BRIDGE 2: THE RENAISSANCE
PART 1: THE MID-FIFTEENTH CENTURY

1. THE ARMED MAN!

2. Papers and revisions

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. Dunstable (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. Isorhythmic motets
      i. Often called anachronistic, but only from the French standpoint
      ii. Nuper rosarum flores
      iii. Dedication of the Cathedral of Santa Maria de’ Fiore in Florence
      iv. Structure of the motet is the structure of the cathedral in Florence
      v. IS IT? Let’s find out! (Tape measures)
   c. Polyphonic Mass Cycle
      i. First flowering—Mass of Machaut is almost a fluke!
      ii. Cycle: Five movements from the ordinary, unified somehow
      iii. Unification via preexisting materials: several types:
         1. Contrafactum: new text, old music
         2. Parody: take a secular song and reuse bits here and there (Zachara)
         3. Cantus Firmus: use a monophonic song (or chant) and make it the tenor (now the second voice from the bottom) in very slow note values
         4. Paraphrase: use a song or chant at full speed but change it as need be.
      iv. Du Fay’s cantus firmus Masses
         1. From late in his life
         2. Missa L’homme armé
            a. based on a monophonic song of unknown origin and unknown meaning
            b. Possibly related to the Order of the Golden Fleece, a chivalric order founded in 1430.
            c. Extremely popular song for making cantus firmus masses. Du Fay will write the first of dozens continuing into the 1600s (and restarted in the late 20th century).
   d. Switch to white notation

5. Other important names in the mid-fifteenth century:
   a. Binchois (Gilles de Bins) — Song composer
   b. Antoine Busnoys — Mainly a song composer, little younger than Du Fay
c. Johannes Ockeghem — Composer of songs and Masses. Wrote the “subtilior”-like Prolation Mass with each voice being in a different meter than the others

d. Jacob Obrecht (1457–1505) — Multiple Cantus Firmus Mass (Missa Sub tuum presidium); Masses become much longer: Missa Maria Zart takes an hour to perform. Turns sacred music into pure music rather than for devotion’s sake

Thursday: Vocal Music: Josquin, his Contemporaries, and his Followers
Josquin and his (or someone else’s?) innovations; “Ave Maria”
“The Pervasive Myth of Pervasive Imitation”
French Song