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Study of the Burgundian chanson as a source of material for the high school vocal ensemble

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A STUDY OF THE BURGUNDIAN CHANSON
AS A SOURCE OF MATERIAL
FOR THE HIGH SCHOOL VOCAL ENSEMBLE

by

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Approved by:

[Signatures]

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>iv</td>
</tr>
<tr>
<td>I. The Problem</td>
<td>iv</td>
</tr>
<tr>
<td>II. Definitions of Terms Used</td>
<td>v</td>
</tr>
<tr>
<td>CHAPTER I. THE BURGUNDIAN SCHOOL</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER II. BURGUNDIAN COMPOSERS</td>
<td>5</td>
</tr>
<tr>
<td>CHAPTER III. ANALYSIS OF BURGUNDIAN CHANSONS</td>
<td>10</td>
</tr>
<tr>
<td>CHAPTER IV. CHANSON LITERATURE IN MODERN PRINT</td>
<td>46</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>53</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>55</td>
</tr>
</tbody>
</table>
I. THE PROBLEM

One of the most rewarding experiences a singer can have is that of participating in a vocal ensemble. There is a great wealth of literature in print for small groups of singers to enjoy, whether the groups be accomplished vocalists or novices.

Vocal ensemble music offers more than simply an enjoyable experience; it is a tool to be used for the development of musicianship, and it is an aid in the cultural progress of each individual involved. The small ensemble also has flexibility in that its members can rehearse and perform much more often than is possible for the larger organizations.

The problem confronting the ensemble is not the quantity of music available, but the quality of such music. Directors of public school vocal ensembles are constantly on the lookout for music that will serve the dual role of being both an educational and an aesthetically satisfying experience. A composition that will serve both of these functions is a welcome addition to any school director's repertoire.

In the director's search for satisfactory music for his ensembles there are ample collections from which to choose, dating from pre-sixteenth century to contemporary music, and many of these collections are enjoying widespread popularity in the public schools throughout the nation. The chanson of the fifteenth century, however, has received little attention, and it is the opinion of the writer that this neglect is not entirely justified. The strong, syncopated rhythms, the use of various modes, the treatment of cadences, and other characteristics could make the chanson an effective tool for use in the schools, as well as a popular form of music with the singers. Therefore it is the purpose of this study to (1) supply infor-
mation concerning the history and style of the Burgundian chanson, and offer biographical information covering its chief composers; (2) provide samples of some of the various forms of the chansons with a stylistic analysis of each form; and (3) include a list of sources where more music of the type contained in this study may be found.

It is the aim of this study to provide the school choral director with a guide to a form of music which will add variety to his groups' repertoires, and will meet the requirements of educational and aesthetic significance.

II. DEFINITIONS OF TERMS USED

Burgundian School. The group of composers from the duchy of Burgundy, a part of the kingdom of France that became a political state. It included the low countries (now Belgium and Holland) and eastern France. Burgundy was the center of intellectual and artistic activity in the early fifteenth century, especially at Dijon, with the courts of Phillip the Good (reigned 1419-1467) and Charles the Bold (reigned 1467-1477). Most of the Burgundian composers were connected with one or both of these courts.¹

Chanson. The term "chanson" is generic and includes rondeau, ballade, virelai, and bergerette. The rondeau and ballade were the forms which were used most frequently. The chanson was the most popular type of secular music during the first half of the fifteenth century; the rhythms are strong, the music not complex, and they are pleasing to the ear. In the following discussion of the various chanson forms, capital letters indicate a refrain; corresponding small letters indicate the same music but a different text.

A. Rondeau.

1. Music. A varying number of lines to the standard form: AB aA ab AB (music in two sections, A, B); the second stanza is always sung to A music only.

2. Texts.

   a. Four stanzas of four lines each
   b. Four stanzas of five lines each (three lines to A music, two to B music) except the second stanza, which has six lines sung to B music.
   c. Four stanzas of six lines each (three to A music, three to B music).

B. Ballade. ab ab cd EF

C. Virelai. A bba A bba A bba A

D. Bergerette. A bba A (This form is similar to the virelai, but contains only one stanza. This form was originated by the Burgundians.)

E. Chanson. Occasionally the term "chanson" is used as a specific form, and indicates aab.¹

¹Ibid., pp. 83, 84.
Vocal Ensemble. In this study the term vocal denotes singular, meaning a solo, or no more than one singer on a part in an ensemble. In the event that ensembles containing two or more singers per part are mentioned they will be referred to as choral ensembles.

Imitation. The restatement in close succession of a melody (subject, motive) in different parts of a contrapuntal texture.

Sequence. The repetition of a phrase at a higher or lower pitch than the original. If the intervals within it are slightly altered so as to avoid moving out of key it is a tonal sequence; if they are unaltered it is a real sequence.

Hocket. The truncation of a melodic line into fragments (frequently single notes) which are given to two parts in alternation.

Burgundian Cadence. A special kind of cadence in the music of the fourteenth and fifteenth centuries, also called the Landini Sixth. Unlike the most common cadential formulae it does not proceed melodically from the leading tone to the tonic, but first descends by a whole step from the leading tone to the sixth, then up to the tonic.

