

FOURTEENTH CENTURY: MACHAUT / ITALIAN MUSIC 1

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. Guillaume de Machaut
 - a. poet and musician
 - b. Poetic works: *Le Jugement du roy de Beaigne 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 Prudenzi (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. Prudenzi: “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*

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