

## Chapter 6

### French and Italian Music in the Fourteenth Century

- [111] What were the "bad" things of the 14th century?  
Bad economy, famine, war, plague; conflicts/scandals in the church; revolts challenge secular authorities
- "Good"?  
Advances in science and technology; increasing interest in the world/individual/human nature = art/literature
- What are the "structural" parts of music?  
Isorhythm, standardized forms for secular song
- "Peasurable"?  
Engaging melodies, chromatic inflections, imperfect consonances, new rhythms/meters
- (112) Expand the "bad."  
Cooler weather means poor crops means economic slump; floods in NW Europe means famine (1315-22) 1/10 die; black death (1347-50) 1/3 die; Hundred Years' War (1337-1453) between France and England; poverty, war, taxes, political grievance mean peasant and urban rebellions in France, England, Flanders (=Belgium), Germany, Italy, Spain
- What are the important events/characters of the church difficulty?  
King Philip IV (the Fair) gets Clement V to be pope. 1309-1377 pope resides in Avignon under the control of the king; 1378-1417, great schism (Rome, Avignon, Pisa); also had corrupt clergy
- What are the changes in philosophical thought and the advances in science?  
Differences between religion and government. William of Ockham (c.1285-1349) knowledge of nature should rest on human experiences rather than by reason alone;  
Eyeglasses, magnetic compass, mechanical clocks
- Know the artist/author/title/significance of the works mentioned.  
Giotto, Florentine painter, more natural representation, perspective (sense of depth by placing people, etc. on different planes)  
Dante Alighieri, Divine Comedy (1307)  
  
Giovanni Boccaccio, Decameron (1348-53)  
Geoffrey Chaucer, Canterbury Tales (c.1387-1400)  
Vernacular, to entertain rather than elevate, daily life, people in social classes  
  
Guillaume de Machaut, Francesco Landini, more secular music

- What is the Roman de Fauvel?  
Allegorical narrative poem satirizing corruption in politics and the Church  
Fauvel, horse, stable to powerful position = world turned upside down, where the king is more powerful than the pope. Fauvel marries and produces more fauvels.  
Flattery, Avarice (greed), Villainy, Variété (fickleness), Envy, Lâcheté (cowardice)
- What is its musical significance?  
169 pieces; representative of period (1307), monophonic, Latin chants to secular songs; 34 motets; three voices with Latin texts
- (114) \_\_\_\_\_ is associated with the new art, called \_\_\_\_\_.  
Philippe de Vitry (1291-1361), Ars Nova (c. 1320)
- J \_\_\_\_\_ describes some innovations:
  - 
  - 
  -
 Jehan des Murs; duple meter (imperfect); semibreve divided into smaller values called minims; mensuration signs
- Why, all of a sudden, were composers signing their works?  
Preciseness of the notation. NOTE: This explanation is too much cause and effect for me. I think there must be other reasons. For example, in the late 18th century, because of the recent histories of art, of music, etc., composers began to realize they might be writing for posterity rather than just for the moment.
- (115) \_\_\_\_\_ argued for the older style. What were his two complaints?  
Jacques de Liège; duple meter equal to triple; possibly that 3rds and 6ths were now allowed but they had been classified as imperfect consonances and before that as dissonances
- SR: What is the treatise? Its significance? How would you characterize his view of new music?  
Speculum musicae (c. 1330); the mirror of music), 7 vols., longest surviving medieval treatise on music; he's pretty upset about it.
- (116) Notre Dame rhythm was based on meters grouped in \_\_\_\_\_; Franco of Cologne used \_\_\_\_\_ to indicate durations, but still relied on \_\_\_\_\_, called \_\_\_\_\_.  
Threes (rhythmic modes); shapes; triple meter; perfections
- 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 \_\_\_\_\_.  
Mode (modus); time (tempus); prolation (prolatio); imperfect or minor; perfect or major; minim ("least")

