

# Introduction

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More so than for any other period in Western music of the past millennium, our collected knowledge of fourteenth-century music is contained in, and advanced through, scholarly essays. As yet, no monograph gathers the received opinions on the style, composers and works of this period. Books on individual topics (though distinguished) are rare. And even chapters in textbooks tend to be slim.

We could attribute these omissions to the vagaries of chance, of *Fortuna* not yet smiling upon a still young field of inquiry. But perhaps there is something more intrinsic to this material that resists neat summation by a single authorial voice. Contradictions and gaps in understanding abound in the *ars nova* of the fourteenth century (a period we usually expand until approximately 1420 when new ideas of song and mass composition dominate post-Schism Europe). Some of the paradoxes that continue to defy untangling include:

- lower parts are often untexted, yet evidence exists for a *cappella* performance
- motet texts praise major ‘masters’ who are otherwise unknown
- large repertoires of French-texted song come from Italy.

The list could continue, and it *does* continue in the essays that follow. This is not to say that the problems are intractable. The intricacies of the *ars nova* are well met by the ingenuity of the approaches and solutions found by scholars. The 27 essays reflect a broad methodological and chronological span. (Since the full diversity of ideas and methods of fourteenth-century music studies, often in foreign languages, cannot possibly be included in a single volume, a longer though still not exhaustive further reading section is found at the end of this introduction.) Despite the variety of approaches, several recurring themes emerge that group the selected essays by topic.

## Periodization and Boundaries

The late medieval period witnessed a number of long-lasting developments – historical, political and cultural – that have encouraged in modern scholarship a periodization of fourteenth-century music worthy of separate treatment. The value is seen particularly in the two areas of Europe – France and Italy – where changes from old to new, conservative to innovative, in the theory and practice of music were most pronounced, prompting self-awareness from the start in contemporary commentaries.

The French polyphonic traditions of the fourteenth century blossomed earlier than the Italian. Perhaps France had a leg up because of its long tradition of polyphony in previous centuries, many sources of which were being copied in the early 1300s. The idea that something new was happening in French music being composed in the new century is not a recent idea. The contemporary view that a ‘new art’ was being forged was formed by the theorists of the time such as Philippe de Vitry. He, along with Johannes de Muris (Jehan des Murs) and the more

conservative Jacques (commonly ‘de Liège’), popularized the idea of an *ars nova*, thereby being among the first musical thinkers to establish the music of the present as a clean break from that of the past. However, the application of the term to all music of the fourteenth century (or even just French fourteenth-century music) appears only in the early twentieth century. (For more on the distinctions between the new and old arts, see Edward Roesner’s introduction to volume 5 of this series).

The Italian *ars nova* united many of the strengths of the French tradition with unwritten Italian traditions of sung poetry (see Chapter 1), creating new musical forms and pieces composed from 1330–1420 that came to be written down and anthologized in the last decades of the period. Like the Italian poetic traditions of the slightly earlier *dolce stil novo*, Italian musical traditions of the trecento appear almost out of nowhere, but, as Nino Pirrotta points out in Chapter 2, it would be a mistake to link these two traditions too easily.

Italian music was also a ‘new art’ in its written form. The Italian notational system took as its starting point the innovations of a French composer, Petrus de Cruce, whose motets divided the breve more deeply than had been done before. However, for the first half of the fourteenth century this notation, along with the music it preserved, developed largely independently from that of the French.

On the Italian peninsula, what were once thought to be the two important musical centres of the trecento – Florence and Padua – have opened up to include the Visconti court in Milan-Pavia and the orbit of the papacy in Rome and, later, Pisa and Bologna. These centres flourished at different points of the fourteenth and early fifteenth centuries, and their legacy has been preserved to different degrees, with Florence standing out as the most exceptionally well represented. However, towards the end of the century French influence and French repertoires began to spread throughout Italy, particularly in the north. This movement of singers, composers and their music may be seen as somewhat ironic in its timing, since the period of 1378–1417 comprised the Great Schism of the Western Church during which time tensions flared between the Roman and Avignonesse territories.

The last two or three decades of the fourteenth century also witnessed a flowering of notational and compositional innovation among some French composers (and Italians setting French and Latin texts). These innovations gave rise to a period that has come to be called the *ars subtilior*. Rather than merely using complex notation for complexity’s sake – though the ultimate difficulty of the notational system cannot be denied – these composers and scribes sought to capture the precision of performance in notation. Some of these works are snapshots recording the flexibility inherent in performance, contrasting with earlier fourteenth-century notational systems, much as precise transcriptions of jazz and popular standards do today.

