

**Grout, Chapter 6**  
**French and Italian Music in the Fourteenth Century**

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.

Name \_\_\_\_\_

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:  $2 \times 6/8$ ? 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 its \_\_\_\_\_ 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?