

**Grout, Chapter 5
England and the Burgundian Lands
in the Fifteenth Century**

1. (123) Music in the 15th century moved toward a(n) _____ style by composers from _____, _____, and _____. _____ music influenced _____ music; the _____ and _____ became quasi-secular and ceremonial.
2. What characteristics of English music can you extract from the section "General Features"?
3. What was England's Gregorian [*sic*] chant called? TQ: Why *sic*? TQ: What's the probability of me being able to find an English chant in the *Liber usualis*?
4. (124) What is the name of the manuscript collection of 14th-century English music?
5. What is a *rondellus*? *Stimmtausch*? TQ: Do you see the *Stimmtausch* in example 5.1?
6. (Facsimile) What is a *rota*? *Pes*?
7. (125) What is the compositional technique common between 1420 and 1450 called? Describe it.
8. (126) Where would one find these settings?
9. Describe the new compositional style around 1450.
10. What is the name of the manuscript collection of early 15th-century English music?
11. What does the collection contain?
12. What are the different ways that plainchant is used in these settings?
13. (127) Who is the leading English composer of the 15th century?
14. What did he compose?
15. What would be examples of "three-part sacred pieces"?
16. What are the three compositional techniques of these three-part sacred pieces?
17. (128) Distinguish between the different meanings of *motet*.
18. (129) What is the generic definition of a motet?
19. What is the meaning of "improvised English discant"?
20. Describe a carol and mention all the parts.
21. Where is Burgundy, when was it important, and what was its capital?
22. (130) What is a *chapel*?

Name _____

23. How did church musicians receive their training? Could one be hired right off as a composer? How did women fare in the job market?
24. (131) Why did the Burgundian court have an international musical style?
25. What major events happened in the 15th century?
26. Who is the leading composer of the second half of the 15th century? Where was he employed? TQ: What do you make of that?
27. (133) What are the two manuscript sources for this period? Describe each briefly.
28. (134) What are the four principal types of compositions during the Burgundian period?
29. Describe the Burgundian style (number of voices, texture, where's the melodic interest?, phrases and texture at cadences).
30. Could you write a Burgundian cadence? Try one on d.
31. What's the common meter for this music? What are the cross-rhythms? When was duple meter used?
32. (135) What is a chanson?
33. Who was a secondary composer to Dufay?
34. (136) TQ: What is a cyclical Mass?
35. TQ: Why the discussion of specific Dufay works?
36. What compositional techniques can you glean from this discussion?
37. (137) What was the practice of Mass composition before 1420? After?
38. What are the different cyclical techniques?
39. TQ: Could you transcribe the facsimile?
40. What was the solution to the problem of having the lowest voice (the tenor) carry the chant in a polyphonic composition?
41. How do we get the names soprano, alto, tenor, and bass?
42. What's the connection (i.e., the compositional techniques) between the Mass and motet?
43. (139) How are chants identified in the Mass?
44. Know the L'homme armé melody.
45. What are the important points of Dufay's *Missa Se la face ay pale*?
46. (140) Example 5.6a. TQ: What are the brackets above the notes? The partial bracket under the superius first measure?
47. Example 5.6b. TQ: What are the broken lines between staves?
48. (141) Example 5.6c. TQ: Why is the text in the bottom two voices italicized?
49. How does Renaissance music (after 1430) differ from the Middle Ages?