The dating of the *ars subtilior* compositions is a difficult task. In Chapter 4, Ursula Günther, who did much to define and describe the period, cautions us not to look much before 1380 for the beginning of the wave of the *ars subtilior*, for the textual allusions in many of these works point to rulers and events of the period of Schism.

The majority of *ars subtilior* works are contained in two sources of mixed French/Italian pedigree, one currently located in Modena, the other in Chantilly. A third codex, now in Turin but prepared for Cypriot patrons, contains both sacred and secular compositions related to this tradition. Most other manuscripts bear little or no trace of these notationally complex pieces, leaving some to question the ultimate influence of this style. But regardless of whether the *ars subtilior* was the central tradition of late fourteenth-century European music or the work

of an isolated group of eccentrics with little sway, the compelling fascination of the music for performers, scholars and audiences today is undeniable.

## Sources

The musical sources of the fourteenth century, like all sources of the time, were written entirely by hand. Each thus is a unique testimony to the musical needs, interests and availability of one group of scribes, usually at one time and place. The principal sources for the first half of the century are nearly all French. The manuscript that first heralds the *ars nova* is not a music manuscript per se, but a collection of beautiful illuminations, narrative and lyric poetry, with interpolations of music both old and new. The authorship of many of the isorhythmic motets of this source, the *Roman de Fauvel*, has long been in dispute (see Chapter 22). A collection of manuscripts containing the complete poetic and musical works of Guillaume de Machaut (c.1300–1377) are likewise unusual. No other composer of the period had whole books dedicated to his output. In the effort undertaken to preserve his works, we see evidence of a profound respect for this author (about whom more will be said below) and strong love for his music; at the same time, the constrained circle of distribution of the music suggests at least a tinge of a ‘self-published author’.

Polyphonic mass movements abound in two codices, Apt 16bis and Ivrea 115, creating a repertory of French sacred works unmatched in any one Italian source. The sources of music in the French tradition in general extend beyond the modern borders of France, as important sources of French repertory from Flanders (see Chapter 5), Spain, Germany and Austria, Eastern Europe and Italy all attest.

Most of the Italian sources are more recent than the French sources cited above. Nearly all of the intact Italian manuscripts have some connection to Florence. The most beautiful of these, and the most important for posterity, is the Squarcialupi codex, named after a prominent organist who owned it in the fifteenth century. The organization of this manuscript exemplifies the collecting principles seen (albeit to a lesser degree) in the other Tuscan sources: a chronological progression by composer; careful selecting of, and grouping by, genre; and intelligent editorship by the scribes who prepared it – it can be considered a critical edition of its time.

Numerous other fragments of Italian music have surfaced, and indeed are still being found with some regularity. Though there are important groups of fragments associated with particular cities, especially Padua and other university dominated towns of the north, the overall distribution of the fragments is wide and suggests a far greater interest in cultivated polyphony than the Florentine codices would indicate.

With the notable exceptions of some of the Machaut manuscripts, the majority of sources created between 1330 and 1410 were retrospective collections of earlier works. This trend is particularly evident in the Italian sources. This tendency dissipates in the early decades of the fifteenth century, when a new inclination towards copying contemporary works emerges, and indeed was not to be displaced before the nineteenth century.

## Composers and Theorists

On the French side two names dominate the musical landscape: the composer and theorist Philippe de Vitry (1291–1361), and the poet and musician Guillaume de Machaut. Vitry's reputation as a composer rests on his innovative polytextual, isorhythmic motets – that is, Latin, often celebratory compositions with multiple texts running simultaneously over rhythmically repeating tenors. These motets are as enigmatic as they are captivating. Their texts often praise obscure names or invoke indecipherable, probably symbolic images (see Chapter 23). The mathematical intricacies of isorhythm and the varied origins of the melodies in the tenor beg further investigation. But perhaps the dominant mystery has been identifying motets actually by Vitry. He is lauded widely, but secure attributions of his works are few (see Chapter 22).

Vitry's contributions as a theorist were likewise simultaneously influential and hard to pin down precisely. As noted above, Vitry was at the forefront of designating this new period as the *ars nova*. He, along with other theorists such as Marchetto of Padua, established duple divisions of notes as officially sanctioned alternatives to the triple norms of long-standing. Vitry's writings elevated precision of notation (particularly durations of rhythms shorter than a semibreve) to a principal concern, where it would remain for the rest of the fourteenth century. This precision is a form of *subtilitas*, or subtlety, that would reach its apex in the Avignon/Pavia-centred pieces transmitted in French, Cypriot and Italian manuscripts at the end of the century and the beginning of the next. As in identifying his motets, accurately circumscribing the extent of Vitry's theoretical writings poses many difficulties. Sarah Fuller, in Chapter 6, notes that Vitry's so-called *Ars nova* exists in widely different, fragmentary versions, and on that basis argues that the work may never have been a unified treatise, but rather unconnected fragments representing elements of Vitry's teachings with more or less fidelity.

