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

Name_____

1. (190) What was the style for composers around 1420? 1450? 1470?
1420:
1450:
1470:

2. Composers/musicians still depended on _____. England became _____. The rest of Europe (especially the map legend), by marriage or war, was divided into three large areas:

3. (192) 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. (193) SR: List Ockeghem's works.

6. Observation: While I appreciate the detail given in identifying style traits of a composer (and in the second semester I require a term paper of this type), most students will not (after this class) probably have much need to memorize or use these traits. If you want to become a Renaissance specialist, then pay attention. For this course, read the paragraph, notice the writing style, but this stuff won't be on the test. Notice also that the text is closely related to the accompanying anthology and CDs. If these ancillaries were required, you would need to take time to look at the music and listen to it in order to reinforce the style.

7. (194) 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. 274.

8. How many voices in a mass (again)?

9. (195) Ockeghem's voice ranges are _____ than Du Fay's. What does that accomplish?

10. Seven of Ockeghems's masses are _____ masses. Most of the others are _____ masses (see p. 196). One is a _____ mass (as is the _____).

11. At the bottom of the page are two important Ockeghem traits. What are they?

12. (196) Ockeghem's Missa _____ is a double mensuration canon.

13. (197) Any questions about the notation and transcription? What are the different procedures of canon?

14. (198) SR: What is a lament?

15. Who are the composers of the next generation?

16. (199) 1. The _____ determined the structure of vocal works. 2. The parts were composed separately or simultaneously? 3. The voice which provided the foundation for the composition was the _____. 4. Cadences began to have _____. Borrowed melodies were found in which voice? 5. The common sacred genres were the _____ and _____. 6. There's more instrumental music. Compared to vocal music its share of the market is quite _____.

17. (200) Notice the spelling of Obrecht in Fig. 9.3.
18. Make a list of Obrecht's music.

19. What is a point of imitation?

20. (201) 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. Lieder have ____ voices and are in a _____ style.

24. (202) What is text underlay?

25. (203) SR: What's des Prez? Lebloitte? Make a list of his works.

26. (204) Who are the writers who lavishly praise Josquin?

27. (205) Why are the motets a better medium to illustrate Josquin's style?

28. What is text depiction? Text expression? What is the source of Josquin's use of these devices?

29. (206) Most of Josquin's masses are based on a _____ tune for the cantus firmus.

30. (207) What is a soggetto cavato dalle vocali? Do you see how it works? Could you do one?

31. What is an imitation (parody) mass? When did it replace the cantus firmus mass?

32. What is a paraphrase mass?

33. TQ: Why is Missa Pange lingua, Missa L'home armé, Missa Malheur me bat important? TQ: Could you cite them as examples of a certain compositional technique?

34. How is an imitation mass and paraphrase mass different?

35. Paraphrase: "To pay homage to another composer through emulation." TQ: What might be other reasons?

36. (208) Josquin's chansons have ____ voices and uses _____ and _____ textures. TQ: What do you make of "strophic texts and simple four- or five-line poems"?

37. Observation: The summary statements at the ends of chapters are a good thing to review 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 his style to us in order to make Josquin relevant.