

## 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 \_\_\_\_\_.  
French; Du Fay; Binchois; countenance angloise (English guise or quality); Dunstable; Johannes Tinctoris
2. What two styles are "indebted to English influence"?  
New style of polyphony; polyphonic mass cycle
3. (167) How did two French composers come in contact with English music?  
England owned northern and southwestern France until 1453.
4. What are the characteristics of the English quality?  
3ds and 6ths in parallel motion; simple melodies; regular phrasing; syllabic; homorhythmic
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 \_\_\_\_\_.  
Middle; bottom; 5th; upper; 4th; 5th; consonant
6. What is the term given to this style? What is the Continental version of the term?  
Faburden; fauxbourdon
7. Cantilenas are related to the \_\_\_\_\_. (You know what that means, don't you?) Next were the \_\_\_\_\_ and \_\_\_\_\_ motet. Finally, it was Mass \_\_\_\_\_ texts.  
Conductus; motet; isorhythmic; Ordinary
8. The manuscript source for this music is the \_\_\_\_\_. It contains:  
  
TQ: Does anything surprise you about the contents?  
Old Hall; Mass Ordinary, motets, hymns, sequences. It's a little late for sequences.
9. What are the characteristics of a carol?  
Monophonic dance song with alternating solo and choral sections; 2- or 3-part setting; English, Latin, or mixture; usually religious subject (Christmas, Virgin); stanzas sung to the same music; burden (refrain) sung to its own music
10. (170) What are the principal types of polyphony written by Dunstable? What's the total?  
Isorhythmic motets, Mass Ordinary settings, settings of chant, free settings of liturgical texts, secular songs; 60
11. How do the antiphons and hymns fit into your list (see SR)?  
I guess the "20 other Latin sacred works."
12. The chant is in the \_\_\_\_\_ voice. When it isn't, the technique is called \_\_\_\_\_ because:  
  
Tenor; if in the upper voice it's called paraphrase, because extra notes are added as embellishments and the chant has an active rhythm
13. (171) SR: Make a list of Dunstable's works.  
John Dunstable (c. 1390-1453); 60 works; 3 Mass cycles; 2 Gloria-Credo pairs; 15 other Mass Ordinary mvts.; 12 isorhythmic motets; 6 plainchant settings; 20 other Latin sacred works; 5 secular songs.
14. (172) Why could Quam pulchra es be called a cantilena? Why also a motet?  
Freely composed, not based on a cantus firmus, homorhythmic, Latin text; Latin text
15. When did the isorhythmic motet end?  
1450
16. Give a generic definition of a motet? (The chart at the bottom of the page is useful in tracing motet changes.)  
Any polyphonic (sacred) composition (other than the Mass) on a Latin (or other) text
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:  
Burgundy; Holland, Belgium, northeastern France, Luxembourg, Lorraine; 1477; Dijon; Lille, Bruges, Ghent, Brussels
18. (174) What does "cosmopolitan" mean?  
Mixture of people with different nationalities
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?  
Secular (French) chansons, motets, Magnificats, settings of the Mass Ordinary; three; a to e" and c to g'; top is the melody, the tenor has contrapuntal support, and the CT has harmonic support.
20. (175) SR: What was Binchois' name? Make a list of his works.  
Gilles de Bins; 28 Mass mvts (some Gloria-Credo or Sanctus-Agnus pairs), 6 Magnificats, 29 motets, 51 rondeaux, 7 ballades

21. The chanson had the form of the \_\_\_\_\_ or (less likely) the form of the \_\_\_\_\_,  
Rondeau; ballade
22. Most compositions were in \_\_\_\_ or \_\_\_\_ meter, but not in \_\_\_\_\_. There were occasional cross-rhythms called \_\_\_\_\_.  
3/4, 6/8, 2/4, hemiola
23. (179) Describe the text setting.  
Mostly syllabic; melismas at a cadence
24. Describe the contour of the parts.  
Cantus and tenor, smooth, in 3ds or 6ths; CT skips around; everything is mostly consonant
25. TQ: Could you write a Burgundian cadence on d?  
Yes. Cantus moves c#" to d"; tenor moves e' to d'; CT moves a to a'
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.  
100; 6 Masses, 35 other Mass movements; 4 Magnificats, 60 hymns and other chant settings, 24 motets (13 isorhythmic, 11 freely composed), 34 plainchant melodies, 60 rondeaux, 8 ballades, 13 other secular songs.
27. (178) List the French and Italian styles in the ballade "Resvellies vous."  
French: aab with refrain (C), melismas, frequent syncopations, some free dissonances  
Italian: smooth vocal lines, melisma on the last accented syllable, meter change for the b section
28. The ballade "Se la face ay pale" has English traits. What are they?  
Both tenor and cantus have nice melodies, while the CT skips around (like in the French chanson); lots of consonance; free form (rather than aab)
29. Example 8.5. TQ: What is the "S" in the last measure? There's something they don't tell you in school. It's a sign of congruence, meaning that it's a place where the voices arrive at the same time. It's used in canons so that the voices know how far they are to go before they reach the end.
30. (182) Du Fay's motets are mostly for \_\_\_\_ voices with the melody in the \_\_\_\_ voice. Where is the chant (if there is one)?  
3; top; top
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:  
Cantus, tenor, 4th, top, 5th; 24; hymns, antiphons, psalms, and canticles
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."  
Alternatim practice (alternating soloist[s] and choir)
33. What are the three styles of motet writing?  
Chanson, fauxbourdon, isorhythm
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?)  
Write separate pieces; English; John Dunstable; Leonel Power; Gloria-Credo; Sanctus-Agnus Dei; polyphonic mass cycle; Mass for the church service; mass for the music.
35. The practice of writing Mass Ordinary items began in the \_\_\_\_th century. Grouping? Were they musically related?  
13th; 14th; no
36. One method of unifying the Mass cycle was the plainsong mass. What is a plainsong mass?  
Using the appropriate chant for each movement
37. What is a motto mass?  
Using the same head motive in each movement
38. What is a cantus-firmus mass? What is its other name?  
Using the same chant in each movement; tenor mass
39. (185) What is a cantus-firmus/imitation mass?  
When one or more voices are borrowed from a motet, for example.
40. How are masses named? Know the "L'homme armé" melody (see below).  
By the borrowed melody
41. Early tenor masses were for \_\_\_\_ voices and had the chant in the \_\_\_\_\_ voice. Why add a voice below?  
3; tenor; the lowest voice can provide a harmonic foundation
42. How did the four voices get their names?  
I hope you know the answer to that question and could talk your way out of a paper bag.

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?  
 A melisma from an English chant of the word Caput.  
 (Dunstable), Ockeghem, Obrecht  
 Jesus crushing the head of Satan (dragon)  
 Illumination in the Chigi manuscript  
 Maundy Thursday (Christ washing the feet of his disciples, last supper)  
 Cantus firmus down an octave; the tritone of B in the lowest voice against an F in the top voice
45. (186) Why the cantus-firmus mass then and now?  
 Then: unifying device; Now: commission for specific occasion
46. What function did it serve?  
 Music for church and a work of art
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?