Problems of attribution play much less of a role in the studies of Guillaume de Machaut. His music comes to us primarily through complete editions of his (and only his) music and lyric. The compilation and copying of many of these editions were likely supervised by the composer himself. The relative stability of this source situation has allowed scholars to focus mainly on interpretation and meaning in the literary and musical texts. Margaret Bent's study of his motet *Amours qui a le pouvoir/Faus Samblant/Vidi dominum* (Chapter 25) is exemplary of the type of detailed analysis of meaning sought by Machaut's modern interpreters. Still controversial is the composer's biography. Around 1323, Machaut entered the service of the King of Bohemia, John of Luxembourg – a position that explains the courtly aspects of poems such as *Le jugement dou roy de Behaigne* and other *dits*. However, we also know of the ecclesiastical side of Machaut, stemming from his canonry at Reims (beginning in 1338), a context that explains not only the composition and performance of his mass and several (or most) of his motets, but also many late poetic and musical works. The extent to which Machaut's position as cleric influenced the more courtly works, and conversely how long Machaut possessed his canonry without being in residence, is much less evident and in need of further investigation.

The Italian polyphonic traditions flourished later than the French, and the composers we know the most about – biographically and stylistically – reflect this later orientation. After the mid-century masters Giovanni da Cascia and Jacopo da Bologna (precise dates for both are unknown) who worked in northern courts, the locus of the best documented and most

commonly transmitted composers moves to Tuscany, and Florence in particular. The most prolific and widely transmitted trecento composer is undoubtedly Francesco, called Francesco of Florence, Francesco of the Organ or Francesco the Blind during his lifetime, but now nearly universally known as Francesco Landini (c.1335–97). Though Francesco's ability is manifest in his madrigals, and would have been seen in the motets we know he composed were they not nearly totally lost, his talent is most evident in his 140 ballatas – far more than any other composer – almost all of which fill his section in the Squarcialupi codex. Francesco's fame in his lifetime and beyond is well attested: Villani singles him out among Florence's famous musicians. Further, in his *Paradiso degli Alberti*, Giovanni da Prato exalts not only Francesco's compositional prowess, but also his 'divine intellect ... in each of the liberal arts'. Given his intellectual renown, it is not surprising that Francesco's poem on Ockhamism would fit so well in the cultural circles of the elite of Florence (see Chapter 7).

An important turning point in our understanding of the trecento was the discovery that Cacherias, 'cantor of our pope', the composer of several finely crafted, if not especially innovative, songs in the Squarcialupi codex, and Antonio Zachara da Teramo, creator of a mélange of bizarrely experimental sacred and secular works, were in fact the same person (d. btw. 1413 and 1416). Born in the town of Teramo in the Abruzzi, Zachara's compositional career was inextricably bound with the intrigues of the Great Schism (for further on his career, see Chapter 9). Though Zachara was a skilful composer of both rustic song and *subtilior* motets, it was his Glorias and Credos that attracted the interest of his contemporary scribes. All four of the most copied sacred works of the trecento are by Zachara.

The composer who most united the French and Italian traditions – both in biography and in musical style – was Johannes Ciconia (c.1370–1412). Born and presumably educated in Liège in Wallonia, Ciconia first emerges as a composer in Italy in the same circles of the papal chapels as Zachara. The end of the century saw his move to the city of Padua where, in the following decade, largely in the service of his patron, the archpriest Francesco Zabarella, Ciconia penned an impressive array of compositions and musical treatises. Padua was a lively musical centre, producing not only the theorists Marchettus de Padua and Prosdocimus de Beldemandis (at the beginning and end of our period, respectively), but also the composers Bartolino, Gratosus and Rentius from the Paduan quarter of Pontecorvo (on Gratosus and Ciconia, see Chapter 8). Ciconia's works show equal facility with French and Italian forms, and range in affect from the restrained emotions and new simplicity of 'O Rosa Bella' – undoubtedly an influential work on the next generation of composers – to the intellectual sophistication of canons such as 'Le Ray au Soleyl' and 'Quod Jactatur'. Unique among composers in the Italian tradition, Ciconia left a sizable legacy of dedicatory motets in both free and isorhythmic styles.

While his prestige and influence elevates him among his peers, Ciconia's transnational status was not unique among musicians of the time. Other composers, including the enigmatic (possibly Dutch?) figure of Egardus, would traverse similar paths, paving the way for a wave of migration to Italy from the north that would become the norm in the fifteenth century (see Chapter 3).

