

(3/8) ITALIAN FOURTEENTH CENTURY MUSIC 1

1. Sext

Deus, qui beatum Joannem, tuo amore succensus, inter flammam innoxium incedere fecisti, et per eum Ecclesiam tuam nova prole foecundasti (m3) : Praesta ipsius suffragan-ti-bus meritis\* : ut igne caritatis tuae vitia nostra curentur, et remedia obis aeterna proveniant. Per Dominum

*O God, who didst cause blessed John (a 16th c. Spanish saint), when burning with love of Thee, to walk unscathed through flames, and who by him didst enrich Thy Church with a new religious order : grant through the help of his merits, that our vices may be healed by the fire of Thy love, and that we may receive remedies unto eternal life. Through...*

2. Notation discussion and singing.

3. Italy in the Fourteenth Century

a. Art:

- i. Giotto
- ii. Andrea da Firenze
- iii. Jacopo dal Casentino

b. Writers:

- i. Dante
- ii. Boccaccio (and the Black Plague)
- iii. Petrarch
- iv. Simone Prudenzani (who?)

c. Great Schism (1378–1417)

4. Secular Musical Forms:

- a. Caccia (fl. mid-century)
- b. Madrigal (fl. mid-century; late bloom late-century)
  - i. *Non al suo amante*, Jacopo da Bologna
- ~~c. Ballata (fl. late-century)~~
  - ~~i. *Se per durezza*, Anon.~~
  - ~~ii. *Or su gentili spiriti*, Francesco (=Landini)~~

~~5. Manuscripts 1:~~

- ~~a. Squarcialupi Codex~~
- ~~b. Notation: 5 or 6-line~~
- ~~c. Double level of Semibreves~~
- ~~d. Marchettus of Padua (fl. 1310s)~~

~~6. Composition (if time):~~

- ~~a. Simultaneous vs. Successive Composition:~~
- ~~b. Improvisation~~
- ~~c. Cantus planus binatim~~

**Assignment:**

Reading: Continue reading Michael Long, “Trecento Italy”

Listening: Antonio da Teramo (vulgatus dictus “Zachara”):

Ballata, “Rosetta chi non cambi mai colore”

Gloria, “Rosetta”

Johannes Ciconia, Doctorum Principum/Melodia Suavissima/Vir Mitis

Paper due Tuesday