FOURTEENTH CENTURY: MACHAUT / ITALIAN MUSIC 1

1. Sext
Da nobis, quæsumus, Dómine Deus noster, sanctárum Mártirum tuárum, Perpétuæ et Felicitátis palmas incessábili devotióné venerári: ut quas digna mente non póssumus celébrare, humilibus 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. Guillaume de Machaut
   a. poet and musician
   b. Poetic works: Le Jugement du roy de Bebaigne and Remede de Fortune. Le livre du voir dit (written for Tout belle)

4. Formes fixes
   a. definition: First and foremost poetic forms, like sonnet, limerick, haiku, etc.
   b. non-isorhythmic (usually)
   c. ballade AAB
   d. virelai AbbaA
   e. rondeau ABaAabAB
      i. Rose, liz, printemps
      ii. Ma fin est mon commencement

5. Other important musical forms and works:
   a. motets
      i. isorhythmic.
   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.

6. “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.
7. After Machaut… not much — What should be our conclusion? not much French music?

8. **Italy in the Fourteenth Century**
   a. Art (next class): Giotto; Andrea da Firenze; Jacopo dal Casentino
   b. Writers
      i. Dante
      ii. Boccaccio (and the Black Plague)
      iii. Petrarch
      iv. Simone Prudenzani (who?)
   c. Great Schism (1378–1417)

9. **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

10. **Composers**
    a. Mid-century: Jacopo da Bologna
       i. Prudenzani: “Quive cantaro *Non a suo amante* / Che ben che sia antico è molto buono” (“Then we sang *Non a suo amante*, which even though it’s quite old, it’s really good!”)

**For Tuesday**

**Assignment Due:** Transcription of *Se per dureça*
21M.220 Early Music
Fall 2010

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