August Ambros, contemplating a polytextual song surviving in an *ars nova* source, wrote in exasperation: "What, one must ask, has Robin's wedding to do with confession-hearing hermits?"¹² Even more troubling to Ambros was the mix of sacred and secular he encountered in a

⁸ And in turn Suzanne Clercx's suggestion that scholars differentiate between "motets with isorhythmic tenors" and "isorhythmic motets" (Collaer, *Les colloques de Wégimont II*, 148) is in line with Bent's recommendations.

⁹ Alice Clark, "Listening to Machaut's Motets," *The Journal of Musicology* 21, no. 4 (2004): 487–513.

¹⁰ Anna Maria Busse Berger, *Medieval Music and the Art of Memory* (Berkeley: University of California Press, 2005).

¹¹ The issue is raised by Paul Collaer in Collaer, *Les colloques de Wégimont II*, 145–7.

¹² "Was hat, muss man fragen, Robin's Hochzeit mit dem beichtehörenden Eremiten zu thun?," August Ambros, *Geschichte der Musik II* (Leipzig, 1864), 334. The work in question is *Vénés a nueches sans detri/Vechi l'ermite* (F-CA 1328, fol. 10v). It is for three voices (the upper two in canon), but Ambros was relying on the two-voice edition in Charles-Edmond-Henri de Coussemaker, *Histoire de l'harmonie au moyen âge* (Paris, 1852), xxxix. The text was printed by

motet from the Montpellier codex (late thirteenth/early fourteenth centuries):

Without a doubt the summit of all madness is when, with an absolutely worldly French text sung in one voice, the second sings a sacred Latin text. . . We have heretofore often remarked on the degeneracy of the fourteenth century; these frivolous combinations of the sacred and profane are a sign of it.¹³

The rhetoric has cooled since Ambros wrote, but the questions raised by polytextuality lingered, only moving to the forefront of scholarly attention in the 1990s. While it is not the goal of this book to add to that considerable literature, my approach is conditioned by arguments made about listeners and listening.

One important development was a turn from deep structure to sonic surface. In his 1993 *Discarding Images*, Christopher Page suggested that composers of medieval motets were less concerned with the projection of text than they were with creating an attractive wall of sonority. Inspired by his ensemble *Gothic Voices*, whose matched tones, careful balance, and pervasive blend do indeed privilege sound over the articulation of text, Page downplayed the hyper-intellectual and architectonic view of the motet inherited from the 1950s, drawing in its place a picture of a genre whose chief pleasure was sonic and whose greatest intellectual achievement may have been the denial of intellectual experience.¹⁴

More recently, Emma Dillon has built upon Page's ideas to define a category of sonic experience she terms "supermusical," which involves "the play on a musical sound wrought through verbal excess."¹⁵ Outside of music, the supermusical may be evoked by the busy cries of a city market, carnival-esque festivals, or the ravings of the insane; within poetry it is wrought

Coussemaker as a "Chanson à deux parties" in his *Notice sur les collections musicales de la Bibliothèque de Cambrai et des autres villes du Département du Nord* (Paris, 1843), 136.

¹³ "Der Gipfel aller Tollheit aber ist es ohne Zweifel, wenn zu einem vollkommen weltlichen französischen Texte der einen Stimme die zweite einen geistlichen lateinischen singt, wie in folgendem dreistimmigen. [Example follows.] Man pflegt oft auf die Entartung des 14. Jahrhunderts hinzuweisen; diese frivole Vermischung des Kirchlichen und Profanen ist eben ein Zeichen davon," *Geschichte der Musik* II, 367–8. The motet is *Dieus mout/Dieus je fui*. Ambros gives a version that includes three voices of which the tenor is texted and the motetus partially so.

¹⁴ "The aesthetic of the motet is one which allows verbal communication to decline as metrical, musical, and structural ambitions mount. This was surely not taken to involve a sacrifice of meaning but rather a gain of pleasure that was 'intellectual' in this sense: it produced the exhilaration of *knowing* that a piece contains more than one can ever hope to hear," Page, *Discarding Images: Reflections on Music and Culture in Medieval France* (New York: Oxford University Press, 1993), 101 (emphasis original).

