

**Chapter 9**  
**Franco-Flemish Composers, 1450-1520**

1. [190] What was the style for composers born around 1420? (old and new) 1470? (late)
2. Composers/musicians still depended on \_\_\_\_\_. England became \_\_\_\_\_. (189) The rest of Europe (especially the map legend), by marriage or war, was divided into three large areas:
3. (190) Name the two composers who follow Du Fay. TQ: Any thoughts about the variant spellings? TQ: How about pronunciations?
4. The chanson they inherit has \_\_\_\_ voices in \_\_\_\_\_ style and uses the \_\_\_\_\_ form.
5. (191) SR: List Ockeghem's works.
6. (192) Look at Example 9.1. I think it is more important to recognize a style visually than memorizing "a long, arching melody that climbs a tenth, then cascades...."  
Fact: The process of transcribing a chanson for an instrument is called intabulation, because instrumental notation is called tablature. He's not ready at this point, but he will get to it on p. 273.
7. (196) How many voices in a mass (again)?
8. Ockeghem's voice ranges are \_\_\_\_\_ than Du Fay's. (193) What does that accomplish?
9. Seven of Ockeghem's masses are \_\_\_\_\_ masses. Most of the others are \_\_\_\_\_ masses. One is a \_\_\_\_\_ mass (as is the Requiem).
10. Briefly explain the principal of Missa cuiusvis toni.
11. Ockeghem's Missa \_\_\_\_\_ is a double mensuration canon.
12. (194) Any questions about the notation and transcription? What are the different procedures of canon?
13. (195) SR: What is a lament?
14. What are two important Ockeghem traits?
15. (196) Who are the composers of the next generation?
16. What are the traits? 1. The \_\_\_\_\_ determined the structure of vocal works. 2. How many voices? 3. Texture? 4. What does pervading imitation indicate? 5. The parts were composed separately or simultaneously? 6. The voice which provided the foundation for the composition was the \_\_\_\_\_. 7. Cadences began to have \_\_\_\_\_. 8. Borrowed melodies were found in which voice? 9. The common sacred genres were the \_\_\_\_\_ and \_\_\_\_\_. 10. There's more instrumental music. Compared to vocal music its share of the market is quite \_\_\_\_\_.
17. Notice the top, right corner spelling of Obrecht in Fig. 9.3.
18. Make a list of Obrecht's music.
19. (197) What is a point of imitation?
20. Make a summary statement comparing Obrecht's music to that of Ockeghem.

21. Make a statement about Isaac's style compared to Obrecht and Ockeghem.
22. Make a list of Isaac's works.
23. What is a *canto carnascialescho*? [Returns from the 6th edition]
24. (199) Lieder have \_\_\_\_ voices and are in a \_\_\_\_\_ style.
25. (203) What is text underlay?
26. "Few musicians have enjoyed higher renown or exercised greater influence than Josquin des Prez."
27. (204) SR: What's des Prez? Lebloitte? Make a list of his works.
28. (202) Josquin's chansons have \_\_\_\_ voices and uses \_\_\_\_\_ and \_\_\_\_\_ textures.
29. (203) SR Who are the writers who lavishly praise Josquin?
30. (204) Why are the motets a better medium to illustrate Josquin's style?
31. (206) Most of Josquin's masses are based on a \_\_\_\_\_ tune for the *cantus firmus*.
32. What is a *soggetto cavato dalle vocali*? Do you see how it works? Could you do one?
33. (208) What is an imitation mass? When did it replace the *cantus firmus* mass?
34. (207) What is a paraphrase mass?
35. How is an imitation mass and paraphrase mass different? See the chart on p. 211.
36. What is text depiction? Text expression? (208) What is the source of Josquin's use of these devices?
37. (208) How certain are we that Josquin knew that he was using these devices the way we understand them today?
38. (211) TQ: Why is *Missa Caput*, *Missa Se la face ay pale*, *Missa Pange lingua*, *Missa Ave Maria* important? TQ: Could you cite them as examples of a certain compositional technique?
39. Paraphrase: "To pay homage to another composer through emulation." TQ: What might be other reasons?
40. Observation: The summary statements at the ends of chapters are a good thing to review to see what we should have learned by reading the chapter. It's not a substitute; rather, a lot of the stuff mentioned should sound vaguely familiar. I also think it's important that he trace the reception of the composer then and now (especially in the late 19th century and our modern "discovery" of these older composers). The last paragraph ties Josquin's style to us in order to make him relevant.