

FOURTEENTH CENTURY INSTRUMENTAL AND VOCAL MUSIC  
IN FRANCE (1300–1360)

## 1. Sext

Oremus. A cunctis nos, quaesumus, Domine, mentis et corporis defende periculis: et intercedente beata et gloriosa semper Virgine Dei Genitrice Maria, cum beato Joseph, beatis Apostolis Tuis Petro et Paulo, atque beato/a N. (*Here mention the titular saint of the church*), et omnibus Sanctis, salutem nobis tribue benignus et pacem, ut destructis adversitatibus et erroribus universis, Ecclesia Tua segura Tibi serviat liberare. Per Dominum...

*Let us pray. Defend us, we beseech Thee, O Lord, from all dangers of mind and body; that through the intercession of the blessed and glorious ever Virgin Mary, Mother of God, together with blessed Joseph, Thy blessed apostles Peter and Paul, and blessed NAME (Here mention the titular saint of the church), and all the saints, mercifully grant us safety and peace; that all adversities and errors being overcome, Thy Church may serve Thee in security and freedom. Through ...*

## 2. Wrapup and Review

- a. Organum / Discant / Motet
- b. Motets become secular
  - i. *On parole de batre/A Paris/Frese nouvelle* (c. 1280)
  - ii. based on the street cries of Paris. (note pun on France = blackberries)
  - iii. three repetitions of tenor melody
  - iv. music's version of inflation: music slows down: notes become longer
- c. Manuscripts:
  - i. Montpellier codex
  - ii. Bamberg codex
  - iii. End of score notation
  - iv. Difficulties of Rhythmic modes

## 3. Earliest surviving Instrumental music: Danses reals

- a. La quatre estampie real
- b. Written down instrumental music—how representative is this?

## 4. Music theory and Franco of Cologne

- a. Thirds as consonances: Franco's heresy
- b. Measuring music (*musica mensurabilis*)
- c. *ars nova* vs. *ars antiqua*
- d. (brief aside into ancient and medieval theory)

5. *Roman de Fauvel*

- a. Flaterie, Avarice, Vilanie, Variété (fickleness), Envie, Lascheté; curry favor
- b. Long morality poem written by Gervès de Bus; these were common at the time.
- c. Lady fortune turns everything upside down.
- d. Many copies of Fauvel, however, one copy has beautiful artwork and musical interpolations (conductus and motets), Paris, Biblioteca Nationale, français 146 (=Fauv.)

- e. All pieces in Fauv. are anonymous, but some also appear outside Fauv. with attributions, or are attributed to composers in certain sources.
6. Philippe de Vitry
- a. The most important composer in Fauvel, though we know very little about him.
  - b. *Impudenter circumivi / Virtutibus laudabilis / Tenor [=ALMA REDEMPTORIS]*
    - i. Four-voice *ars nova* motet of staggering complexity.
    - ii. *Isorhythm* — system where you repeat rhythm without necessarily repeating the melody.
    - iii. *Talea* — rhythmic pattern which is repeated
    - iv. *Color* — repeated melodic unit.
    - v. Usually there are multiple integer taleae in a color (in *Impudenter*, 5:1), but not necessarily.
    - vi. **pan-isorhythmic vs. isorhythm**, that is, with isorhythm in all voices.
    - vii. coloration: no relation to the “color” of isorhythm: use of red (or hollow) notes to signify a temporary change in meter [non in *Impudenter*]. Often from triple to duple.
    - viii. *hocket*, as in the [B] section

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