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6 Willi Apel, op. cit., p. 339.
Chaplain. The term chaplain as used in this study refers to a private clerical assistant to a secular nobleman. A musician's appointment to the position of chaplain usually meant that he was placed in charge of the musical activity of the court.
CHAPTER I

THE BURGUNDIAN SCHOOL

The dukedom of Burgundy was founded in 1363 when John II of France gave it with hereditary rights, to his son Philip (1342-1404), surnamed the Bold. Little did John suspect the trouble he was creating for France. Burgundy attained to the height of her power under her third ruler, Phillip the Good (1396-1419). The territory was soon extended by marriages, inheritance, purchases, and conquest. The countships of Flanders, Antoix, Meclhin, Nevers, Bethel, and Antwerp thus came to Burgundy in 1369. The annexation of Hainault, Holland, and Zeeland was provided for by a marriage in 1385 and actually took place in 1428. Phillip the Good further added the duchies of Lorraine, Brabant, and Limburg. By the treaty of Arras (1435) Charles VII even relieved Phillip of all homage and ceded him to the countship of Macon.

All this accretion of power and influence took place while the great neighbors had problems of their own. France was involved in the hundred years war with England, and Emperor Sigismund of Germany was engaged in a war against the Hussites. In 1420 Phillip made an alliance with England, and recognized Henry V as successor to Charles V of France. Phillip fought on the English side, and the Burgundians were instrumental in the capture of Joan of Arc.

When Phillip's successor, Charles the Bold, died in 1477 France was governed by Louis XI, a clever and capable ruler, who took Burgundy back into the French State.
Under her fourth sovereign, while independent of the king of France, Burgundy became a center of spiritual life and culture. The musicians of the chapel of the Duke of Burgundy and the minstrels who played at his court formed the musical circles in this era. Some of the chaplains are known as composers. The most famous of them was Guillaume Dufay. Others were Nicolas Grenon, who taught Dufay, Gilles Binchois, Pierre de Fontaine, Jacques Vide, Robert Morton, Hayne von Ghezeghem, Phillipe Caron, Antoine Busnois, and Richard de Bellengues. Also the great cathedrals, Cambrai in the first place, were in the center of musical activities, which as a matter of course included composition as well as performance. They served also as colleges and choir schools for the young musicians, among whom was Dufay.

Music was closely interwoven with daily life in times of peace and war, and was used at marriages, birthdays, banquets, and ceremonies. Chaplains, instrumentalists and minstrels accompanied the sovereigns on their campaigns, sang and played at the signing of a treaty, and took part in funeral services. As the Duke of Burgundy was continually on the move, and as his love and understanding of the arts and music were well known, other princes sent for their most capable musicians to celebrate his state visits. Thus his musicians came into close contact with the best music makers in Europe and had the opportunity of widening their experience.

Minstrels and chaplains formed two definite groups at the court, distinct as to their music and social standing. Minstrels and instrumentalists belonged to the same social category as heralds and standard bearers. They were of modest origin, skilled in playing instruments or singing, but probably not able to read or write music. They performed chansons in the traditional literary forms of the ballade, virelai, rondeau, and bergerette. The chaplains were nearly all grand personages, canons provided with a
rich living. They not only sang church music—masses, motets, and hymns—but also composed both secular and church music. Their administration was in the hands of the first chaplain, who received a round sum yearly for their salary, clothing, and food.

The court and chapel of Phillip the Good, Duke of Burgundy from 1419 to 1467, were the most resplendent in Europe, and his influence as a patron of music was so extensive that the name Burgundian has been given both to the style of music and the school of composers that flourished during his reign. The term does not connote a particular region or nationality. The Dukes of Burgundy in the fifteenth century had no fixed principal residence, but sojourned at various places in their dominions. Their chapel, numbering fifteen to twenty-seven musicians, was recruited chiefly from Paris in the early part of the century; later the musicians were predominantly Netherlanders. In addition to his chapel Phillip the Good maintained a band of minstrels—lutenists, trumpeters, violists, harpists, and organists—which included Frenchmen, Italians, Germans, and Portugese. The cosmopolitan atmosphere of such a fifteenth century court was accentuated by numerous visits from foreign musicians and by the fact that the members of the chapel themselves were continually on the move, migrating from one service to another in response to "better offers." Under such circumstances musical style could not be other than international; the prestige of the Burgundian court was such that the kind of music cultivated influenced other musical centers, such as the chapels of the Pope at Rome, the Emperor in Germany, the Kings of France

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and England, and the various Italian courts, as well as cathedral choirs — the more so because many of the musicians in these other places either had been at one time, or hoped some day to be, in the service of the Duke of Burgundy himself.
CHAPTER II
THE COMPOSERS OF THE BURGUNDIAN SCHOOL

The following information concerning the Burgundian school of composers was taken from Groves Dictionary of Music and Musicians, and includes all of the composers whose works appear in this study. A list of their works available in modern notation is contained in chapter IV of this work.