18. TQ: How do you know that the music was slowing down?  
Shift from long to breve to represent a measure. So what? Ever heard of inflation?
19. What are the two symbols that indicate mensuration? Circle/half circle; dot or absence of a dot
20. (117) In 1425 scribes wrote white notation? What is that and why?  
Open noteheads; shift from parchment to paper (bleed through)
21. Renaissance composers added new note values: \_\_\_\_\_ and \_\_\_\_\_. Diamond-shaped noteheads changed to \_\_\_\_\_; and barlines were added in the \_\_\_\_\_ century.  
Semiminim (filled-in notehead), fusa and semifusa; round; 17th
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.  
Equal rhythm; talea (rhythm); color (melody); tenor
23. (119) Describe hocket.  
Alternation of voices
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?  
Messe de Notre Dame; Hoquetus David; 23 motets (19! isorhythmic); 42 ballades (1 monophonic); 22 rondeaux; 33 virelais (25 monophonic); 19 lais (15 monophonic); 1 complainte; 1 chanson royale (both monophonic); Remede de Fortune; Le livre du voir dit (the book of true poem)  
Maybe the difference between fresco and illumination; maybe not widespread; Giotto didn't do this; so here's a truth: just because it's later doesn't mean that it's better
25. (121) Machaut wrote \_\_\_\_\_ compositions and \_\_\_\_\_ poems? TQ: What is the significance of him gathering up his compositions?  
140; 300; posterity, recognition of the individual
26. He wrote \_\_\_\_\_ motets; \_\_\_\_\_ are isorhythmic; \_\_\_\_\_ are based on secular songs; \_\_\_\_\_ are for four voices. TQ: How many voices for the others?  
23; 20; 3; 4; 3
27. Why is his Mass important? TQ: What was the performance practice?  
One of the earliest settings written as a unit; one to a part
28. What are the three styles (textures)?  
Isorhythm with chant in tenor voice, songlike with decorated chant in upper voice, and homophonic
29. The Mass has the beginnings of tonal unity common, for example, in the Classic period. What is Machaut's procedure?  
First three in D; last three in F
30. The Kyrie, Sanctus, Agnus Dei, and Ite, missa est are \_\_\_\_\_ in the \_\_\_\_\_ and \_\_\_\_\_.  
Isorhythmic; tenor; contratenor
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"?  
Motetus; duplum; contratenor
32. (123) The Gloria and Credo are \_\_\_\_\_.  
Homorhythmic; quick declamation of the long text
33. (124) What are the two imperfect consonances allowed? Parallel fourths and fifths are still found in 14th-century music  
Thirds and sixths
34. The form of the lai is similar to the \_\_\_\_\_. TQ: What would the diagram of that structure look like?  
Sequence; paired verses
35. Name the three formes fixes and diagram the form.  
1.  
2.  
3.  
Ballade (aabC) though I disagree with the C part; rondeau (ABaAabAB); virelai (AbbaA)
36. (126) Explain treble-dominated chanson. Another name for the top voice is \_\_\_\_\_. TQ: Do you know what that means?  
French song with melody in the top voice and no text in the others; cantus (= song) or treble
37. What was Machaut's new compositional procedure?  
Write the melody first
38. (125) Forms at a Glance. A ballade has \_\_\_\_\_ stanzas, each ending as a \_\_\_\_\_. Machaut writes for \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ voices, but his usual practice for a high \_\_\_\_\_ voice in \_\_\_\_\_ style in \_\_\_\_\_ voices.  
3; refrain; 2, 3, or 4; male; treble-dominated; 3
39. The rondeau has one stanza and most are written for \_\_\_\_\_ voices.  
2-3

