

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

1. [190] What was the style for composers born around 1420? (old and new) 1470? (late)  
Old: formes fixes, cantus firmus works  
New: wider ranges, equality between voices, more imitation  
Late: end of formes fixes, imitative and homophonic textures, word painting
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:  
  
Patrons; insular; Spain, France, Holy Roman Empire (Germany) Note: It's important to know history, but for our purposes this section is enough. It gives us a sense of what is going on (and there's a lot of it).
3. (190) Name the two composers who follow Du Fay. TQ: Any thoughts about the variant spellings? TQ: How about pronunciations?  
Johannes Ockeghem (c.1420-97) and Antoine Busnois (c.1430-92). TQ: I've always spelled Dufay my way. As my forbearers always said: "When in France, do as the Frenchmen." Sweelinck has some 20 spellings. TQ: It's bay-nwa in modern French; booze-noise in the French of that time.
4. The chanson they inherit has \_\_\_\_ voices in \_\_\_\_\_ style and uses the \_\_\_\_\_ form.  
3; treble-dominated style, rondeau
5. (191) SR: List Ockeghem's works.  
13 masses, Requiem Mass, 5 motets, 21 chansons
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)?  
4
8. Ockeghem's voice ranges are \_\_\_\_\_ than Du Fay's. (193) What does that accomplish?  
Wider; fuller, darker texture
9. Seven of Ockeghem's masses are \_\_\_\_\_ masses. Most of the others are \_\_\_\_\_ masses. One is a \_\_\_\_\_ mass (as is the Requiem).  
Cantus firmus; motto; plainsong

10. Briefly explain the principal of Missa cuiusvis toni. It's a mass in any mode, so it can be transposed to mode 1, 3, 5, or 7, by reading clefs and adding accidentals to avoid the tritone
11. Ockeghem's Missa \_\_\_\_\_ is a double mensuration canon.  
Prolationem
12. (194) Any questions about the notation and transcription? What are the different procedures of canon?  
Inversion, retrograde
13. (195) SR: What is a lament?  
Remembrance, eulogy
14. What are two important Ockeghem traits?  
Long phrases; elided or overlapping cadences
15. (196) Who are the composers of the next generation? Jacob Obrecht (1457-1505), Henricus [Heinrich] Isaac (c. 1450-1517), Josquin Desprez (c. 1450-1521) [des Prez in the 8th edition]
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 \_\_\_\_\_.  
1. text; 2. 4 but sometimes 5 or 6; 3. imitative and homophonic; 4. all voices participate instead of just a couple; 5. simultaneously; 6. bass; 7. thirds; 8. shared in all voices (instead of confined to the tenor or superius); 9. motet and mass; 10. small
17. Notice the top, right corner spelling of Obrecht in Fig. 9.3.
18. Make a list of Obrecht's music.  
30 masses, 28 motets, chansons, Dutch songs, instrumental music
19. (197) What is a point of imitation?  
Motive in successive voices at a specific space (here two measures)
20. Make a summary statement comparing Obrecht's music to that of Ockeghem.  
Obrecht's is clearer.

21. Make a statement about Isaac's style compared to Obrecht and Ockeghem.  
More international
22. Make a list of Isaac's works.  
35 masses, 50 motets, Choralis Constantinus in 3 volumes; French, Italian, German songs; instrumental pieces
23. What is a canto carnascialescho? [Returns from the 6th edition]  
Carnival song
24. (199) Lieder have \_\_\_\_ voices and are in a \_\_\_\_\_ style.  
4; homophonic (and homorhythmic)
25. (203) What is text underlay?  
Positioning the syllables underneath the noteheads
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.  
Nickname; family name; 18 masses, 50 motets, 65 chansons (10 for instruments), numerous doubtfully attributed works.
28. (202) Josquin's chansons have \_\_\_\_ voices and uses \_\_\_\_\_ and \_\_\_\_\_ textures.  
4-5; homophonic and imitative
29. (203) SR Who are the writers who lavishly praise Josquin?  
Hans Ott, Heinrich Glareanus (Remember? He adds the aeolian and ionian modes); Cosimo Bartoli
30. (204) Why are the motets a better medium to illustrate Josquin's style?  
Mass texts are the same and the music is based on a cantus firmus
31. (206) Most of Josquin's masses are based on a \_\_\_\_\_ tune for the cantus firmus.  
Secular
32. What is a soggetto cavato dalle vocali? Do you see how it works? Could you do one?  
A subject (melody) drawn from the vowels.
33. (208) What is an imitation mass? When did it replace the cantus firmus mass?  
Basing a mass movement on a motet; 1520; it can be called a parody mass
34. (207) What is a paraphrase mass?  
An altered melody that is used in all voices and not just the tenor or soprano
35. How is an imitation mass and paraphrase mass different?  
See the chart on p. 211.  
Paraphrase is monophonic chant instead of a polyphonic model
36. What is text depiction? Text expression? (208) What is the source of Josquin's use of these devices?  
Musical gesture to portray the text (word-painting); ethos for the emotions; Greeks
37. (208) How certain are we that Josquin knew that he was using these devices the way we understand them today?  
We're not.
38. (211) TQ: Why is Missa L'home armé, Missa Hecules, Missa Pange lingua, Missa Malheur me bat [removed from the 9th edition], Missa Ave Maris important? TQ: Could you cite them as examples of a certain compositional technique?  
Each represents a different composition technique.
39. Paraphrase: "To pay homage to another composer through emulation." TQ: What might be other reasons?  
To challenge a composer; to learn by imitating
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.