¹⁵ *The Sense of Sound: Musical Meaning in France, 1260–1330* (New York: Oxford University Press, 2012), 7. Dillon's argument is more focused on *ars antiqua* (thirteenth-century) than *ars nova* motets.

through excessive alliteration, obsessive rhyme, assonance, and other devices that foreground the sonic at the expense of the semantic. And in music, Dillon argues that the motet, in which the “sound of words [is] lost in the mêlée of music” is “the hallmark genre of the supermusical.”¹⁶ Within this framing, the motet’s failure to make sense becomes meaningful in its own right.

But the creation of a dense sonic surface is clearly not the only way in which motets signify. Around 1300 the music theorist Johannes de Grocheio famously recommended that the motet “should not be performed in the presence of the uneducated (*coram vulgalibus*)” since they “do not notice its subtlety.”¹⁷ And some decades later Jacobus identified “a great gathering of discerning people” as an occasion at which motets were performed.¹⁸ In the course of this discussion he complains about a performance that was bad because the words could not be understood – thus revealing that the ideal was in fact audience comprehension. Actually, the argument could be made that the “problem” of intelligibility is in no small part a product of modern recordings, which deny to listeners precisely the kinds of information (visual as well as auditory) that would allow them to single out individual streams of sound in the presence of other competing ones. Cognitive scientists call this “the cocktail party problem,” evoking an environment not so different from Jacobus’s “gathering of discerning people.” What has changed, however (in addition to the cocktails), is the means of production. While recordings are a boon to the study of medieval music, the acousmatic sounds they produce can tell us nothing about the experiences of medieval listeners.¹⁹

While some *ars nova* audience members may have been interested primarily in the pleasing sound of motets, others surely thought about their texts and the musical settings that fixed the delivery of those texts during performance.²⁰ Margaret Bent has suggested that these listeners might have familiarized themselves with the texts and musical structures

¹⁶ Ibid., 6, 127.

¹⁷ “Cantus autem iste non debet coram vulgaribus propinari eo quod eius subtilitatem non advertunt.” Grocheio, *Ars musicae*, ed. and trans. (modified) Constant J. Mews et al. (Kalamazoo: Medieval Institute Publications, 2011), 84–85. On Grocheio’s notion of the *vulgares laici*, see Page, *Discarding Images*, 79–80.

¹⁸ “Magna sapientium societate,” Jacobus, *Jacobi Leodiensis Speculum musicae*, ed. Roger Bragard, 7 vols. (Rome: American Institute of Musicology, 1955–73), 7:95. Trans. Page, *Discarding Images*, 70.

¹⁹ For a justification of this revisionist reading of Jacobus’s comments and a discussion of the “cocktail party problem” with reference to polytextual motets see Zayaruznaya, “Form and Idea in the *Ars nova* Motet” (Ph.D. diss., Harvard University, 2010), Chapter 2.

²⁰ It is also worth pointing out that what could be called the “burden of meaning” seems to shift depending on whether the texts in question are sacred or secular: the sacred texts of tenors are assumed to be meaningful even when they are unheard, while the discussions of upper-voice

of motets outside the time they take to perform (three to four minutes on average).²¹ With a goal of recovering the meanings motets might have had for such prepared, discerning audiences, a large body of work has shown how their multiple texts can relate to each other, to the chant tenor, and to the musical structure of the whole. To put it simply: Suzanne Clercx was right. Texts do have their own requirements, and within the mathematical schemes evident in motet construction there are telltale signs of inspiration and imagination. Words really could “oblige the musician to modify the strict precision of his musical invention.” More than this, it now seems likely that the texts often preceded and influenced the mathematical schemes of isorhythmic form. This was the argument made by Bent about the motet *Tribum/Quoniam*,²² in which she saw an Ovidian quotation at the end of the triplum voice as the work’s point of origin: the choice of tenor chant, the structure of the other texts, and hence the composer’s decisions about *talea* length and syllable count all followed from this.²³

And *Tribum/Quoniam* is not alone. In the last several decades, a number of sensitive analyses of individual works have argued that the music of *ars nova* motets can reflect their texts through mensural and isorhythmic design, textural manipulation, control of diction, the symbolic use of number, and a wide array of other techniques.²⁴ Attention to the musical,

texts often begin by raising the question of intelligibility, as I do here. I am grateful to Jason Jacobs for this insight.