Philippe Caron. Caron was a pupil of either Binchois or Dufay. A four part mass of Caron's is in the Biblioteca Estense at Modena; another in the Sistine Chapel in Rome. Eight of his chansons are in the Bib. Nat. in Paris (MS 15, 123) and two for three voices at Dijon (517). Reprints of works of Caron are to be found in D.T.O. VII (Trienter Codices).

Guillaume Dufay. (1400-1474) Dufay was a choirboy in the Cambrai Cathedral, probably from 1409 onwards. Two of his teachers, Loqueville and Grenon, are known as composers. Both had first hand knowledge of French music.

In 1428-37 he served in the Papal Choir in Rome, which contained a number of Netherlands musicians. Afterwards he held canonries at Cambrai and at the Mons. He took his degree at the Sorbonne, Paris about 1442 and acted as a music teacher to the Duke of Burgundy's son. He is a leading representative of the early Netherlands polyphonic school and is especially noted for his three part chansons, of which a large number are extant.

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Gilles Binchois. (1400–1460) Binchois grew up in the artistic atmosphere of the court at Mons, where he heard the Burgundian minstrels in 1417. Binchois's entry into the court of Phillip the Good must have taken place in or before 1430, when he composed the motet 'Nave Cantum Melodie' in celebration of the birth of Phillip the Good's son on September 30. From then on Binchois remains at the court until his death, ranking as fifth, fourth, third, and finally second chaplain.

Antoine Busnois. (died 1492) Busnois was enrolled in the Burgundian court chapel in December, 1467. For the next twenty years he is periodically mentioned in the court records, so he obviously remained attached to the chapel under Mary of Burgundy and, after her death in 1482, under Louis XI of France, under whose reign the duchy became absorbed.

About forty chansons by Busnois in three and four parts are preserved in various libraries. Many of his secular pieces are contained in the Dijon MS. 517 in Cod. Magliabech. Fifty-nine are at the National Library at Florence and in Rome, MS. Casanatense 0.V.108.

Hayne von Ghizeghem. Hayne entered the service of Charles the Bold as a young boy in 1457. Ten years later he appears in the accounts as a singer and valet de chambre, and the last reference to him is in 1472. Judging from practical references to him he was an accomplished lutenist as well as a singer and composer. Some of his songs, particularly the very lovely 'De tous biens pleine' appear in many of the chansonniers of the late fifteenth century, and they were still well-known during the first thirty years of the sixteenth century. His music is of fine quality and his choice of texts avoids the more stilted cliches of so many contemporary poets. Nineteen of his chansons are known.
Nicolas Grenon. Grenon appeared at the court of Phillip the Bold after 1385. Being a clerk at Notre Dame in Paris at the time when his brother Jean died in 1399, he became a canon at Saint Sepulcre in Paris. Due to the excellent reputation of the Paris schools Grenon obtained posts in the most famous chapels. At Cambrai, where he taught grammar, Dufay was a pupil from 1409 to 1412. At the court of Burgundy (1412-1419) John the Fearless entrusted Grenon with the charge of the choirboys in the Duke of Berry’s chapel.

Grenon’s music, a Gloria from the Ordinary of the Mass, four motets, and five chansons, is preserved in manuscript at Trent (87-92), Oxford (Bodl. Can. misc. 213), Modena Lat. 568), Paris (Bibl. Nat. nouv. acq. fr. 6771), and Bologna (Liceo mus. 37).

Some of Grenon’s music must have been composed at a time when Dufay was already a musician of great influence. The chansons have many modern features, some of them resulting from contact with the Italians: accentuated rhythms, harmonic awareness, and tonality stressed by the cantus and tenor, with the contratenor added as a last part to effect a full chord.

Pierre de Fontaine. Fontaine was probably a boy singer at Rouen Cathedral and became a member of the chapel of Phillip the Bold in 1404. He probably stayed with that chapel until 1420, his name appearing in 1415, 1418, and 1419, and then travelled to Rome together with Richard de Bellengues and Nicolas Grenon. In the same year he joined the papal choir, at that time in Florence, then returned in 1428 to Burgundy, where he probably stayed with the chapel of Phillip the Good until 1447.
Seven chansons by Fontaine are preserved at Oxford (Bodl. Can. misc. 213), Bologna (Lices Musicale 37), Paris, (Bibl. Nat. nouv. acq. fr. 4379), Escorial V (iii, 24), Parma (City Archives), and Brussels (Bibl. Royale 9085). They are published in the works of Marix, Wolf, and Aubry.

Richard de Bellengues. (1380-1470) Bellengues was probably a boy chorister at Toul Cathedral. From 1415 on he was a member of the chapel of John the Fearless. When Phillip the Good succeeded his father as duke he took over Bellengues, who together with other singers in Phillip's service travelled to Rome in 1420 to join the Papal Choir. Bellengues stayed there until 1426, except for some temporary interruptions. In that year he probably returned to Burgundy. At any rate he appeared in the lists of Phillip the Good's musicians in 1430, along with Binchois and Fontaine, and was on his payroll from 1434 until 1464. A chanson by Bellengues is preserved at Oxford (Bodl. Can. misc. 312).