If the uncertainties of composers' biographies are ever cleared up, it is extremely likely that the discovery and scrutiny of archival documents will play a major role in the process. In Chapter 10, Andrew Wathey shows the careful scrutiny that the researcher must bring to

these documents to guard against the dangers of viewing archival sources as purely objective testimonies.

### Literary Studies and Secular Song

The overwhelming majority of Italian secular compositions are in one of two forms, the madrigal and the ballata. The madrigal of the fourteenth century is unrelated to the Italian and English madrigal traditions of the sixteenth century (nonetheless, word painting and other expressionistic effects are not as unheard of in the earlier period as some writers have asserted). The trecento madrigal generally comprises one or more (often two or three) three-line strophes called *terzetti*, followed by a rhyming couplet called a *ritornello*, often in a new metre. Arcadian subjects flourish in madrigal poetry, particularly in works of the earliest generation of madrigalists. Perhaps surprisingly, the madrigal poems of Francesco Petrarch did not attract the interest of musicians, with one important exception, Jacopo da Bologna's *Non al suo amante*. In addition to the value this madrigal and its text holds for music scholars, the variations in its transmission in musical sources may shed light for literary studies on changes and regional variants in the early reception of Petrarch (see Chapter 11). The earliest two-voice madrigals may have been improvised over a simple frame; if so, what survives in the manuscripts is thus an ossification of a more fluid tradition (see Chapter 16).

Despite their small proportion of the total repertoire, the two dozen or so *caccias* form a major part of our aural image of Italian music. *Caccias* generally place two canonic voices over a non-canonic tenor; however, some hybrid *caccia*/madrigal forms omit this lowest voice. Their texts can extol the virtues of good eating or show the frenzy of an impromptu fire brigade, but most often they depict the chase or hunt, with rapid-fire scraps of dialogue exchanged among the hunters, their dogs and (from time to time) the hunted themselves. The closest French equivalent of large-scale canonic works, the *chace*, is much rarer. However, imitation on a smaller scale pervades French secular and sacred compositions, as Virginia Newes attests in Chapter 24.

The last of the Italian forms, the ballata, is closely related to the French tradition of fixed forms, and in particular the *virelai*, both of which flourished in the later fourteenth century. The *formes fixes* – that is, the *virelai*, *ballade* and *rondeau* – were not actually as structurally rigid as we commonly believe. The development of these forms from the non-fixed styles of the *trouvères* was not direct and involved many versions that would later seem anomalous. Understanding this transitional period illuminates not only the history of music but also of poetry and dance (see Chapter 17). Innovation in the form of the *virelai*/ballata was particularly common in the beginning of the fifteenth century. In Chapter 13, Nino Pirrotta traces this development and shows how it might impact our view of one of the greatest composers of the fifteenth century, Guillaume Dufay. The end of the *ars nova* brought with it a focus on even shorter poems for musical settings. These poems are often quite different from the more extended poems that literary scholars tend to focus on; their neglect leaves musicologists to understand and attribute these poems and, as David Fallows does with Ciconia's settings of Leonardo Giustiniani in Chapter 14, explicate their impact on later music history.

Close analysis of individual works – especially those of Machaut – has played a large role in understanding the development of secular repertoires. For instance, a close scrutiny of the counterpoint of Machaut's ballades that are copied with four voices reveals those combinations of voices that are required for a successful performance as well as those that are impermissible

(see Chapter 18). Even units smaller than complete songs can elucidate musical development, as Michael Long's investigation of the 'Landini cadence' in Chapter 17 shows.

Intriguingly, many French works of the late fourteenth century cite and quote each other, creating a web of meaning that extends from composer to composer and manuscript to manuscript. Yolanda Plumley, in Chapter 19, explores these connections in more detail.

## Sacred Music and Motets

The most common sacred polyphonic compositions throughout Europe were individual movements of the Ordinary of the Mass. Complete cycles of the Ordinary were not unheard of, and coincided with the rise of such cycles of monophonic chant in Kyriales of the period, but these polyphonic cycles remained the exception rather than the norm. Paired Gloria-Credo and Sanctus-Agnus Dei movements were more common than cycles, especially in Italy; but many such pairings may be retroactive creations by scribal editors of the fifteenth-century anthologies.

In France, mass music can be seen as a stylistic sister of the motet – about which more will be said below. In Italy, the influences on the style of the mass were more varied, and included madrigals and ballatas (encompassing direct contrafacts of Francesco's ballatas), French song and motets in both French (that is, isorhythmic) and Italian styles. In both countries' traditions, a distinction must be made between the syllabic styles of the Gloria and Credo and the more melismatic styles of the movements with shorter texts, Kyries in particular.