²¹ For example, at the end of an analysis of Machaut’s *Fons/O livoris* (M9), Bent writes: “Such things as are pointed out here cannot all be heard in a single performance or by an unprepared listener. But the experienced listener who, like Boethius’s *musicus*, ‘exhibits the faculty of forming judgments according to speculation or reason,’ will be drawn to considerations and reflection outside the time it takes to perform the music.” “Words and Music in Machaut’s ‘Motet 9,’” *Early Music* 31 (2003): 387.

²² According to modern convention, motets are listed by short upper-voice incipits in the order *Triplum/Motetus*. Edition information and longer incipits for all motets mentioned in the text can be found in the Bibliography.

²³ Bent, “Polyphony of Texts and Music in the Fourteenth-Century Motet: *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur* and Its ‘Quotations,’” in *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, ed. Dolores Pesce (New York and Oxford: Oxford University Press, 1997), 82–103.

²⁴ The phenomenon is not limited to the last several decades: see the earlier claims about the relevance of text for structure in Machaut made by Georg Reichert in “Das Verhältnis zwischen musikalischer und textlicher Struktur in den Motetten Machauts,” *Archiv für Musikwissenschaft* 13, nos. 3–4 (1956): 197–216; and in Hans Heinrich Eggebrecht’s two essays on Machaut’s Motet 9: “Machauts Motette Nr. 9,” *Archiv für Musikwissenschaft* 19–20, nos. 3–4 (1962–63): 281–93; and “Machauts Motette Nr. 9. Teil II,” *Archiv für Musikwissenschaft* 25, no. 3 (1968): 173–95. However, such lines of inquiry did not become part of the mainstream until more recently; the bibliography is large and growing. Highlights include Bent, “Deception, Exegesis, and Sounding Number in Machaut’s Motet 15,” *Early Music History* 10 (1991): 15–27; Bent, “Words and Music”; Jacques Boogaart, “Love’s Unstable Balance, Part I: Analogy of Ideas in Text and Music of Machaut’s Motet 6,” *Muziek & Wetenschap* 3 (1993): 3–23; Emma Dillon, “The Profile of

textual, and liturgical content of motet tenors has widened the realm of analysis by contributing further texts with which musical forms might interact.²⁵ And growing awareness of interrelationships between motets has expanded the arena in which musico-poetic associations may play out, prompting analysis on the level of oeuvre or manuscript.²⁶ With regard to text, then, the field finds itself in a completely different place now than it did when Suzanne Clercx's appeal to an art as well as a science of motets could be brusquely brushed away by Lenaerts's "je ne le crois pas." Today her view of the genre seems by far the most reasonable of those expressed on that afternoon.

The perhaps inevitable side-effect of this is that motets have gained a reputation for being "difficult." As Alice Clark notes,

The complexities inherent in the genre – including bitextuality, number symbolism, allusions to other motets, and other techniques that are inaudible or that cloud the surface comprehension of text and music – can make us wonder whether anyone listened at all, and if so, what they heard.²⁷

In other words, and perhaps ironically, analysis that is too attentive to text–music relations and symbolism can circle around through "too much meaning" back to "meaninglessness." By overwhelming us with its significance, the *ars nova* motet in this guise may encourage us to shift focus back to deep structure and/or surface sound.

Philip V in the Music of Fauvel," in *Fauvel studies: Allegory, Chronicle, Music, and Image in Paris – Bibliothèque Nationale de France, MS français 146*, ed. Margaret Bent and Andrew Wathey (Oxford: Clarendon, 1998), 215–31; Edward Roesner, "Labouring in the Midst of Wolves: Reading a Group of Fauvel Motets," *Early Music History* 22 (2003): 169–245.

