



Young People's Chorus of New York City™  
-Presents-

# RADIO RADIANCE™

## PRE-BROADCAST LISTENING GUIDE

**"Machaut in the Machine Age VI: Liement me deport"**  
**by Eve Beglarian**



### **Background:**

This listening guide introduces **pulse** and **rhythm** as examples of organized sound in music and challenges listeners to consider what music really is as they learn about what happens when sounds are combined. This guide also introduces and defines the term "*vocal extreme*" as a foundation for teaching students the specific "*vocal extreme*" of **pulse**.

This listening guide forms the basis of comparison to the broadcast listening guide, which highlights the vocal non-extreme of singing inwardly with intensity that occurs with amplified voices (*voices using microphones*).

Eve Beglarian's "**Machaut in the Machine Age VI: Liement me deport**" is based on Guillaume de Machaut's (c. 1300 – April 1377) original love poem *Liement me deport* which roughly translates to "I behave as though happy." Beglarian's piece sets the first phrase of Machaut's *virelais* (*poem*) in three different rhythmic versions which are sung in canon. There are also three harmonica parts and three clapping parts.

Machaut's composition is notable as one of the earliest medieval love songs in its expression of contradictory feelings (the language of pain, anguish, "sweet suffering" and elation) that



occur when one's heart is broken in love. This theme of being rejected in love (*or unrequited love*) has a timeless, centuries-long tradition that continues in many forms of music today.

### **Lesson Plan for Teachers:**



#### **Aim:**

To prepare students to listen to the piece "**Machaut in the Machine Age VI: Liement me deport**" by Eve Beglarian. To use a piece of early medieval choral music by Guillaume de Machaut to introduce the concept that elements of music may be "borrowed" and "adapted" from other previously composed music to become a new musical composition. To introduce the sounds of voices recorded with little or no technology as basis for comparison to the influences of technology on voices performing this new composition.



#### **Objective:**

#### **Students will be able to:**

1. Understand the meanings of the terms *rhythm, pulse, melody, harmony, counterpoint, pattern, and virelais*.
2. Understand that sounds organized into rhythms, pulses, melodies, harmonies, may all combine to create music.
3. Understand that unamplified choral voices (in early medieval music) produce distinct sounds that are different from the sounds produced by voices that are amplified by technology.
4. Understand that poetry, when set to music, can express many things and that music adds its own intensity to the language with which it is combined, changing it along



the way.

5. Understand that elements of a specific piece of music (regardless of its source) may be “borrowed” to serve as the foundation for the creation of new music, forming the basis for true innovation in composition.

### **Materials / Recordings Needed:**

1. Recording of “Liement me deport” by Guillaume de Machaut
2. Other listening examples:
  - Recording of Fins cuers dous (Sweet Noble Heart) – The Hilliard Ensemble, Motets, ECM New Series
3. Activity sheet with translation of excerpt from poem “Liement me deport”.



### **The Lesson and In-Class Activities**

#### **Engaging your class:**

1. Open a class discussion by asking your students the following:
  - Do you know what a love song is? Explain.
  - Do you know what a love poem is? Explain.
  - Can you give examples of a love song? A love poem?
2. After responding to these questions continue the discussion with the following question:
  - How old do you think love songs are (how long have they been around)? (*Use Machaut & 14<sup>th</sup> Century as an example of how far back they can go*)
  - Do you think the earliest love song was written 20 years ago? 100 years ago?
  - What about love poems?



3. Explain to your students that in this lesson they are going to learn about one of the earliest poets and composers of love songs whose work dates from medieval times. In addition, explain that the class will, as example, listen to a recording of choral voices singing this very early love song. Ask your students to consider the following questions as they listen to this recording:
  - Why would love songs and music of long ago be important to listen to today?
  - Do you think current songwriters and composers listen to music from the past? Why or why not?
  - Can music written in the past influence or affect music being written today? How?

### The Lesson:

1. Distribute the activity sheet containing translated excerpt from the poem.
2. Ask your students to read the poem silently. Then ask for a class volunteer to read the poem out loud.
3. Explain that **poetry** takes words and combines them in an organized structure much in the same way that **music** is sounds combined into an organized structure. Webster's Dictionary defines a **poem** as:

*"an arrangement of words written or spoken: traditionally a rhythmical composition, sometimes rhymed, expressing experiences, ideas, or emotions in a style more concentrated, imaginative, and powerful than that of ordinary speech or prose: some poems are in meter, some in free verse."*

4. Ask your students the following questions:

#### On **rhythm** and **pulse**:

- Are there any lines of the poem that are repeated? Why do you think Machaut chose to repeat certain words or phrases?



- Are these phrases more important to the overall meaning of the poem?
- Does this repetition help to give this poem its rhythm?
- Can you identify one or more rhythms to this poem?
- Can you identify if the poem has a beat or pulse?

On **voice(s)**:

- Is the poem written in one voice or are there multiple voices telling its story?
- Does having more than one voice make a difference in conveying the poem's ideas?

