

12. DU FAY AND MUSIC 1420–1460

1. PAPERS

- a. How to start a paper
- b. What your opening implies about the rest of the paper.
- c. Sample openings (Orwell, etc.)

2. The Renaissance and Music

- a. What's new?
- b. What's not?

3. The (possible?) English Influence

- a. Martin le Franc *ca.* 1440 and the *contenance angloise*
- b. What does it mean?
- c. 6–3 sonorities, or how to make fauxbourdon
- d. Dunstaple (Dunstable) (*ca.* 1390–1453) as new creator

4. Guillaume Du Fay (Dufay) (*ca.* 1397–1474) and his music

- a. Roughly 100 years after Guillaume de Machaut
- b. Music in the Duchy of Burgundy (Holland, Belgium, NE France)
- c. The Conciliar Repertory and the Invasion of the North
- d. Early songs: *Adieu ces bons vins de Lannois*
 - i. Rondeau (ABaAabAB) — last generation of formes fixes
 - ii. What is he bidding *Adieu* to?
- e. Isorhythmic motets
 - i. Often called anachronistic, but only from the French standpoint
 - ii. Dedication of the Cathedral of Santa Maria de' Fiore in Florence
 - iii. ~~Structure of the motet is the structure of the church~~
 - iv. Structure of the motet is the structure of the temple of Solomon
 - v. *IS IT?*

~~f. Polyphonic Mass Cycle~~

- ~~i. First flowering—Mass of Machaut is almost a fluke!~~
- ~~ii. Like Zaccara's, often based on pre-existing, secular materials:~~
 - ~~1. Often use a slow **cantus firmus** in the tenor, now the second voice from the bottom:~~
 - ~~2. Greatest come from late in Du Fay's life.~~
 - ~~3. Missa *Se la face ay pale* — based on a ballade Du Fay wrote~~
 - ~~4. Miss *L'homme armé* — based on a monophonic song of unknown origin and meaning (Order of the Golden Fleece?), but very popular (first of dozens up till 1600).~~
- ~~iii. Later composers will build masses based on secular *cantus firmi* and on sacred chant. Sometimes the pieces will be *paraphrased*.~~

g. Notation — switch to **white notation**.

5. ~~Johannes Ockeghem (ca. 1420–1497)~~

~~a. Another northerner — sang in Antwerp in Flanders (northern Belgium)~~

~~b. Prolation mass — shows connection to the *ars subtilior* or other 14th-century intellectual games. (Ciconia *Le ray au soleyl*, 4:3:1 canon)~~

~~c. Double canon — each voice is in a different meter but with only two melodies.~~

Next Class:

Reading: **Wright**, from Chapter 19, “Jacob Obrecht and the Multiple Cantus Firmus Mass.” Chapter 21, “Josquin des Prez and Music in Ferrara.” From Chapter 20, “Popular Music in Florence 1475–1540:” “The Carnival Song and the Lauda,” and “The Frottola.” [Skipping the Reformation for now]. Chapter 25, “Rome and Music of the Counter-Reformation.”

Listening: **Anthology**, Obrecht, “Credo” from *Missa sub tuum presidium*. **Website**, Josquin, motet, *Ave Maria...virgo serena*. **Anthology**, Josquin, *El Grillo è bon Cantore*, Palestrina, motet, *Tu es Petrus*; “Kyrie” from *Missa Tu es Petrus*.