²⁵ For studies of how tenors relate to musical and poetic aspects of fourteenth-century motets, see Alice V. Clark, "*Concordare cum materia*: The Tenor in the Fourteenth-Century Motet," Ph.D. diss., Princeton University, 1996; Anne Walters Robertson, "Which Vitry? The Witness of the Trinity Motet from the *Roman de Fauvel*," in Pesce, *Hearing the Motet*, 52–81, and *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge: Cambridge University Press, 2002); and Yossi Maurey, "A Courtly Lover and an Earthly Knight Turned Soldiers of Christ in Machaut's Motet 5," *Early Music History* 24 (2005): 169–211. A seminal study of an earlier repertory in this vein is Sylvia Huot's *Allegorical Play in the Old French Motet: The Sacred and the Profane in Thirteenth-Century Polyphony* (Palo Alto: Stanford University Press, 1997).

²⁶ Several studies have addressed the ordering of motets within a corpus; on Machaut, see Jacques Boogaart, "Love's Unstable Balance, Part II: More Balance Problems and the Order of Machaut's Motets," *Muziek & Wetenschap* 3 (1993): 24–33; Thomas Brown, "Another Mirror for Lovers? Order, Structure and Allusion in Machaut's Motets," *Plainsong and Medieval Music* 10 (2001): 121–33; and Robertson, *Guillaume de Machaut*. On the ordering of a series of motets in *Fauvel*, see Bent, "Fauvel and Marigny: Which Came First?," in Bent and Wathey, *Fauvel Studies*, 35–52.

²⁷ "Listening to Machaut's Motets," 487.

Furthermore, it is important to note that the list of subtleties evoked by Clark is largely compiled from studies of individual motets. Each of these understandably asks a different set of questions, and may even call upon a unique set of methodologies to explore the semantic, cultural, and musical content of the given work. This approach, diametrically opposed to the early twentieth-century projects which aimed to take the entire repertory into account, threatens to render works incommensurable even as it gives each one space to be maximally meaningful. Like the symphony in Mahler's description, each motet is a world in itself – full of intellectual sophistication, intricate compositional schemes, and deeply coded meaning. But these worlds may well be in different galaxies.²⁸

In terms of its analytical methods as well as its chosen scope, this book aims to occupy a middle ground. Though some of the phenomena upon which I base my interpretations would be hard to hear, I am chiefly concerned with those aspects of form most salient to the analyst or listener. In some cases this means paying attention to those same repetitive rhythmic structures that occupied the Wégimont crowd. But where their descriptions of motet form usually began with tenors, I start with the more active and audible upper voices. Especially important here will be hockets – rapidly exchanged notes and rests in the upper voices that are, as Clark notes, among the most audible moments in motets.²⁹ Other features foregrounded in this book include changes in declamation (that is, when a voice speeds up or slows down its delivery of text) and in range (when a particular voice sings higher or lower than expected). All of these are audible. Occasionally, the placement of specific words is important to an analytical point being made (as in examples 1.2, 2.8, 3.8–9, 3.12–14, 5.1, and 5.10a and b), but in those cases the word in question is often spoken by both upper voices at once, is the first word of a motet, or is delivered over a space of time that renders it hard to miss. For example, at the beginning of the motetus (middle) voice of Vitry's *Cum Statua/Hugo*, the name "Hugo" sounds for about 25 seconds.

Not coincidentally, that motet's text is all about Hugo. If in evaluating musical form this study is interested in big gestures, the same is true of text.

²⁸ Jacques Boogaart's analyses are an exception, since he considers Machaut's motets as an oeuvre and applies the same analytical technique – for example, the interpretation of *talea* rhythms – to multiple works. His most detailed investigations are framed around the internal poetics of a single work. See his "O series summe rata. Die motetten van Guillaume de Machaut; De ordening van het corpus en de samenhang van tekst en muziek," Ph.D. diss., University of Utrecht, 2001, and "Love's Unstable Balance, Part I."

²⁹ Clark, "Listening to Machaut's Motets," 490–91.