

Chapter 8

England and Burgundy in the Fifteenth Century

1. [165] 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. (167) How did two French composers come in contact with English music?
4. What are the characteristics of the English quality?
5. (168) 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. What is the term given to this style? What is the Continental version of the term?
7. 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. What are the characteristics of a carol?
10. (170) What are the principal types of polyphony written by Dunstable? What's the total?
11. How do the antiphons and hymns fit into your list (see SR)?
12. The chant is in the _____ voice. When it isn't, the technique is called _____ because:
13. (171) SR: Make a list of Dunstable's works.
14. (172) 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 at the bottom of the page is useful in tracing motet changes.)
17. (173) 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. (174) What does "cosmopolitan" mean?
19. 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. (175) SR: What was Binchois' name? Make a list of his works.

21. The chanson had the form of the _____ or (less likely) the form of the _____,
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. (177) 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. (178) List the French and Italian styles in the ballade "Resvellies vous."
28. The ballade "Se la face ay pale" has English traits. What are they?
29. Example 8.5. TQ: What is the "S" in the last measure?
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. (180) 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), (181) especially the composers _____ and _____, who started writing cycles, 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 (see below).
41. Early tenor masses were for ____ voices and had the chant in the _____ voice. Why add a voice below?
42. How did the four voices get their names?

43. (182) Statement: Whew! I read all of the Missa Se la face ay pale paragraph before he said the "cantus-firmus/ imitation mass" word. Pretty interesting, is it not?
44. (183) 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?
45. (186) Why the cantus-firmus mass then and now?
46. 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?



L'homme armé. The armed man is to be feared.