The motet is best seen as a form that reinvented itself throughout the fourteenth century, albeit with a few stable traits providing long-term continuity. One of the stable elements in French motets is the so-called isorhythmic principle – that is to say a rhythmic element (most often in the tenor, or tenor and contratenor) that could be repeated exactly or transformed by the application of new mensurations, some of which diminish or augment (or approximate those effects on) the tenor. In Chapter 22, David Leech-Wilkinson notes that the early *ars nova* motet, relative to its most immediate predecessor (namely the motets of Petrus de Cruce), is much more likely to use two melodic upper voices over a tenor than a triplum over a two-part accompaniment. Many theorists cite motets by name to give examples of particular mensurations or other musical figures, suggesting that the most popular motets had a reach even beyond what we see in the surviving sources.

It had long been thought that sacred music played only a small part in Italian polyphonic music, but much has changed as a result of the discovery of many new fragmentary sources. In his discussion of the diversity of styles and sources of sacred Italian music in Chapter 20, Kurt von Fischer notes that even by the mid-1970s there were nearly 50 mensural, polyphonic works – not counting compositions by Ciconia, Zachara or Matteo da Perugia, nor fragments or contrafacts. Despite slow growth of the discovery of secular repertory over the past half-century, new sources have continually increased our knowledge of sacred music. As of this writing, there are approximately 60 mensural Italian *Glorias* alone! The relationship between sacred and secular music has also become more complicated. Although the Italian *ars nova*, and Zachara da Teramo in particular, seems to have invented the parody mass movement, each parody movement explored new and myriad ways that sacred works could be based on secular tunes (see Chapter 21).

These fully composed Italian sacred styles, comparable in complexity and variety to the French sacred and Italian secular genres, coexisted with simple or improvised polyphonic styles whose international reach covered not only Western, but also Central and Eastern

Europe. Many of these styles remained the same or changed only slightly over the next several centuries. Chief among these repertoires is *cantus planus binatim*: two-voice, non-mensural elaborations of chant melodies (often tropes and *Benedicamus domino* settings) found as isolated works, within theoretical sources or added to chant manuscripts, but only rarely seen with more complex polyphonic compositions.

In urban areas of Italy, and particularly in Tuscany, the laity organized forms of worship distinct from the church. These companies of *laudesi* collected melodies for performance. Some of these melodies were monophonic and newly composed, but many others adapt the music from the written secular tradition to new devotional texts. Collections of these new *laude* are often called '*cantasi come*', or 'one sings this (song) like (that song)'. These 'sacred' tunes are a part of the much larger unwritten traditions of the Italian peninsula, extending even to the far south, a region from which no written sources survive (see Chapter 15).

## Performance Practice

As much as we know about the notes and rhythms of fourteenth-century music, the actual sound of the works and the contexts for their performances has remained elusive. Even though some sources exist that definitely contain instrumental music, how the instruments were constructed, what their ideal sound was and when they were used has generated much controversy (see Timothy McGee's volume in this series). The lower parts are not texted in most French and many Italian songs. This lack of text, particularly on opening melismas, had long suggested to performers that these sections were to be performed instrumentally. However, in Chapter 26 Christopher Page draws our attention to statements by the poet Eustache Deschamps (Machaut's nephew) concerning the art of singing 'without words' and other suggestive statements implying all-vocal performance. Performing the lower parts vocally (a choice Page takes pains to say is definitely not 'the *only* way in which Machaut's chansons were performed' (p. 543)) still does not solve all the problems of vocal performance. Once one has decided to sing the lower parts, the question of *what* to have the performers sing still remains. Should the text, or at least the vowel sounds, of the texted voice be applied to the lower voice(s)? Or, as Lawrence Earp suggests in Chapter 27, are the few texted sections in the lower voices of French song the only places where the text was to be sung, and in other places would not a pure vocalize be more appropriate?

Research has revealed much about these aspects of performance practice as well as others, such as the tempo of performance, the use of *musica ficta* or unwritten accidentals, the number of performers per part and, extremely important, cultural contexts for performances. Much remains to be done in all areas of *ars nova* research, but the methods and discoveries found in the essays that follow will surely aid in showing ways forward.

## Further Reading

### *Periodization and Boundaries*

Three essays in the same volume, James McKinnon (ed.), *Antiquity and the Middle Ages: From Ancient Greece to the 15th Century* (Englewood Cliffs, NJ: Prentice Hall, 1990), all



give excellent overviews of music of the fourteenth century and the problems of periodization and boundaries: Daniel Leech-Wilkinson, 'Ars Antiqua – Ars Nova – Ars Subtilior' (pp. 218–40), Michael Long, 'Trecento Italy' (pp. 241–68) and Reinhard Strohm, 'The Close of the Middle Ages' (pp. 269–312), extended in the author's *The Rise of European Music, 1380–1500* (Cambridge: Cambridge University Press, 1993), Part I.