40. (125) The virelai has \_\_\_ stanzas, and the stanzas are in the form \_\_\_\_.  
3; b [overt] b [clos] a
41. (126) How would one know which of the formes fixes to use?  
Serious/philosophical/historical/celebrating a person = ballade; love = rondeaux; descriptions of nature to feelings of love = virelai
42. (127) What is the Ars Subtilior? It is known for its \_\_\_\_\_ complexity. (134)  
The more subtle manner; rhythmic
43. (128) What is coloration and what effect does it have?  
Red notes; change of meter
44. (130) SR. What is the Decameron about?  
100 stories, told by 10 friends, over 10 days while trying to avoid the black death
45. What is the term to describe 14th-century Italy?  
Trecento
46. What is our knowledge of Italian music of this time? TQ:  
Any thoughts about why this might be?  
It was oral tradition or improvised (church music); close to Rome and not allowed to experiment?
47. (131) \_\_\_\_\_ Italy was the center of trecento polyphony.  
Central and northern: Bologna, Padua, Modena, Milan, Perugia, Florence
48. How did Italian notation differ from French?  
Breve divided into 2, 3, 4, 6, 8, 9, 12 semibreves separated by dots (= barline)
49. The famous manuscript is the \_\_\_\_\_ (1410-15). It has \_\_\_ pieces for \_\_\_\_\_ voices by \_\_\_\_\_ composers.  
Squarcialupi Codex; 354; 2-3; 12
50. (132) What are the features of the madrigal?  
2-3 voices w/o instrumental accompaniment; sing same text; idyllic, pastoral, satirical, love poem; two+ 3-line stanzas followed by a two-line ritornello set to different music and a different meter; two voices are equal (unlike the French music; some hoquet; melisma on the last accented syllable (characteristic of Italian style)
51. Do the same for the caccia (pl. cacce).  
Chase; two voices in canon with free tenor (unlike French and Spanish); irregular poetic form but may have ritornello which are not always canonic; out of doors; can have hoquet or echo effects
52. (133) Do the same for the ballata.  
Song to accompany dancing; monophonic dance songs with choral refrains but none survive; most are 2-3 voices after 1365; like the French virelai. Ripresa, stanza (piedi, piedi, volta), ripresa.
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?  
140; 89; 42; survive in 2- and 3-part versions; 2; 1; like French, the other parts were probably sung (vocalise)
54. Characteristics of the style?  
Imperfect consonances (though not at the beginning or end); melismas on opening penultimate syllables; under-third, Landini cadence (not good because found in both Italian and French music)
55. (134) SR: Landini was immortalized in what? What are his other compositions?  
Giovanni da Prato, Paradiso degli Alberti; 12 madrigals; 1 caccia; 1 virelai
56. (135) What happened to Italian music at the end of the 14th-century?  
It adopted French traits.
57. (136) What can you say about performance practice of the time?  
Who knows? one to a part; voices or instruments or combination; text or absence of text doesn't mean anything
58. What are the two classifications? What instruments belong to each?  
Haut, bas; has to do with volume  
Low: harps, vielle, lute, psaltery, portative organ, transverse flute, recorders  
High: shawms, cornetts, trumpets  
Percussion: kettledrums, bells, cymbals
59. What improvements were made to the organ? The \_\_\_\_\_ and \_\_\_\_\_ were invented in the \_\_\_\_\_ century but not commonly used until the \_\_\_\_\_.  
Pedals (Germany, 1300s); stops, second keyboard (15th century); harpsichord; clavichord; 14th; 15th
60. (138) Little instrumental music survives. Two manuscripts have some transcriptions. They are \_\_\_\_\_ and \_\_\_\_\_. There are 15 instrumental Italian dances called \_\_\_\_\_.  
Robertsbridge Codex (1325; 3 motets); Faenza Codex (Machaut ballades, Landini madrigals and ballate plus keyboard pieces based on chants for Mass); istampita (estampie)

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

Feigned music; music outside the Guidonian hand (music recta)

62. (139) SR: Who's the author and the title of his treatise? Posdocimo de' Beldomandi, Contrapunctus, 1412

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

Two leading tones (cadences on D, C, G); tenor descends by half step (E, B, A) upper voice by whole tone.

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

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

Composers' names are known and esteemed; structure and pleasure (thirds, sixths, secular music, duple, polyphonic style but melodic top part); 14th-century music falls out of favor in the 15th; rediscovered in the 19th: seemed harsh and crude