

### Chapter 8

#### England and Burgundy in the Fifteenth Century

1. (167) Two \_\_\_\_\_ composers, \_\_\_\_\_ and \_\_\_\_\_, were praised for imitating the \_\_\_\_\_ of John \_\_\_\_\_. It was seconded a generation later by \_\_\_\_\_.
2. What two styles are "indebted to English influence"?
3. (168) How did two French composers come in contact with English music?
4. (169) What are the characteristics of the English quality?
5. An English style has the chant in the \_\_\_\_\_ voice, with the \_\_\_\_\_ voice following in thirds (occasionally going to a \_\_\_\_\_) while the \_\_\_\_\_ voice follows the chant at the interval of a \_\_\_\_\_. Parallel \_\_\_\_\_ are to be avoided; every vertical sonority is \_\_\_\_\_.
6. (170) What is the term given to this style? What is the Continental version of the term?
7. (171) Cantilenas are related to the \_\_\_\_\_. (You know what that means, don't you?) Next were the \_\_\_\_\_ and \_\_\_\_\_ motet. Finally, it was Mass \_\_\_\_\_ texts.
8. The manuscript source for this music is the \_\_\_\_\_. It contains:  
  
TQ: Does anything surprise you about the contents?
9. (172) What are the characteristics of a carol?
10. What are the principal types of polyphony written by Dunstable? What's the total?
11. (173) SR: Make a list of Dunstable's works.
12. How do the antiphons and hymns fit into your list?
13. The chant is in the \_\_\_\_\_ voice. When it isn't, the technique is called \_\_\_\_\_ because:
14. (174) Why could Quam pulchra es be called a cantilena? Why also a motet?
15. When did the isorhythmic motet end?
16. Give a generic definition of a motet? (The chart on p. 175 is useful in tracing motet changes.)
17. (176) The Duchy of \_\_\_\_\_ was at times as powerful as the king of France. It was located in present-day \_\_\_\_\_. It ended in \_\_\_\_\_. Its nominal capital was \_\_\_\_\_, but other main cities were:
18. What does "cosmopolitan" mean?
19. (177) What are the four types of compositions? How many voices? What is the range of the top two voices? What roles do the voices play?
20. The chanson had the form (178) of the \_\_\_\_\_ or (less likely) the form of the \_\_\_\_\_,

21. SR: What was Binchois' name? Make a list of his works.
22. Most compositions were in \_\_\_\_ or \_\_\_\_ meter, but not in \_\_\_\_\_. There were occasional cross-rhythms called \_\_\_\_\_.
23. (179) Describe the text setting.
24. Describe the contour of the parts.
25. TQ: Could you write a Burgundian cadence on d?
26. (180) SR: Du Fay's music survives in about \_\_\_\_ manuscripts copied between 1420 and the early 16th century. Make a list of Du Fay's works.
27. List the French and Italian styles in the ballade "Resvellies vous."
28. Example 8.5. TQ: What is the "S" in the last measure?
29. The ballade "Se la face ay pale" has English traits. What are they?
30. (182) Du Fay's motets are mostly for \_\_\_\_ voices with the melody in the \_\_\_\_ voice. Where is the chant (if there is one)?
31. In fauxbourdon, the \_\_\_\_\_ and \_\_\_\_\_ are notated and the other voice moves a \_\_\_\_\_ below the \_\_\_\_\_ voice, except at cadences when it moves to the \_\_\_\_\_. Du Fay has \_\_\_\_ pieces in this style. It is used for:
32. (183) TQ: What is the term to describe the practice of "only the even-numbered stanzas were sung polyphonically, alternating with the others in plainchant."
33. What are the three styles of motet writing?
34. What was the practice of writing music for the Mass prior to 1420? It was the \_\_\_\_\_ (nationality), especially the composers \_\_\_\_\_ and \_\_\_\_\_, who started writing cycles, (184) starting with \_\_\_\_\_ or \_\_\_\_\_ pairs. Then all five items of the Mass Ordinary calling it a \_\_\_\_\_. (What is the capitalization rule for the Mass/mass?)
35. The practice of writing Mass Ordinary items began in the \_\_\_\_th century. Grouping? Were they musically related?
36. One method of unifying the Mass cycle was the plainsong mass. What is a plainsong mass?
37. What is a motto mass?
38. What is a cantus-firmus mass? What is its other name?
39. (185) What is a cantus-firmus/imitation mass?
40. How are masses named? Know the "L'homme armé" melody.
41. Early tenor masses were for \_\_\_\_ voices and had the chant in the \_\_\_\_\_ voice. Why add a voice below?
42. (186) How did the four voices get their names?

43. (186) Statement: Whew! I read all of the Missa Se la face ay pale paragraph before he said the "cantus-firmus/ imitation mass" word. He scared me with that cantus firmus business!
44. Why the cantus-firmus mass then and now?
45. SR: The Missa Caput is based on what?  
Making it a \_\_\_\_\_ mass?  
The three composers are:  
Caput symbolically represents what?  
How do we know it's a dragon?  
The compositions were for what religious holy day?  
What are the two musical symbolisms?
46. (190) What function did it serve?
47. "An Enduring Musical Language" is a good summary statement. TQ: Could you write an essay such as this if you were to discuss chapter 8?