Jacques Vide. Vide's name first appears as that of a holder of a prebend at Bruges in 1410; in 1423 he entered the service of Phillip the Good as valet de chambre, became secretary in 1428, and is last mentioned in the accounts for 1433.

Vide was never among the singers of Phillip's chapel, but seems to have been in charge of the choirboys. His eight chansons were all printed.

Robert Morton. (died 1475) Morton, an English composer, was first heard of in 1457 when he was paid seventy-two livres on entering the chapel of Phillip the Good as a singer. For some time he seems to have been attached to the service of Phillip's son, the Count of Charolais. In 1470 he was promoted to the position of chaplain to Charles the Bold. His contemporaries, Molinet and de la Chesnaye mention him in their poetic lists of eminent composers. His chansons appear frequently in late fifteenth century chansonniers.
CHAPTER III

AN ANALYSIS OF THE STYLE OF THE BURGUNDIAN CHANSON

The information concerning the general analysis of the chanson in this chapter is cited from Gleason,\(^{11}\) and contains discussions of various musical characteristics, such as modality, voice ranges, rhythms, cadences, and treatment of texts. Also included in this chapter are suggestions for the performance of the music in both an authentic and a modern vein. The remainder of the chapter will be devoted to examples of chansons and will include an analysis of each individual composition.

**General Characteristics**

**Modality.** The dorian, ionian, mixolydian and aeolian modes are most frequently used. The principal melodic line is in the upper voice (discantus or superius) with flowing diatonic movement; melodies are often ornamented triads with the third being the principal interval. The tenor and contratenor are often disjunct, and their note values are usually longer than those in the upper voice. Parts frequently cross.

**Range of Voices.** Before 1450 the range of the voice was usually within an octave, but in the high register of the male voice. The tenor part makes a good foil to the upper voice and acts as a bass line. The contratenor rarely functions with either the tenor or the upper voice alone; it was possibly added to complete the other two parts harmonically. After 1450, in four part writing, the contratenor was divided into contratenor altus (high)

\(^{11}\)Gleason, *op. cit.*, pp. 84-5.
and contratenor bassus (low). Four normal parts of mixed chorus then appeared. Voice parts gradually became more homogenous, duple time signatures became more frequent, and imitation became increasingly important.

Rhythm. The rhythms are strong with some syncopation used, but the rhythmic complexity of the earlier chansons is much simpler than those written after 1450.

Cadences. An ornamental VII 6 - I with a "Landini sixth" (also called the Burgundian cadence) is very common. This cadence has two leading tones; one to the fifth and the other to the octave. The V - I cadence is also common, with parts crossing to avoid parallel fifths. Many other types of cadences are used, some of which are experimental.

Consonance and Dissonance. The fifth, octave, and unison occur on important beats with triads occurring very rarely at the beginning and end. The third is very common in the middle sections and is often used in such cadences. Non-harmonic devices include accented and unaccented passing tones, cambiata figures, anticipations, suspensions, and neighboring tones (usually the upper neighbor).

Use of Textual Material. Musical settings correspond to the sentiment of the poem as a whole, but within a narrow range of emotional expression. The subject generally deals with love, and is of a somewhat melancholy nature.

Authentic Performance Aids

Accompanied vocal music was standard practice during the fifteenth century. Paintings, drawings, and sculptures of the period show singers together with instrumentalists. A varying number of voices was set with the same text; therefore, the number of singers in the ensemble was flexible. The text is usually in the upper voice, less common in the tenor, and rare in the contratenor. Textless passages for instruments may occur at the beginning, middle, and end of
a chanson. The usual method of performance was with instruments in all three parts with the upper voice and possibly one other part being sung. The chanson might also be played as an instrumental piece. Instruments used at the Burgundian court include the harp, recorder, viol, lute, shawm, portative organ, and sackbut (trombone). Combinations of different instruments were preferred rather than the use of the same type on all parts.

**PERFORMANCE SUGGESTIONS**

Use of contrasting tone colors with a variety of combinations is best. The flute, recorder, oboe, or English horn can be used for the upper voice; the brass for the tenor; and the bassoon, lute, or trombone for contratenor. The vocal style should be impersonal with a steady tone, and the voice should be treated as one of the instruments. Bars in modern notation show note divisions and not accents; the metrical text determines the points of stress.
Quant J'ay Au Cuer

Antoine Busnois

Quant J'ay au cœur aucun

- contrai -

- d'aventure d'ay a fai -

re. qu'aucun me vienne rir. Il ne me faut que
14 - re - - - - - - - -

- ce voir

tres bel

le de bon
ANALYSIS
Quant J'ay Au Cuer.....Busnois

Modality
The dorian mode is consistent throughout the chanson with the principal melodic line in the upper voice. The two lower voices appear to be more instrumental than vocal, however they could be sung with instrumental doubling. The melody in the upper voice moves stepwise, having few skips. The two lower parts have wider skips and are less melodic, with parts frequently crossing.

