Chapter 6
French and Italian Music in the Fourteenth Century

1. [111] What were the "bad" things of the 14th century?
Bad economy, famine, war, plague; conflicts/scandals in the church; revolts challenge secular authorities.

2. "Good"?
Advances in science and technology; increasing interest in the world/individual/human nature = art/literature.

3. What are the "structural" parts of music?
Isorhythm, standardized forms for secular song.

4. "Pleasurable"?
Engaging melodies, chromatic inflections, imperfect consonances, new rhythms/meters.

5. (112) Expand the "bad."
Cooler weather means poor crops means economic slump; floods in NW Europe means famine (1315-22) 1/10 die; black death (1347-50) 1/3 die; Hundred Years' War (1337-1453) between France and England; poverty, war, taxes, political grievance mean peasant and urban rebellions in France, England, Flanders (=Belgium), Germany, Italy, Spain.

6. What are the important events/characters of the church difficulty?
King Philip IV (the Fair) gets Clement V to be pope. 1309-1377 pope resides in Avignon under the control of the king; 1378-1417, great schism (Rome, Avignon, Pisa); also had corrupt clergy.

7. What are the changes in philosophical thought and the advances in science?
Differences between religion and government. William of Ockham (c.1285-1349) knowledge of nature should rest on human experiences rather than by reason alone; Eyeglasses, magnetic compass, mechanical clocks.

8. Know the artist/author/title/significance of the works mentioned.
Giotto, Florentine painter, more natural representation, perspective (sense of depth by placing people, etc. on different planes); Dante Alighieri, Divine Comedy (1307); Giovanni Boccaccio, Decameron (1348-53); Geoffrey Chaucer, Canterbury Tales (c.1387-1400); Vernacular, to entertain rather than elevate, daily life, people in social classes; Guillaume de Machaut, Francesco Landini, more secular music.

9. What is the Roman de Fauvel?
Allegorical narrative poem satirizing corruption in politics and the Church.
Fauvel, horse, stable to powerful position = world turned upside down, where the king is more powerful than the pope. Fauvel marries and produces more fauvels.

10. What is its musical significance?
169 pieces; representative of period (1307), monophonic, Latin chants to secular songs; 34 motets; three voices with Latin texts.

11. (114) ___________ is associated with the new art, called ___________.
Philippe de Vitry (1291-1361), Ars Nova (c. 1320).

12. J_____________ describes some innovations:
1. ____________
2. ____________
3. ____________

Jehan des Murs; duple meter (imperfect); semibreve divided into smaller values called minims; mensuration signs.

13. Why, all of a sudden, were composers signing their works?
Preciseness of the notation. NOTE: This explanation is too much cause and effect for me. I think there must be other reasons. For example, in the late 18th century, because of the recent histories of art, of music, etc., composers began to realize they might be writing for posterity rather than just for the moment.

14. (115) ___________ argued for the older style. What were his two complaints?
Jacques de Liège; duple meter equal to triple; possibly that 3rds and 6ths were now allowed but they had been classified as imperfect consonances and before that as dissonances.

15. SR: What is the treatise? Its significance? How would you characterize his view of new music?
Speculum musicae (c. 1330); the mirror of music), 7 vols., longest surviving medieval treatise on music; he's pretty upset about it.

16. (116) Notre Dame rhythm was based on meters grouped in ___________; Franco of Cologne used ___________ to indicate durations, but still relied on ___________, called ___________.
Threes (rhythmic modes); shapes; triple meter; perfections.

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 ____________.
Mode (modus); time (tempus); prolation (prolatio); imperfect or minor; perfect or major; minim ("least")
18. TQ: How do you know that the music was slowing down?
Shift from long to breve to represent a measure. So what? Ever heard of inflation?

19. What are the two symbols that indicate mensuration?
Circle/half circle; dot or absence of a dot

20. (117) In 1425 scribes wrote white notation? What is that and why?
Open noteheads; shift from parchment to paper (bleed through)

21. Renaissance composers added new note values:
_________________ and ___________. Diamond-shaped noteheads changed to ________; and barlines were added in the ______ century.
Semiminim (filled-in notehead), fusa and semifusa; round; 17th

22. (117) Isorhythm means ________; (120) The two parts are ________ (_________ ) and ________ (_________ ). The ________ voice was the one that usually had isorhythm but the other voices could be involved too.
Equal rhythm; talea (rhythm); color (melody); tenor

23. (119) Describe hocket.
Alternation of voices

24. (120) 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?

Messe de Nostre Dame; Hoquetus David; 23 motets (19! isorhythmic); 42 ballades (1 monophonic); 22 rondeaux; 33 virelais (25 monophonic); 19 lais (15 monophonic); 1 complainte; 1 chanson royale (both monophonic); Remede de Fortune; Le livre du voir dit (the book of true poem)

Maybe the difference between fresco and illumination; maybe not widespread; Giotto didn't do this; so here's a truth: just because it's later doesn't mean that it's better

25. (121) Machaut wrote __________ compositions and __________ poems? TQ: What is the significance of him gathering up his compositions?
140; 300; posterity, recognition of the individual

26. He wrote ___ motets; ___ are isorhythmic; ___ are based on secular songs; ___ are for four voices. TQ: How many voices for the others?
23; 20; 3; 4; 3

27. Why is his Mass important? TQ: What was the performance practice?
One of the earliest settings written as a unit; one to a part

28. What are the three styles (textures)?
Isorhythm with chant in tenor voice, songlike with decorated chant in upper voice, and homophonic

29. The Mass has the beginnings of tonal unity common, for example, in the Classic period. What is Machaut's procedure?
First three in D; last three in F

