1. (116) What were the "bad" things of the 14th century?
2. "Good"?
3. What are the "structural" parts of music?
4. "Pleasurable"?
5. Expand the "bad."
6. (118) What are the important events/characters of the church difficulty?
7. What are the changes in philosophical thought and the advances in science?
8. (119) Know the artist/author/title/significance of the works mentioned.
9. What is the Roman de Fauvel?
10. What is its musical significance?
11. (120) ______ is associated with the new art, called ________.
12. J_________ describes some innovations:
   1.
   2.
   3.
13. __________ argued for the older style.
14. (121) Isorhythm means _________. The two parts are ________ (__________) and ________ (__________). The ________ voice was the one that usually had isorhythm but the other voices could be involved too.
15. SR: What is the treatise? Its significance? How would you characterize his view of new music?
16. ([122]) Notre Dame rhythm was based on meters grouped in ________; Franco of Cologne used ___________ to indicate durations, but still relied on ____________, called ____________.
17. 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 ________.
18. TQ: How do you know that the music was slowing down?

19. What are the two symbols that indicate mensuration?

20. (123) In 1425 scribes wrote white notation? What is that and why?

21. Renaissance composers added new note values: _______ _______ and _______. Diamond-shaped noteheads changed to _______; and barlines were added in the ______ century.

22. (124) What is coloration and what effect does it have?

23. Example 6.1. TQ: 2 X 6/8? What does AIII mean?

24. (125) Example 6.2. TQ: Why are the sharps above the notes in m. 27? (The answer comes on p. 144.)

25. Describe hocket.

26. (126) What are imperfect consonances?

27. Machaut wrote _______ compositions and _______ poems? TQ: What is the significance of him gathering up his compositions?

28. He wrote ___ motets; ___ are isorhythmic; ___ are based on secular songs; ___ are for four voices. TQ: How many voices for the others?

29. Why is his Mass important? TQ: What was the performance practice?

30. (127) 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?

31. The Mass has the beginnings of tonal unity common, for example, in the Classic period. What is Machaut's procedure?

32. (129) What's the duplum called? What's the name of the fourth voice?

33. The Kyrie, Sanctus, Agnus Dei, and Ite, missa est are _______ in the _______ and _______.

34. The Gloria and Credo are ____________.

35. (130) The form of the lai is similar to the _______. TQ: What would the diagram of that structure look like?

36. Name the three formes fixes and diagram the form.
   1.
   2.
   3.

37. Explain treble-dominated chanson. Another name for the top voice is _______. TQ: Do you know what that means?

38. (131) What was Machaut's new compositional procedure?

39. How would one know which of the formes fixes to use?

40. (132) A ballade has ___ stanzas, each ending as a _______. Machaut writes for ___, ___, and ___ voices, but his usually practice for a high ___ voice in __________ style in ___ voices.

41. The rondeau has ___ stanzas and most are written for ____ voices.

42. (133) What is the Ars Subtilior? It is known for is __________ complexity. (134) A representative (?) composer is __________. TQ: He was educated in _____ but worked in __________. So what?

43. (135) What is the term to describe 14th-century Italy?

44. What is our knowledge of Italian music of this time? TQ: Any thoughts about why this might be?

45. _____ Italy was the center of trecento polyphony.

46. What is the Decameron about?

47. (136) How did Italian notation differ from French?

48. The famous manuscript is the __________ (1410-15). It has ___ pieces for _____ voices by ____ composers.

49. What are the features of the madrigal?

50. Do the same for the caccia (pl. cacce).

51. (138) Do the same for the ballata.

52. 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?

53. (139) SR: Landini was immortalized in what? What are his other compositions?

54. (140) Characteristics of the style?

55. What happened to Italian music at the end of the 14th-century?

56. (141) What can you say about performance practice of the time?

57. (142) What are the two classifications? What instruments belong to each?

58. What improvements were made to the organ? The _______ and _______ were invented in the ____ century but not commonly used until the ___.

59. Little instrumental music survives. Two manuscripts have some transcriptions. They are ______________ and __________. There are 15 instrumental Italian dances called __________.

60. What is musica ficta?
61. (143) SR: Who's the author and the title of his treatise?

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

63. (145) What are the interesting points on this page?