Voice Range
The range of all three voices is easily within the reach of high school performers. The top note is "F" (top line, treble clef), and the bottom is "D" (third line, bass clef).

Rhythm
The rhythm is strong, syncopated, with the text determining the accents.

Cadences
Cadences are unisons and octaves, approached by a fifth, a half step below, and a step above.

Harmony
The upper voice dominates; the major function of the two lower voices is to complete the harmony. This chanson uses triads except at the cadences, which are unisons and octaves.

Performance Suggestions
A male trio may do an effective performance of this
chanson; however, it is important that the two lower voices be doubled with instruments. The top could be doubled with a light instrument, such as a flute or recorder, with good effect.
Mon Chier Amy 13

Ballade

Guillaume Dufay

1. Mon chier a
2. Se dieus nous

my qua- ves vous
a un bon a
em- pen se
des de

este et

re te
-nir en
liers se
vre de
-vous me ran
cor
lie.

-h se-
vos stre co
gne

instrumental

3. Ne met tes pas en a-bandon la

vinces pour luy leis
instrumental

sies-ce du eil a lar,

instrumental

car une fois nous fault ce pas-

instrumental

ser.
ANALYSIS

Mon Chier Amy.....Dufay

Modality

The principal melodic line is in the upper voice; the two lower voices can either be sung, played on an instrument, or both. The most often used interval is the third.

Range of Voices

The upper voice ranges from "A" below middle "C" to "C" above middle "G". The two lower voices are within the range of an octave, and frequently cross.

Rhythm

The rhythm is not complex, but strong; easy to sing.

Cadences

Cadences are usually approached from a whole step above in the top part, from a half step below in the middle part, and from dominant to tonic in the bottom part (the V -I cadence).

Harmony

The most used harmonic interval is the third, followed closely by the fifth. A few fourths can be found. The two major cadences are resolved with octaves, but one internal cadence is plagal, and it consists of a major triad.

Performance Suggestions

Instruments should play a vital role in the performance of this chanson. The use of three equal voices and three different instruments would probably be ideal.
Instruments should probably double the two lower voices and alternate on the vocal, instrumental passages in the upper voice.
A dieu ma - le a le mais tres -
Le di re-a dieu tant fort me bles -
se.
A dieu ma - le a le mais
tres - se.  Le di re-a dieu tant fort me bles -
tant - fort me bles - se
Le di re-a dieu tant fort me bles - se
Quil me sam ble que mor rir doy
ANALYSIS

Adieu M'amour....Dufay

Modality

The melody is in the upper voice; although all three parts are melodic, the upper voice moves more diatonically and is more decorative. The texture is chordal, although the two lower voices are quite melodic. Use of "partial signature" is practiced; the two upper voices being in a different key than the lower.

Range

The voice ranges consist of about an octave in each part with occasional crossed voices.

Rhythm

The rhythm is strong; somewhat syncopated, with the text governing the accents. Rhythm is interesting and lively in all three voices instead of just the upper voice, as is often the case. The rhythm is in four, instead of the more common three.

Cadences

Common use of the Burgundian cadence is found throughout this selection; especially at the end of each section, with double leading tones.

Harmony

Thirds and open fifths constitute most of the harmonic structure, with cadences exhibiting perfect fourths. The texture tends toward homophony at the beginning, gradually becoming more contrapuntal toward the end of section "A". Section "B" begins with points of imitation.
Performance Suggestions

Although this example would be more effective if an instrument were doubling each part, it could be done without accompaniment.
De Plus en Plus

Rondeau

Gilles Binchois

15

Ibid. p. 70
grant-de-sir. Quay jay de vous ou

ir-nouvel

le.
ANALYSIS
De Plu en Plu..... Binchois

(verses not included in preceding example)

Verse Three

Ne qui des pas-que je re cell-le
Com me-a tou jours vous es te cell-le
Que je vueil-le tout ob-e-rir.

Verse Five

He las se vous m'es tes cru-el-le
J'au roi'e au cuer an Quipi-sse tel-le
Que ja vou droi e bien mo-rir.

Verse Six

Mais ce se-roit sans des-ser vir
En sous-te-nant vos-tre que rel-le.

Modality

The melodic movement is confined to the upper voice during verses 1, 3, 4, 5, and 7, or the first section. In the second section (verses 2, 6, 8) the melody is more evenly distributed among the three voices, giving the chanson a contrapuntal texture. The upper voice is consistently diatonic, containing few leaps of over a third, while the two lower voices contain frequent wide skips in the first section with fewer in the second. Crossed voices occur often among all three voices.
Range
All three parts are contained within the range of two octaves, from "C" below middle "C" to two octaves above, putting this chanson within easy range of almost any adult, male voice. Sopranos would probably have trouble with the range.

Rhythm
Textual rhythm dominates the music, with runs occurring on a single vowel sound, sometimes as long as two measures. In the first section the duration of notes are longer in the two lower voices than in the upper; in the second section all three voices are more closely related rhythmically to each other.