Further on the Italian side, see Kurt von Fischer, 'On the Technique, Origin and Evolution of Trecento Music', *Musical Quarterly*, 47 (1961), pp. 42–57, and, on the difficulties of defining Italian music as distinct from French, Anne Hallmark, 'Some Evidence for French Influence in Northern Italy, c. 1400', in Stanley Boorman (ed.), *Studies in the Performance of Late Mediaeval Music* (Cambridge: Cambridge University Press, 1983), pp. 193–225.

The classic essay establishing modern *ars subtilior* studies is Ursula Günther, 'Das Ende der ars nova', *Die Musikforschung*, 16 (1963), pp. 105–20. More recently the meaning and boundaries of the *ars subtilior* have been clarified in Anne Stone, 'Che cosa c'è di più sottile riguardo l'ars subtilior?', *Rivista Italiana di Musicologia*, 31 (1996), pp. 3–31, and David Fallows, 'The End of the Ars Subtilior', *Basler Jahrbuch für historische Musikpraxis*, 20 (1996), pp. 21–40.

In establishing boundaries and local traditions, certainly the turn of the fifteenth century has received the lion's share of recent scholarship, concentrating on the many musicians who served princely establishments and private papal and cardinalate chapels during the Great Schism. Notable here are studies on the Burgundian chapels and on chapels in the Iberian peninsula: Jeanne Marix, *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420–1467)* (Strasbourg: Heitz, 1939; reprinted); Craig Wright, *Music at the Court of Burgundy, 1364–1419: A Documentary History*, *Musicological Studies* 28 (Henryville, Penn.: Institute of Mediaeval Music, 1979); Maria del Carmen Gómez Muntané, 'Musique et musiciens dans les chapelles de la maison royale d'Aragon (1336–1413)', *Musica disciplina*, 38 (1984), pp. 67–86. The chapels of the schismatic popes and the movement of personnel among secular and ecclesiastical establishments throughout Western Europe during this exciting period have also been among the most studied: Andrew Tomasello, 'Ritual, Tradition, and Polyphony at the Court of Rome', *Journal of Musicology*, 4 (1985–86), pp. 447–71; Ursula Günther, 'Die Musiker des Herzogs von Berry', *Musica disciplina*, 17 (1963), pp. 79–95; Giuliano Di Bacco and John Nádas, 'The Papal Chapels and Italian Sources of Polyphony During the Great Schism', in Richard Sherr (ed.), *Papal Music and Musicians in Late Medieval and Renaissance Rome* (Oxford: Clarendon, 1998), pp. 44–92.

### Sources

Detailed work on physical sources (both individual manuscripts and collections of sources) has played a much larger role in music scholarship than this volume's sole essay on sources might imply. The sheer number of publications prevents us from listing all but a few; however most of these essays contain citations linking them to a much wider web of bibliography. See Lawrence M. Earp, 'Scribal Practice, Manuscript Production and the Transmission of Music in Late Medieval France' (Ph.D. diss., Princeton University, 1983); Margaret Bent, 'The Machaut Manuscripts Vg, B, and E', *Musica disciplina*, 37 (1983), pp. 53–82; John Nádas, 'The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages' (Ph.D. diss., New York University, 1985); Giuliano Di

Bacco and John Nádas, 'The Papal Chapels and Italian Sources of Polyphony During the Great Schism', in Richard Sherr (ed.), *Papal Music and Musicians in Late Medieval and Renaissance Rome* (Oxford: Clarendon, 1998), pp. 44–92; Michael Scott Cuthbert, 'Trecento Fragments and Polyphony Beyond the Codex' (Ph.D. diss.: Harvard University, 2006).

The transcription of sources, once a primary concern for late medieval scholarship, has slowed somewhat since the completion of the series *Polyphonic Music of the Fourteenth Century*, 24 vols (Monaco: Éditions de l'Oiseau-Lyre, 1956–89). Recent editorial work has focused on newly discovered sources (for example Lucia Marchi, 'La musica in Italia durante il Grande Scisma (1378–1417): il codice Torino, Biblioteca Nazionale Universitaria, T. III. 2' (Tesi di dottorato, Università degli Studi di Pavia, 2000)) or on refining our knowledge of previously transcribed sources on the basis of more detailed examination of the notation (for example Tiziana Sucato (ed.), *Il codice Rossiano 215: Edizione critica e studio introduttivo* (Pisa: ETS, 2003) or Oliver Huck, *Die Musik des frühen Trecento* (Hildesheim: Olms, 2005) and Huck and Sandra Dieckmann (eds), *Die mehrfach überlieferten Kompositionen des frühen Trecento* (Hildesheim: Olms, 2007)).

