

14TH C.: MACHAUT & FRENCH MUSIC: 6 FEBRUARY 2007

1. Sext:

Da nobis, quæsumus, Dómine Deus noster, sanctárum Mártyrum tuárum, Perpétuæ et Felicitátis palmas incessábili devotióne venerári: ut quas digna mente non póssumus celebráre, humílibus saltem frequentémus obséquiis. Per Dominum

Give unto us, we beseech thee, O Lord our God, to reverence with unceasing devotion the glory of Thy holy Martyrs Perpetua and Felicitas; and though it be not ours worthily to honor their triumph, to persevere in offering them the humble tribute of our duty. Through...

2. *Ars nova*, trecento, fourteenth century (i.e., 1305–1370 or 1350–1420 ???)

3. Philippe de Vitry

- a. The most important composer in Fauv., though we know very little about him.
- b. *Garrit gallus* — *In nova fert* — N[EUMA]:
 - i. Three voice *ars nova* motet of staggering complexity.
 - ii. *Isorhythm* — system where you repeat rhythm without necessarily repeating the melody.
 - iii. Talea – rhythmic pattern which is repeated
 - iv. Color — repeated melodic unit.
 - v. Usually there are multiple integer taleae in a color (in *Garrit gallus*, 3:1), but not necessarily.
 - vi. *Garrit gallus* has an isorhythmic tenor, later motets will be **pan-isorhythmic**, that is, with isorhythm in all voices.
 - vii. coloration: no relation to the “color” of isorhythm: use of red (or hollow) notes to signify a temporary change in meter. Often from triple to duple.
 - viii. hocket, as in m. 7 (hiccup)

4. Guillaume de Machaut

- a. poet and musician
- b. Poetic works: *Le Jugement du roy de Behaigne* and *Remede de Fortune*. *Le livre du voir dit* (written for *Tout belle*)

5. Formes fixes

- a. definition: First and foremost poetic forms, like sonnet, limerick, haiku, etc.
- b. non-isorhythmic (usually)
- c. ballade AAB
 - i. *Je puis trop bien* — most prototypical Machaut composition.
- d. virelai AbbaA
 - i. *Douce dame jolie* — monophonic! Connection to trouvère melodies
 - ii. Possibly also to be danced to?
- e. rondeau ABaAabAB
 - i. Rose, liz, printemps

- ii. Ma fin est mon commencement
6. Other important musical forms and works:
 - a. motets
 - i. iso-rhythmic.
 - b. Mass (a weird one...)
 - i. Generally speaking, only single movements were set.
 - ii. Sometimes paired movements: Gloria + Credo, especially.
 - iii. Retroactive importance, not influence.
 - iv. Trope? Kyrie, *Cunctipotens* (Omnipotens) *genitor* as basis.
 7. “Fourteenth Century Music in Reims:” Teach the Controversy!
 - a. What did it mean to be a canon, i.e., church official, in the 14th century?
 - b. Motets as spiritual? (Anne Walters Robertson)
 - c. The poems as evidence of complete participation in Court life (Roger Bowers, Margaret Bent; British school)
 - d. The Cuthbert heresy: Machaut the great composer ? or great self-promoter ?
 - e. Machaut and the *Gesamtausgabe*.
 - f. Machaut, le noble rethorique.
 8. After Machaut... not much — conclusion? not much French music?

Assignment for Thursday

Read:

Wright, Musical Interlude 1: From Medieval Manuscript to Modern Performance. pp. 95–101

Wright, Chapter 14, pp. 102–110.

By next Tuesday: Michael Long, “Trecento Italy,” in James McKinnon, *Antiquity and the Middle Ages, Man and Music* (renamed: *Music and Society*) series (Englewood Cliffs, N.J.: Prentice Hall, 1991), pp. 241–268.

Listening:

Jacopo da Bologna, 2-voice madrigal, *Non al suo amante* (text, Petrarch). no. 37.

Francesco, 3-voice ballata, *Or su gentili spiriti*, no. 38.

Learning Medieval Notation from Medieval Manuscripts:

Transcription of 2-voice anonymous ballata, *Se per dureça*. See attached.

I will read drafts of papers given to me in class on Thursday or emailed by Friday morning. We will all submit rewrites later, but the more drafts the better generally.