Cadences
Use of the Burgundian cadence is applied throughout the entire chanson.

Harmony
The beginning of the music seems to consist of a melody in the upper voice with two lower voices added merely to supply a triad. As the music progresses, however, the lower voices become melodically more important. The harmonic structure consists mainly of thirds and fifths.

Performance Suggestions
An effective method to perform this number might be to use a soloist during the first section and a trio for the second. For the accompaniment a flute doubling the upper voice is suggested. For the middle a cello, playing the first section alone and doubling the vocalist during the second section, is recommended. A trombone on the third voice serving the same function as the cello would probably be effective.
Files A Marier

Chanson Gilles Binchois

Ibid. p.68
ja ne vous mariez ja
Car se ja-lou-sie-

ja
ne vous mariez ja

Car se ja-lou-sie-a
ja-lou-sie-a
mais ne vous ne lui jamais, jamais ne vous ne
ja - mais ne vous lui, ja vous ne lui

lui au cœur joyeux n'aura

au cœur joyeux n'aura
joy e n'a ra, au joy e n'a ra

au cuer joy e n'era, au cuer joy e n'a ra.
ANALYSIS

Files A Marier.....Binchois

(English translation of French text)

Girls, don't marry! For if jealousy enter in, neither you nor he will ever have joy in your heart.

Modality
All parts are melodic, but instruments should accompany the two lower voices. All voices move diatonically, with wider skips occurring in the two bottom voices than in the upper two.

Range
The range offers no problems. The entire four parts are within the range of two octaves.

Rhythm
This chanson is of a light, lively nature, and should be sung at a quick tempo. The overall note values are of shorter duration than most examples found, and the text governs the rhythmic movement. Long runs on a sustained vowel are less common in this example; they are entirely absent in the two upper voices.

Cadences
Cadences are open fifths throughout; the final cadence is prepared by a VII 6.

Harmony
Contrapuntal with considerable imitation. Use of thirds and fifths dominate the harmony, with thirds omitted at the cadences.
Performance Suggestions

Sopranos for the two upper parts and tenors for the two lower parts are suggested, with instruments doubling tenor parts.
Adieu M'amour et ma Maistresse

Ballade

Gilles Binchois

A dieu m'a mour et ma maï strais-

se,

rain - de - sir,

2, ó-A- dieu celle a -

qui - veul - ser vir,
dieu mon confort et li-es - se.
ANALYSIS
Adieu M'amour et ma Maistresse....Binchois

(French text for verses three, six, and five)

3. J'ay grant de sir de prendre adresse
Pour quor vous pui se-re-ve-rir.

6. En vo-lan-te de re-ve-nir
Pen-sant a vo bel-le jou nes-se.

5. Sou ven-gne vous, bel-le de-es-se
De may qui sui-vo sans fail-lir.

(English translation of French Text)

1,4,7. Farewell my love and my dear lady
Farewell my sovereign desire.

2,8. Farewell to her whom I would serve
Farewell my solace and my heart's joy.

3. Longing shall help me plan in secret
How I shall see you yet again.

6. And in the thought of that return
Doth think upon your lovely beauty.

5. Do not forget, o lovely Goddess
Your slave who serves you without fail.
Modality
The melody is in the upper voice; the two lower voices serving mainly as accompaniment throughout the entire chanson. The tone is intimate; melancholy. The two lower parts cross often, and the lower part begins and ends above the middle part. The two lower voices differ in key from that of the upper part; an example of partial signature.

Range
Range presents no problem; the lowest note in the upper voice is "A" below middle "C" and the highest is the octave above middle "C". The two lower voices present no problem in this respect since they were meant to be played rather than sung.

Rhythm
The rhythm is very strong. Some syncopation is present, but it is not complicated.

Cadences
The Burgundian cadence is used freely throughout the chanson at every cadence point.

Harmony
No contrapuntal devices are present in this chanson. The harmony is supplied by instrumental accompaniment in the two lower parts, in a chordal style. Major and minor triads and open fifths are predominant, with some dissonances on weak beats.
Performance Suggestions

A good soloist, tenor or baritone, should perform this chanson. A feeling of melancholy should be present in the interpretation. Instruments are a necessity; even more important than the vocalist. Instrumentation should be carefully selected in order to insure an interesting combination. The instrument playing the upper part can either double the vocal part or alternate with the vocalist, since there are alternating instrumental, vocal sections throughout the entire selection.
CHAPTER IV

CHANSON LITERATURE AVAILABLE IN MODERN PRINT

This chapter contains a list of chansons in modern print that are available to anyone wishing to obtain them. Each source is listed alphabetically according to its author or editor, and annotations have been provided when possible.


A. Binchois. "Filles a Marier". four part, imitative; equal voice parts; 6/4 time, French text for each part with English translation.

B. Dufay. "Pour L'amour de ma Douce Amye". three parts, equal melodic emphasis on each part; contrapuntal; partial key signature; 3/2 time.