### *Composers and Theorists*

Machaut's important status has resulted in several book-length examinations of his life and works. Two of the more recent are Anne Walters Robertson, *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge: Cambridge University Press, 2002) and Elizabeth Eva Leach (ed.), *Machaut's Music: New Interpretations* (Rochester: Boydell, 2003). The controversy of court poet/canon can be seen in Roger Bowers, 'Guillaume de Machaut and his Canonry of Reims, 1338–1377', *Early Music History*, 23 (2004), pp. 1–48. Not to be outdone in its mix of bibliography, inventory and original research is Lawrence Earp, *Guillaume de Machaut: A Guide to Research* (New York: Garland, 1995).

Three recent books of essays collect much important scholarship on three important composers active in Italy at the end of the fourteenth and beginning of the fifteenth century, and contain further bibliographies of other research. On Francesco: Antonio Delfino and Maria Teresa Rosa-Barezzani (eds), *Col dolce suon che da te piove: Studi su Francesco Landini e la musica del suo tempo* (Florence: Sismel, 1999). On Ciconia: Philippe Vendrix (ed.), *Johannes Ciconia: musicien de la transition* (Turnhout: Brepols, 2003). On Zachara: Francesco Zimei (ed.), *Antonio Zacara da Teramo e il suo tempo* (Lucca: Libreria musicale italiana, 2004).

Further work on important Italian composers, particularly in Florence, is represented by Frank D'Accone, 'Giovanni Mazzuoli, a Late Representative of the Italian Ars Nova', *L'Ars nova italiana del Trecento*, 2 (1968), pp. 23–38; Pierluigi Petrobelli, 'Some Dates for Bartolino da Padova', in Harold Powers (ed.), *Studies in Music History: Essays for Oliver Strunk* (Princeton: Princeton University Press, 1968), pp. 85–112; Ursula Günther, John Nádas and John Stinson, 'Magister Dominus Paulus Abbas de Florentia: New Documentary Evidence', *Musica Disciplina*, 41 (1987), pp. 203–46; John Nádas, 'The Songs of Don Paolo Tenorista: The Manuscript Tradition', in Fabrizio Della Seta and Franco Piperno (eds), *In cantu et in sermone. A Nino Pirrotta nel suo 80° compleanno* (Florence: Olschki, 1989), pp. 41–64.

### Literary Studies and Secular Song

On the interpretation of the late *ars nova* and *ars subtilior* song repertoires, see Yolanda Plumley, 'Citation and Allusion in the Late Ars Nova: The Case of *Esperance* and the *En attendant* Songs', *Early Music History*, **18** (1999), pp. 287–363, and Anne Stone, 'A Singer at the Fountain: Homage and Irony in Ciconia's "Sus une fontayne"', *Music & Letters*, **82** (2001), pp. 361–90. Ursula Günther's interest in accurately dating late medieval compositions can be seen in her numerous essays, including 'Datierbare Balladen des späten 14. Jahrhunderts', *Musica disciplina*, **15** (1961), pp. 39–61, and **16** (1962), pp. 151–74.

Other influential analyses of individual or small groups of French compositions include Daniel Leech-Wilkinson, 'Machaut's *Rose, lis* and the Problem of Early Music Analysis', *Music Analysis*, **3** (1984), pp. 9–28; Elizabeth Eva Leach, 'Death of a Lover and the Birth of the Polyphonic Ballade: Machaut's Notated Ballades 1–5', *Journal of Musicology*, **19** (2002), pp. 461–502; Margaret Bent, 'Polyphony of Texts and Music in the Fourteenth-Century Motet: *Tribum que non abhorruit/Quoniam secta latronum/Merito hec patimur* and its "Quotations"', in Dolores Pesce (ed.), *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (Oxford: Oxford University Press, 1997), pp. 82–103. Another example of close reading shows the utility of this methodology for Italian works as well: Marco Gozzi, 'Notazione e testo musicale in una singolare composizione del ms. London, British Library, Add. 29987', in Renato Borghi and Pietro Zappalà (eds), *L'edizione critica tra testo musicale e testo letterario* (Lucca: Libreria musicale italiana, 1995), pp. 233–46.

### Sacred Music and Motets

Studies of individual mass cycles have been of particular interest given the later history of the polyphonic mass. See Daniel Leech-Wilkinson, *Machaut's Mass: An Introduction* (Oxford: Oxford University Press, 1990) and Kurt von Fischer, 'The Mass Cycle of the Trecento Manuscript F-Pn 568 (Pit)', in Jerald C. Graue (ed.), *Essays on Music for Charles Warren Fox* (Rochester: Eastman School of Music, 1979), pp. 1–13 (revised, Italian version in *L'ars nova italiana del Trecento*, **5** (1985), pp. 123–37).

