

Chapter 6

French and Italian Music in the Fourteenth Century

1. [111] What were the "bad" things of the 14th century?
2. "Good"?
3. What are the "structural" parts of music?
4. "Peasurable"?
5. (112) Expand the "bad."
6. What are the important events/characters of the church difficulty?
7. What are the changes in philosophical thought and the advances in science?
8. Know the artist/author/title/significance of the works mentioned.
9. What is the Roman de Fauvel?
10. What is its musical significance?
11. (114) _____ 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. (115) _____ argued for the older style. What were his two complaints?
15. SR: What is the treatise? Its significance? How would you characterize his view of new music?
16. (116) Notre Dame rhythm was based on meters grouped in _____; Franco of Cologne used _____ to indicate durations, but still relied on _____, called _____.
17. 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 _____.

18. TQ: How do you know that the music was slowing down?
19. What are the two symbols that indicate mensuration?
20. (117) In 1425 scribes wrote white notation? What is that and why?
21. Renaissance composers added new note values: _____ and _____. Diamond-shaped noteheads changed to _____; and barlines were added in the _____ century.
22. (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.
23. (119) Describe hocket.
24. (120) 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?
25. (121) Machaut wrote _____ compositions and _____ poems? TQ: What is the significance of him gathering up his compositions?
26. He wrote _____ motets; _____ are isorhythmic; _____ are based on secular songs; _____ are for four voices. TQ: How many voices for the others?
27. Why is his Mass important? TQ: What was the performance practice?
28. What are the three styles (textures)?
29. The Mass has the beginnings of tonal unity common, for example, in the Classic period. What is Machaut's procedure?
30. The Kyrie, Sanctus, Agnus Dei, and Ite, missa est are _____ in the _____ and _____.
31. (122) What was the duplum with a text called? (See Example 6.2) What's it called now? What's the name of the "second supporting voice"?
32. (123) The Gloria and Credo are _____.
33. (124) What are the two imperfect consonances allowed? Parallel fourths and fifths are still found in 14th-century music
34. The form of the lai is similar to the _____. TQ: What would the diagram of that structure look like?
35. Name the three formes fixes and diagram the form.
1.
2.
3.
36. (126) Explain treble-dominated chanson. Another name for the top voice is _____. TQ: Do you know what that means?
37. What was Machaut's new compositional procedure?
38. (125) Forms at a Glance. 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.
39. The rondeau has one stanza and most are written for _____ voices.

40. (125) The virelai has ____ stanzas, and the stanzas are in the form ____.
41. (126) How would one know which of the formes fixes to use?
42. (127) What is the Ars Subtilior? It is known for its _____ complexity. (134)
43. (128) What is coloration and what effect does it have?
44. (130) SR. What is the Decameron about?
45. What is the term to describe 14th-century Italy?
46. What is our knowledge of Italian music of this time? TQ: Any thoughts about why this might be?
47. (131) _____ Italy was the center of trecento polyphony.
48. How did Italian notation differ from French?
49. The famous manuscript is the _____ (1410-15). It has ____ pieces for _____ voices by _____ composers.
50. (132) What are the features of the madrigal?
51. Do the same for the caccia (pl. cacce).
52. (133) 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. (134) SR: Landini was immortalized in what? What are his other compositions?
56. (135) What happened to Italian music at the end of the 14th-century?
57. (136) What can you say about performance practice of the time?
58. 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 _____.
60. (138) Little instrumental music survives. Two manuscripts have some transcriptions. They are _____ and _____. There are 15 instrumental Italian dances called _____.

61. What is musica ficta? Note: Read the SR after you've read about musica ficta.

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

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

64. (140) What are accidentals placed above the staff called?

65. TQ: What are the interesting points on this page (Echoes of the New Art)?