II. Adler, Guido. Denkmaler Der Tonkunst in Osterreich. Jahrg. XI/1-band 22, Trienter Codices II. Graz, Akademische Druck-U. Verlagsanstalt, 1959, pp. 71-4-7-8,80-2-3-4-5-7, 94.

A. Binchois. "Je Me Recommande". three part; text written for all three parts; 3/2 time signature; upper part melody more decorative and of shorter note values than two lower parts.

B. Busnois. "Mon Seul et Sangle Souvenir". three parts; cut time; note values equal in all three parts; all parts share equal vocal emphasis.
C. Caron. "Accoueillie M'a la Belle". four part imitation; all parts equally melodic; 3/1 time signature; frequent use of hocket.

D. Dufay. "Adieu Quitte le Demeurant". three part; equal emphasis on all voices; contrapuntal; 3/1 time signature.

E. Dufay. "Belle que Vous". three part; 3/1 time signature; alternating instrumental-vocal passages; partial key signature; all voices receive equal melodic emphasis.

F. Dufay. "Bien Dox Servir". three part; 3/1 time signature; short vocal passages with long instrumental sections.

G. Dufay. "Ci Languis en Piteux Martire". three part; 3/1 time signature; upper voice more melodic than lower two; alternating vocal-instrumental passages.

H. Dufay. "Donnez L'Assault". three part imitation; partial signature; all parts of equal melodic emphasis; 3/1 time signature; dependent upon instrumental accompaniment.

I. Dufay. "Franc Cœur Gentilx". 3/1 time signature; partial key signature; upper voice melodic, two lower voices instrumental; instrument doubles upper voice.

J. Dufay. "Je N'ai Doubte". three part; 3/1 time signature; upper voice more melodic, decorative than lower two; alternating vocal-instrumental passages.

K. Dufay. "Le Jour S'endort". three part; 3/1 time signature; partial key signature; five verses of text, written for all three voices; all three voices singable; longer note durations in two lower voices than in upper.
L. **Dufay.** "Mon Bien M'amour". partial key signature; 3/1 time signature; three part, two upper voices more decorative than lower voice; contrapuntal texture.

M. **Dufay.** "Pisque Celle". partial key signature; 3/1 time signature; text written for all voices; dependent upon instrumental accompaniment.

N. **Vide.** "qui Son Cuer Met a Dame Trop Amour". 3/1 time signature; partial key signature; vocal passages alternate in different voices with instruments on other two parts; top voice more decorative and melodic than the other two.

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**III. Blume, Frederich (ed.). Das Chorwerk. Wolfenbutel: Moseler Verlag, Heft 19.**

**Guillaume Dufay**

A. "Je Languis en Piteus Martire". pp. 14-16. three part; partial key signature; melody in upper voice; triple meter; instrumental interludes alternating with text; frequent use of Burgundian cadence; French text with German translation.

B. "Bon Jour, Bon Mois". pp. 16-17. three part; contrapuntal texture, with upper and lower voices vocal, middle voice instrumental; triple meter; use of Burgundian cadence; instrumental interludes occurring before cadences; French text with German translation.

C. "Craindre Vous Vueil". p. 18. three part; melody in the upper voice; two lower voices instrumental; instrumental interlude at the final cadence; French text with German translation; triple meter; Burgundian cadences.
D. "Franc Cueur Gentil". p. 19. three part, imitative; upper and lower voices more melodic than middle; partial key signature; Burgundian cadences; triple meter; instrumental section in last five bars; French text with German translation.

E. "Malheureux Cueur". pp. 20-22. three part; upper voice more melodic than two lower voices; a section of triple meter followed by a section of duple meter; Burgundian cadences; five verses of text with a five bar instrumental conclusion; French text with German translation.

F. "Adieu M'amour, Adieu Ma Joie". pp. 22-23. three part; alternating duple-triple meter passages; top and bottom parts more melodic than middle; partial key signature; Burgundian cadences; French text with German translation.

G. "Je Ne Vis Oncques La Pareille". pp. 24-25. three part; triple meter; lower part less florid than two upper parts; top part decorative with florid passages on a sustained vowel; Burgundian cadences; French text with German translation.

H. "Vostre Bruit". pp. 26-27. three part; imitation between top and bottom voices, middle voice instrumental; instrumental interludes alternate with vocal passages in top and bottom parts; duple meter with Burgundian cadences; French text with German translation.

A. Dufay. "Mon Chier Amy". three part; triple meter; upper voice more decorative than lower two; no text written for bottom voice; alternating vocal-instrumental passages.

B. Dufay. "Adieu M'amour". duple time signature; three parts; contrapuntal texture with all parts having decorative characteristics.

C. Binchois. "DE Plus en Plus". three voices; triple meter; all voices melodic with top voice being more decorative than other two; eight verses of text.

D. Binchois. "Filles a Marier". four parts, each part melodic; instrumental doubling of each voice effective, but not necessary; 3/4 time signature.


A. Binchois. "De Plus en Plus se Renouvelle". three part; 3/1 time signature; melody in upper voice with instrumental accompaniment in lower two.