On the French motet, among many essays, see Alice V. Clark, 'New Tenor Sources for Fourteenth-Century Motets', *Plain-song and Medieval Music*, **8** (1999), pp. 107–31; Anne Walters Robertson, 'Which Vitry? The Witness of the Trinity Motet From the Roman de Fauvel', in Dolores Pesce (ed.), *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (Oxford: Oxford University Press, 1997), pp. 52–81. Another view of the motet discussed in Chapter 25 is found in Kevin Brownlee, 'Machaut's Motet 15 and the Roman de la Rose: The Literary Context of *Amours qui a le pouvoir/Faus Samblant m'a deceü/Vidi Dominum*', *Early Music History*, **10** (1991), pp. 1–14.

Still of fundamental importance for the study of Italian sacred music is Billy Jim Layton, 'Italian Mass Music from the Ordinary of the Mass, 1300–1450' (Ph.D. diss., Harvard University, 1960), available online at <<http://www.trecento.com/layton/>>.

Among the earliest essays to treat in depth the Italian contributions to the motet repertory is Margaret Bent, 'The Fourteenth-Century Italian Motet', *L'ars nova italiana del Trecento*, **6** (1992), pp. 85–125. The collection of essays on *cantus planus binatim* focusing on music in Cividale del Friuli has been a valuable source for researchers: *Le Polifonie primitive in Friuli*

*e in Europa*, ed. Cesare Corsi and Pierluigi Petrobelli (Rome: Torre d'Orfeo, 1989); see in particular Margaret Bent's contribution to the volume, 'The Definition of Simple Polyphony: Some Questions', pp. 33–42. On the lauda and its performance, see the works of Blake Wilson, including *Music and Merchants: The Laudesi Companies of Republican Florence* (Oxford: Oxford University Press, 1992) and 'Song Collections in Renaissance Florence: The *cantasi come* Tradition and its Manuscript Sources', *Recercare*, **10** (1998), pp. 69–104.

### *Performance Practice*

The history of the conflict between *a cappella* and instrumental performance of fourteenth-century music is covered in Daniel Leech-Wilkinson, *The Modern Invention of Medieval Music* (Cambridge: Cambridge University Press, 2002). On a slightly later period, but still extremely influential for *ars nova* performance, is David Fallows, 'Specific Information on the Ensembles for Composed Polyphony, 1400–1474', pp. 109–59 in a book that is highly recommended as a whole for the understanding of performance practice: *Studies in the Performance of Mediaeval Music*, ed. Stanley Boorman (Cambridge: Cambridge University Press, 1983). Christopher Page's scholarship on *a cappella* execution complements the many recordings he has made with Gothic Voices in advancing this theory. See also in particular 'The Performance of Songs in Late Medieval France', *Early Music*, **10** (1982), pp. 441–50; 'The English A Capella Heresy', in Tess Knighton and David Fallows (eds), *Companion to Medieval and Renaissance Music* (New York: Schirmer, 1992), pp. 23–29; and 'Going Beyond the Limits: Experiments With Vocalization in the French Chanson, 1340–1440', *Early Music*, **20** (1992), pp. 447–59.

The text declamation of Italian song has been explored in two essays by Kurt von Fischer: 'Text Underlay in Landini's Ballate for Three Voices', *Current Musicology*, **44–47** (1989–1990), pp. 179–97, and 'A Study on Text Declamation in Francesco Landini's Two-Part Madrigals', in H. L. Dittmer (ed.), *Gordon Athol Anderson (1929–1981) in Memoriam*, vol. I, *Musicological Studies* 49 (Brooklyn: Institute of Mediaeval Music, 1984), pp. 119–30.

Two recent essays on tuning and *ficta* should be lauded for their innovative methods and delightful simplicity for the reader: Ronald Woodley, 'Sharp Practice in the Later Middle Ages: Exploring the Chromatic Semitone and its Implications', *Music Theory Online*, **12** (2006); Jan Herlinger, 'Nicolaus de Capua, Antonio Zacara da Teramo, and *musica ficta*', in Francesco Zimei (ed.), *Antonio Zacara da Teramo e il suo tempo* (Lucca: Libreria musicale italiana, 2004), pp. 67–89.

On contexts for the performance of medieval song, see Eleonora Beck, *Singing in the Garden: Music and Culture in the Tuscan Trecento* (Innsbruck: Studien, 1998) and John Nádas, 'A Cautious Reading of Simone Prodenzani's *Il Saporetto*', *Recercare*, **10** (1998), pp. 23–38.