

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. 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. 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

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