B. Dufay. "He Companions Resvelous Nous". triple meter; four parts; strong melody in upper voice, weaker in middle two, instrumental accompaniment in bottom. alternating vocal-instrumental passages throughout.

C. Dufay. "Ce Jour L'an". lively tempo; 6/4 time signature; imitative; three voices, each of equal importance; five bar instrumental introduction, five bar concluding passage.

A. Binchois. "Adieu M'amour en Ma Maistresse". triple meter; three parts, top part written for voice, lower two for instruments; alternating vocal-instrumental passages in upper part; French text with interlinear English translation.


A. Dufay. "Le Jour S'endort". 3/4 time signature; partial key signature; vocal line in upper voice with instrumental accompaniment in lower two; aab form; two verses of text in a, one in b.

B. Binchois. "De Plus en Plus se Renouvelle". three part; triple meter; top part written to be sung, two lower parts meant for accompaniment.
A LIST OF COMPOSITIONS INCLUDED IN THE MELLON CHANSONNIER
THAT ARE AVAILABLE IN MODERN PRINT

<table>
<thead>
<tr>
<th>Folio</th>
<th>No.</th>
<th>Title</th>
<th>Composer</th>
<th>Printer*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1v-2</td>
<td>1</td>
<td>Bel Accueil</td>
<td>Busnois</td>
<td>T.C.</td>
</tr>
<tr>
<td>3v-4</td>
<td>3</td>
<td>Accueillez Mai la Belle</td>
<td>Caron</td>
<td>DTOe</td>
</tr>
<tr>
<td>5v-6v.</td>
<td>5</td>
<td>A Une Dame J'ai Fait Veu</td>
<td>Busnois</td>
<td>G.O.</td>
</tr>
<tr>
<td>17v-18v</td>
<td>14</td>
<td>Jaqueline Se Attende</td>
<td>Busnois</td>
<td>K.C.</td>
</tr>
<tr>
<td>19v-20</td>
<td>15</td>
<td>Pour Entretenir</td>
<td>Busnois</td>
<td>G.S.</td>
</tr>
<tr>
<td>20v-22</td>
<td>16</td>
<td>Quand ce Viendra</td>
<td>Busnois</td>
<td>T.C.</td>
</tr>
<tr>
<td>22v-23</td>
<td>17</td>
<td>Vostre Bruit</td>
<td>Dufay</td>
<td>DTOe</td>
</tr>
<tr>
<td>29v-30</td>
<td>24</td>
<td>N'aray je Jamais</td>
<td>Morton</td>
<td>K.C.</td>
</tr>
<tr>
<td>32v-33</td>
<td>27</td>
<td>Comme Femme Desconfortee</td>
<td>Binchois</td>
<td>T.C.</td>
</tr>
<tr>
<td>36v-38</td>
<td>29</td>
<td>Joye me Fuit</td>
<td>Busnois</td>
<td>T.C.</td>
</tr>
<tr>
<td>42v-43</td>
<td>32</td>
<td>De Tous Bien Plaine</td>
<td>Ghizeghem</td>
<td>T.C.</td>
</tr>
<tr>
<td>51v-52</td>
<td>39</td>
<td>Au Povre Par Nedessite</td>
<td>Busnois</td>
<td>G.S.</td>
</tr>
<tr>
<td>55v-56</td>
<td>42</td>
<td>A Vous Sans Autre</td>
<td>Busnois</td>
<td>T.C.</td>
</tr>
<tr>
<td>71v-73</td>
<td>50</td>
<td>Donnes L'assault</td>
<td>Dufay</td>
<td>DTOe</td>
</tr>
</tbody>
</table>

*Index Of Abbreviations

DTOe..............Denkmaler der Tonkunst in Osterreich
G.O..............Gambosi, Otto J. Jacob Obrecht, 1925
G.S..............Glogau Song Book. published in
                Reichsdenkmale, volumes IV, VIII.
K.C..............Der Kopenhagener Chansonnier. K.
                Jeppeson, ed., 1927.
T.C..............Droz, Eugenie, and Genevieve Thi-
                bault, Trois Chansonniers Francais
du XVe Siecle, 1927.

18 Manfred Bukofzer, "An Unknown Chansonnier of the
15th Century". The Musical Quarterly, Jan. 1942, vol. XXVIII,
no. 1, pp. 17-18.
CONCLUSION

This study is an attempt to provide historical and stylistic information concerning the Burgundian chanson and its composers, and to supply examples of this form of music for performance purposes. The Burgundian chanson was selected as a subject for study because the writer feels that it could be useful as high school vocal ensemble material.

It is also an attempt to support the contention made in the introduction by the writer that this music could, with justification, receive more attention by performers than it currently does. There are many interesting characteristics, both musical and historical, to be found in these chansons, and performing them could provide worthwhile educational experiences for students of music.

The understanding of the musical, historical, and aesthetic characteristics of the chanson that has been gained by the writer has made this undertaking a very worthwhile experience. If any other school choral director happens to benefit because of his contact with this study it will add to its significance.
BIBLIOGRAPHY

A. BOOKS


B. PERIODICALS