

Chapter 6

French and Italian Music in the Fourteenth Century

1. (113) What were the "bad" things of the 14th century?
2. "Good"?
3. What are the "structural" parts of music?
4. "Peasurable"?
5. Expand the "bad."
6. (114) What are the important events/characters of the church difficulty?
7. What are the changes in philosophical thought and the advances in science?
8. (115) Know the artist/author/title/significance of the works mentioned.
9. What is the Roman de Fauvel?
10. What is its musical significance?
11. (116) _____ is associated with the new art, called _____.
12. J _____ describes some innovations:
 - 1.
 - 2.
 - 3.
13. Why, all of a sudden, were composers signing their works?
14. _____ argued for the older style. What were his two complaints?
15. (117) Isorhythm means _____. (120) The two parts are _____ (_____) and _____ (_____). The _____ voice was the one that usually had isorhythm but the other voices could be involved too.
16. SR: What is the treatise? Its significance? How would you characterize his view of new music?
17. ([118]) Notre Dame rhythm was based on meters grouped in _____; Franco of Cologne used _____ to indicate durations, but still relied on _____, called _____.

18. In Ars Nova notation, the division of the long was called _____; breve, _____; semibreve, _____. And that division was _____ if duple; _____ if triple. The new note was the _____.
19. TQ: How do you know that the music was slowing down?
20. What are the two symbols that indicate mensuration?
21. ([119]) In 1425 scribes wrote white notation? What is that and why?
22. Renaissance composers added new note values: _____ and _____. Diamond-shaped noteheads changed to _____; and barlines were added in the _____ century.
23. (120) What is coloration and what effect does it have?
24. Example 6.1. TQ: $2 \times \frac{6}{8}$? ~~What does *III* mean?~~
25. (121) Example 6.2. TQ: Why are the sharps above the notes in m. 27? (The answer comes on p. 142.)
26. (122) Describe hocket.
27. What are the two imperfect consonances allowed?
28. Machaut wrote _____ compositions and _____ poems? TQ: What is the significance of him gathering up his compositions?
29. (123) SR: Read the biography. List his works. TQ: Ever sit through jury selection? (e.g., voir dire) TQ: Figure 6.6. This is 1372. What happened to Giotto's advances of 1305?
30. (124) He wrote _____ motets; _____ are isorhythmic; _____ are based on secular songs; _____ are for four voices. TQ: How many voices for the others?
31. Why is his Mass important? TQ: What was the performance practice?
32. The Mass has the beginnings of tonal unity common, for example, in the Classic period. What is Machaut's procedure?
33. What was the duplum with a text called? What's it called now? What's the name of the "second supporting voice"?
34. The Kyrie, Sanctus, Agnus Dei, and Ite, missa est are _____ in the _____ and _____.
35. (126) The Gloria and Credo are _____.
36. The form of the lai is similar to the _____. TQ: What would the diagram of that structure look like?
37. Name the three formes fixes and diagram the form.
1.
2.
3.
38. (128) Explain treble-dominated chanson. Another name for the top voice is _____. TQ: Do you know what that means?
39. What was Machaut's new compositional procedure?

40. (128) How would one know which of the formes fixes to use?
41. A ballade has ___ stanzas, each ending as a _____. Machaut writes for ___, ___, and ___ voices, but his usually practice for a high ___ voice in _____ style in ___ voices.
42. The rondeau has one stanza and most are written for _____ voices.
43. (129) What is the Ars Subtilior? It is known for is _____ complexity. (134)
44. (133) What is the term to describe 14th-century Italy?
45. What is our knowledge of Italian music of this time? TQ: Any thoughts about why this might be?
46. _____ Italy was the center of trecento polyphony.
47. What is the Decameron about?
48. How did Italian notation differ from French?
49. The famous manuscript is the _____ (1410-15). It has ___ pieces for _____ voices by _____ composers.
50. What are the features of the madrigal?
51. (135) Do the same for the caccia (pl. cacce).
52. (136) Do the same for the ballata.
53. Francesco Landini (c. 1325-97) wrote _____ ballate; ___ for 2 voices; ___ for 3; and 9 in _____. Those in two voices have ___ texts; three voices have _____. Performance practice?
54. Characteristics of the style?
55. What happened to Italian music at the end of the 14th-century?
56. (137) SR: Landini was immortalized in what? What are his other compositions?
57. (138) What can you say about performance practice of the time?
58. (139) What are the two classifications? What instruments belong to each?
59. What improvements were made to the organ? The _____ and _____ were invented in the _____ century but not commonly used until the _____.
- Note: Read the SR after you've read about musica ficta.
60. (140) Little instrumental music survives. Two manuscripts have some transcriptions. They are _____ and _____. There are 15 instrumental Italian dances called _____.

61. (141) What is musica ficta?

62. What is a double-leading tone cadence? Phrygian cadence? TQ: Could you write one if your grade depended on it?

63. (140) SR: Who's the author and the title of his treatise?

64. (142) What are the interesting points on this page?