5. Play the recording of "**Liement me deport.**"

6. After listening to the recording, ask your students the following questions:

- Now that the poem has been put to music how is it different from the spoken poem?
- How many voices can you hear in the music? One or more?
- Are the voices all singing the same thing?
- Can you identify a rhythm or pulse or sets of rhythms or pulses throughout the piece?
- How are the rhythms and pulses organized? Are they grouped in a particular way or form a pattern?
- Are the voices amplified in any way? How loud or soft are the voices they heard?

7. Write the following terms on the board: **rhythm, pulse, melody, harmony and counterpoint.**



- **Rhythm:** *The placement of sounds in time.*
  - **Pulse:** *The beat*
  - **Melody:**
    1. *a sweet or agreeable succession or arrangement of sounds*
    2. *a rhythmic succession of single tones organized as an aesthetic whole*
  - **Harmony:** *In music, the sound of two or more notes heard simultaneously*
  - **Counterpoint:** *The relationship between two or more voices that are independent in contour and rhythm and are harmonically interdependent.*
8. Remind students that **rhythm, pulse, melody, and harmony** represent some of the ways in which sound can be organized to create music and that it is the ways in which a composer combines these musical elements that determines what the music is.



### **Summary and Wrap-up:**

1. Repeat the questions asked at the beginning of the lesson:
  - Why would love songs and music of long ago be important to listen to today?
  - Can music written in the past influence or affect music being written today? Did any of you change your mind about this question?
2. Raise these summarizing points:
  - Today's love songs (and love poetry) had some of their earliest roots in early medieval music.



- By listening to the choral voices of early medieval music one can hear examples of the earliest love songs and love poems being performed.
- Rhythm, pulse, melody, harmony and counterpoint are musical elements that are evident in this music, specifically in the work of Guillaume de Machaut.
- By listening to these early choral voices one can hear musical elements that are present not only in the music of long ago but can be found in new music today. These “pure” choral voices demonstrate sound and the range of the human voice without amplification (before the advent of technology) which did not exist centuries ago.



### **Post-Lesson Activities:**

1. Have students write their own poems and read them out loud in class.
2. Then have students write several rhythm measures to put their poetry to and to give their poem a beat. Students may add in any other musical elements to create a new music composition for their poetry.

Activity Sheet:

Name \_\_\_\_\_

Class \_\_\_\_\_

### **Liemont me Deport**

I behave as though happy In appearance, but I bear Without joy or pleasure, Such a grievous wound	Liemont me deport Par semblant, mais je port, San joie et sans deport, Une si grief ponture
--	--





That I am at the very gates  
Of death, without any relief,  
If from Love I do not have such help  
That he take me into his care.  
For when the sweet likeness  
Of your face  
I remember in my heart  
I am seized with a flame  
Burning, cruel and bitter,  
Full of misery,  
For Desire puts his effort  
Into wounding me sorely,  
But my heart is strong enough  
Against his wounds,  
So I do not despair,  
For I sustain myself with hope  
Which gives me comfort  
In your pure sweetness.  
I behave as though happ...

So that I am thus assured  
By Hope, who lives in me,  
Against the wrongs of Desire,  
When beyond all reason  
He seeks my defeat,  
For he is always set against me,  
Nor does he repent in the slightest,  
He only seeks my death;

He wounds me, he bites me,  
And his bite is most harmful to me.  
He would soon have killed me  
By his strange spell  
If I did not have the support  
Of certain hope.  
I behave as though happy...

Que je sui au droit port  
De mort, sans nul deport  
Qui me pregne en sa cure.  
Car quant de vo figure  
La douce pourtraiture

Dedens mon cuer recort,  
Espris sui d'une arsuse  
Ardant, cruesuse et sure,  
Pleinne de tout descort,  
Car Desirs son effort  
Fair d moy grever fort,  
Mais j'ay cuer assez fort  
Contre sa blesseure.  
Sin e me deconfort,  
Car d'espoir me confort  
Qui me donne confort  
En vostre douceur pure.  
Lient me deport.

Si qu'einsi m'asseure  
Espoirs, qui en moy dure,  
Vers Desir qui ha tort,  
Quant sans nulle mesure  
Quiert ma desconfiture,  
Qu'a moy toudis s'amort,  
N'en riens ne s'en remort.  
Ilne tent qu'a ma mort,

Il me point, il me mort:  
Trop me nuist sa morsure.  
Il m'aroit tantost mort  
Par son mervilleus sort,  
Se n'estoit le resort  
D'esperence seure.  
Lient me deport...



**National Standards:**

1. Improvising melodies, variations, and accompaniments.
2. Composing and arranging music within specified guidelines.
3. Reading and notating music.
4. Listening to, analyzing, and describing music.
5. Evaluating music and music performances.
6. Understanding relationships between music, the other arts, and disciplines outside the arts.
7. Understanding music in relation to history and culture.