30. The Kyrie, Sanctus, Agnus Dei, and Ite, missa est are ___________ in the __________ and ___________.
Isorhythmic; tenor; contratenor

31. (122) What was the duplum with a text called? (See Example 6.2) What's it called now? What's the name of the "second supporting voice"?
Motetus; duplum; contratenor

32. (123) The Gloria and Credo are ___________.
Homorhythmic; quick declamation of the long text

33. (124) What are the two imperfect consonances allowed? Parallel fourths and fifths are still found in 14th-century music
Thirds and sixths

34. The form of the lai is similar to the _________. TQ: What would the diagram of that structure look like?
Sequence; paired verses

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

Ballade (aabC) though I disagree with the C part; rondeau (ABaAbAB); virelai (AbbaA)

36. (125) Explain treble-dominated chanson. Another name for the top voice is ________. TQ: Do you know what that means?
French song with melody in the top voice and no text in the others; cantus ( = song) or treble

37. What was Machaut's new compositional procedure?
Write the melody first

38. (125) Forms at a Glance. 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.
3; refrain; 2, 3, or 4; male; treble-dominated; 3

39. The rondeau has one stanza and most are written for ___ voices.
2-3
40. (125) The virelai has ___ stanzas, and the stanzas are in the form ___.
3; b [overt] b [clos] a

41. (126) How would one know which of the formes fixes to use?
Serious/philosophical/historical/celebrating a person = ballade; love = rondeaux; descriptions of nature to feelings of love = virelai

42. (127) What is the Ars Subtilior? It is known for is complexity. (134)
The more subtle manner; rhythmic

43. (128) What is coloration and what effect does it have?
Red notes; change of meter

44. (130) SR. What is the Decameron about?
100 stories, told by 10 friends, over 10 days while trying to avoid the black death

45. What is the term to describe 14th-century Italy?
Trecento

46. What is our knowledge of Italian music of this time? TQ: Any thoughts about why this might be?
It was oral tradition or improvised (church music); close to Rome and not allowed to experiment?

47. (131) _____ Italy was the center of trecento polyphony.
Central and northern: Bologna, Padua, Modena, Milan, Perugia, Florence

48. How did Italian notation differ from French?
Breve divided into 2, 3, 4, 6, 8, 9, 12 semibreves separated by dots (= barline)

49. The famous manuscript is the ______________ (1410-15). It has ___ pieces for _____ voices by _____ composers.
Squarcialupi Codex; 354; 2-3; 12

50. (132) What are the features of the madrigal?
2-3 voices w/o instrumental accompaniment; sing same text; idyllic, pastoral, satirical, love poem; two+ 3-line stanzas followed by a two-line ritornello set to different music and a different meter; two voices are equal (unlike the French music; some hocket; melisma on the last accented syllable (characteristic of Italian style)

51. Do the same for the caccia (pl. cacce).
Chase; two voices in canon with free tenor (unlike French and Spanish); irregular poetic form but may have ritornello which are not always canonic; out of doors; can have hocket or echo effects

52. (133) Do the same for the ballata.
Song to accompany dancing; monophonic dance songs with choral refrains but none survive; most are 2-3 voices after 1365; like the French virelai. Ripresa, stanza (piedi, piedi, volta), ripresa.

53. 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?
140; 89; 42; survive in 2- and 3-part versions; 2; 1; like French, the other parts were probably sung (vocalise)

54. Characteristics of the style?
Imperfect consonances (though not at the beginning or end); melismas on opening penultimate syllables; under-third, Landini cadence (not good because found in both Italian and French music)

55. (134) SR: Landini was immortalized in what? What are his other compositions?
Giovanni da Prato, Paradiso degli Alberti; 12 madrigals; 1 caccia; 1 virelai

56. (135) What happened to Italian music at the end of the 14th-century?
It adopted French traits.

57. (136) What can you say about performance practice of the time?
Who knows? one to a part; voices or instruments or combination; text or absence of text doesn't mean anything

58. What are the two classifications? What instruments belong to each?
Haut, bas; has to do with volume
Low: harps, vielle, lute, psaltery, portative organ, transverse flute, recorders
High: shawms, cornetts, trumpets
Percussion: kettledrums, bells, cymbals

59. What improvements were made to the organ? The _____ and _____ were invented in the ___ century but not commonly used until the ___.
Pedals (Germany, 1300s); stops, second keyboard (15th century); harpsichord; clavichord; 14th; 15th

60. (138) Little instrumental music survives. Two manuscripts have some transcriptions. They are ____ and _____. There are 15 instrumental Italian dances called _____.
Robertsbridge Codex (1325; 3 motets); Faenza Codex (Machaut ballades, Landini madrigals and ballate plus keyboard pieces based on chants for Mass); istampita (estampie)
61. What is musica ficta? Note: Read the SR after you've read about musica ficta.
Feigned music; music outside the Guidonian hand (music recta)

62. (139) SR: Who's the author and the title of his treatise?
Posdocimo de' Beldomandi, Contrapunctus, 1412

63. What is a double-leading tone cadence? Phrygian cadence? TQ: Could you write one if your grade depended on it?
Two leading tones (cadences on D, C, G); tenor descends by half step (E, B, A) upper voice by whole tone.

64. (140) What are accidentals placed above the staff called?
Editorial accidentals

65. TQ: What are the interesting points on this page (Echoes of the New Art)?
Composers' names are known and esteemed; structure and pleasure (thirds, sixths, secular music, duple, polyphonic style but melodic top part); 14th-century music falls out of favor in the 15th; rediscovered in the 19th: seemed harsh and crude