#### MUSIC in BURGUNDIAN LANDS

The duke of Burgundy's influence was equal to that of the king of France.

From 1419–35 Burgundy was allied with England during the Hundred Years' War.

Burgundy held many territories, including Flanders and northeastern France.

Bremen **England** Amsterda Den Haag Holy Roman London **Empire** Bruges Köln Burgundy Mainzo Lorraine Nancy ( France **OLe Mans** Zürich Dijon Burgundy Grandson Morat Poitiers Lyono Italy Milan Original Duchy of Burgundy, 1363 acquired by Philippe le Hardi 1363-1404 acquired by Philippe le Bon 1404-1467 Lands under Burgundian influence **Duchy of Lorraine** 

England

Flanders

#### MUSIC in BURGUNDIAN LANDS

Dukes also formed the Band of Minstrels

Instrumentalists imported from France, Italy, Germany, Portugal

Instruments included trumpets, shawms, vielles, drums, harps, organ, and bagpipes

#### MUSIC in BURGUNDIAN LANDS

Philip the Bold (r. 1363–1404), the first duke of Burgundy, established a chapel in 1384.

By 1445 the chapel had 23 singers under Philip the Good (r. 1419–67).

Most of the singers came from Flanders

Philip the Bold (r. 1363–1404)





Philip the Good (r. 1419–67)

#### MUSIC in BURGUNDIAN LANDS

Four principal types of genres:

- 1. Secular chansons
  - 2. Motets
- 3. Magnificats (Vespers)
  - 4. Mass Ordinary

#### **BURGUNDIAN CHANSON**

CHANSON in the fifteenth century

- 1. Any polyphonic setting of a French secular poem
- 2. Stylized love poems in the courtly tradition
  - 3. Rondeau (ABaAabAB)

was the most popular form.

(c. 1397-1474)

The most famous composer of his time

His early training was in Cambrai, which he visited often and where he later settled.

Secular Music

Many CHANSONS in the formes fixes

Secular Music

"Se la face ay pale" 1430s

Court of Savoy

Poetry in Ballade (aabC) form

Secular Music

"Se la face ay pale"
1430s

Through composed strophes

3 voices: Cantus, Tenor, Contratenor

Secular Music

"Se la face ay pale"
1430s

Conjunct Cantus and Tenor melody
Triadic figures
Contratenor "instrumental"

# GUILLAUME DUFAY Secular Music

FRENCH

**ENGLISH** 

**ITALIAN** 

Cross rhythms

Contenance Angloise Smooth melody

3-voice format

Short phrases

Melismas on penultimate syllable

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#### INTERNATIONAL STYLE

Sacred Music: Chant Settings

"Christe, redemptor omnium" 1430s

Hymn with fauxbourdon setting

Sacred Music: Chant Settings

#### **FAUXBOURDON**

Cantus and Tenor written out
Chant melody paraphrased
Middle part "improvised" for 6-3 sonorities

Plainchant (odd-numberd versed) alternated with Fauxbourdon (even-numbered verses)

Sacred Music: Chant Settings

**FAUXBOURDON** 

Derived from English FABURDEN sound

FABURDEN

**FAUXBOURDON** 

Melody in the Middle

Melody on Top

Sacred Music: Isorhythmic Motets

For solemn public occasions

Nuper rosarum flores, 1436, was composed for the dedication of the dome of the Cathedral of Santa Maria del Fiore in Florence

Sacred Music: Polyphonic Mass

Until 1420, polyphonic settings of the Ordinary texts were usually composed as separate pieces.

Machaut's mass was an exception.

Sometimes movements put together into groups.

Sacred Music: Polyphonic Mass

During the fifteenth century, composers began to set the Ordinary as a coherent whole.

Dunstable helped with this development, writing two movements linked together.

Sacred Music: Polyphonic Mass

Polyphonic Mass Cycles

Eventually, composers included all five of the main items of the Ordinary.

Polyphonic movements were placed through the service with plainchant between them.

Sacred Music: Polyphonic Mass

Polyphonic Mass Cycles

Mass as a "cycle" musically unified by a variety of techniques.

Sacred Music: Polyphonic Mass Cycles

Plainsong Mass

Each movement is based on an chant of that text (Machaut's mass is an example)

Many were written to be sung as Marian Masses, dedicated to the Virgin Mary

Sacred Music: Polyphonic Mass Cycles

Motto Mass

Each movement begins with same melodic motive

Called a "motto" mass when opening motive (called head-motive) is the primary linking device

Sacred Music: Polyphonic Mass Cycles

Cantus-Firmus Mass (Tenor Mass)

Mass in which the same cantus firmus, usually in the tenor, is the basis for all five movements

The cantus firmus could be a chant or the tenor from a polyphonic secular song.

Sacred Music: Polyphonic Mass Cycles

Cantus-Firmus Mass (Tenor Mass)

May also employ a unifying headmotive

Developed in England and became the principal type of mass on the continent by the mid-fifteenth century

Sacred Music: Polyphonic Mass Cycles

Cantus-Firmus Mass (Tenor Mass)

When the cantus firmus is sacred the rhythm is usually isorhythmic

When the cantus firmus is the tenor of a secular song, the original rhythm is used, but not at the original tempo.

Sacred Music: Polyphonic Mass Cycles

Four-voice texture became standardized by the mid-fifteenth century

CANTUS SUPERIUS

CONTRATENOR ALTUS ALTUS

TENOR TENOR

CONTRATENOR BASSUS BASSUS

Sacred Music: Polyphonic Mass Cycles

Missa Se la face ay pale: Gloria

Cantus firmus tenor from his own chanson

Cantus firmus appears three times, each time with shorter note values

Sacred Music: Polyphonic Mass Cycles

Missa Se la face ay pale: Gloria

Opens with plainchant *incipit* "Gloria in excelsis Deo"

Polyphonic setting begins at "Et in terra pax..."

Sacred Music: Polyphonic Mass Cycles

Missa Se la face ay pale: Gloria

Duet before entrance of Cantus firmus and Bassus in each section

Head-motive opens each movement of mass

Sacred Music: Polyphonic Mass Cycles

Missa Se la face ay pale: Gloria

At "Amen" tenor has melisma from chanson

Other voices are also derived from the chanson

Sacred Music: Polyphonic Mass Cycles

Settings of the Mass Ordinary were often commissioned for specific occasions

Specific chants or songs linked the Mass to location or event

Composers proved their compositional skill in this form

# Composers working between the 1420s and the 1450s forged a pan-European musical language

French: structure and rhythmic interest Italian: emphasis on lyrical melodies English: "consonant" sonorities, thirds and sixths

These elements predominate in European music through the sixteenth century