English music
- Tendency toward homophony, greater fullness of sound, freer use of thirds & sixths
- Chief sources of our knowledge of English 14th-century music are the Worcester fragments
- Chief collection of early 15th-century English music is the Old Hall ms.

Influence of English Music on Continental Style
- Hundred Years’ War (1337–1453): England and France fighting for control of France
- Kings of England held territory in northwest and southwest France.
- English rulers brought musicians with them, especially to Belgium and Burgundy.

Contenance angloise (“English guise” or quality)
- Tinctoris cites Du Fay and Binchois as founders of a new art.
- Du Fay and Binchois were the main composers influenced by the English style.

Early 15th-century English Music
- Preference for thirds and sixths, especially in parallel motion
- Simple melodies
- Few dissonances
- Syllabic text setting
- Homophonic

<table>
<thead>
<tr>
<th>Faburden</th>
<th>Cantilena</th>
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<tbody>
<tr>
<td>Improvised 6-3 sonorities</td>
<td>Freely composed piece, not based on chant</td>
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<tr>
<td>The word might derive from “burden” for the lowest voice and “fa” for the need to use B-Flat, “fa,” in the soft hexachord.</td>
<td>Streams of sixths alternate with other consonances.</td>
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<td>Homorhythmic</td>
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The Carol
- Religious songs in Latin or English
- Favorite topics were Christmas and the Blessed Virgin Mary.
- Solo and choral sections alternate.
- Stanzas were all to the same music.
- Refrain was called the “burden.”
- Folk-like melodies and modal rhythm

The Old Hall manuscript
- Main source of 15th-century English polyphony
- The largest number of pieces are settings from the Mass Ordinary
- It also includes motets, hymns, and sequences
John Dunstaple (ca. 1390–1453)
• Also spelled “Dunstable”
• The most highly regarded English composer of the first half of the 15th century
• Served many noble patrons, including the John of Lancaster, Duke of Bedford, who was Regent of France in 1422
• The English composer most often cited as influencing continental composers

In 1442, Martin Le Franc wrote . . .
Tapissier, Carmen, Cesaris not long ago sang so well that they astonished all Paris and all who came to hear them. But the day came when they did not discant such finely wrought melody—so those who heard them told me—as G. Dufay or Binchois. For these have a new practice of making a lively consonance both in loud and soft music, in feigning, in rests, and in mutations. They took on the guise of the English and follow Dunstaple and thereby a marvelous pleasingness makes their music joyous and remarkable.

Veni Sancti Spiritus, JD 32 (isorhythmic motet)
• Dunstaple’s compositions are preserved chiefly in manuscripts copied on the continent.
• His works include settings of the Mass Ordinary, 12 isorhythmic motets, and over 20 other sacred works in Latin.
• The tenor voice has the chant melody in isorhythm.
• A preference for thirds with fifths and sixths is evident.

Quam pulchra es (Cantilena-style motet)
• Original music setting the words of an antiphon
• Each of the three voices is equal in importance
• Homorhythmic
• A few streams of 6-3 sonorities lead to cadences

Burgundy: 15th-century music (The Burgundian School)
• used to denote a group of composers active in the 15th century in what is now eastern France, Belgium, and the Netherlands
• centered on the court of the Dukes of Burgundy.
• main names: Guillaume Dufay, Gilles Binchois, and Antoine Busnois.

Late Medieval and early Renaissance
• cultural centers tended to move from one place to another due to changing political stability and the presence of either the spiritual or temporal power
• 14th century: main centers of musical activity were northern France, Avignon, and Italy
• represented by Guillaume de Machaut and the ars nova, the ars subtilior, and Landini respectively

Cultural centers...
• Avignon had a brief but important cultural flowering because it was the location of the Papacy during the Western Schism.
• When France was ravaged by the Hundred Years War (1337 – 1453), the cultural center migrated farther east, to Dijon and other towns in Burgundy and the Low Countries, known then collectively as the Netherlands.
Burgundy
- most powerful and stable political division in western Europe
- added, a bit at a time, Flanders, Brabant, Holland, Luxembourg, Alsace and Lorraine.
- during the reigns of Philip the Good (1419 – 1467) and Charles the Bold (1467 – 1477), this entire area, loosely known as Burgundy, was a center of musical creativity.

Migration of musical culture
- east from Paris to Burgundy
- corresponds with the conventional (and by no means universally accepted) division of music history into Medieval and Renaissance
- Guillaume de Machaut is often considered to be one of the last Medieval composers
- Dufay is often considered to be the first significant Renaissance composer.

Guillaume Dufay
- Of the names associated with the Burgundian School, the most famous—probably the most famous composer in Europe in the 15th century
- wrote music in many of the current forms, and most of it was melodic, singable and memorable (more than half of his sacred music consists of simple harmonizations of plainsong, for example).

Dufay (1400-1474)
- Chief source: Trent Codices
- Leading composer of his day
- Trained at Cambrai Cathedral
- Entered service of Malatesta family in Pesaro ca. 1420
- Sang in papal choir in Rome, 1428-33, 35-7
- More than half his compositions are harmonizations of chant

Fauxbourdon
- Succession of parallel sixths/ thirds
- A chant accompanied by a lower voice in parallel sixths, each phrase ending with an octave
- Against these written parts, a third voice improvised a fourth below the treble.
Fauxbourdon

Musicians from the region
- came to Burgundy to study and further their own careers as the reputation of the area spread
- Burgundian rulers were not merely patrons of the arts, but took an active part: Charles the Bold himself played the harp, and composed chansons and motets (although none have survived with reliable attribution)
- The worldly dukes also encouraged the composition of secular music to a degree seen only rarely before in European music history, a characteristic which itself defines the Burgundian epoch as a Renaissance phenomenon.

Characteristic forms
- The most composed by the musicians at the Burgundian courts were the chanson and the rondeau, especially the rondeau in three voices.
- Typically these were in French, though there are a few in other languages.
- Most of the composers also wrote sacred music in Latin; this was to remain true for the next several generations.
- Instrumental music was also cultivated at the Burgundian courts. A peculiarity of the Burgundian instrumental style is that the dukes preferred music for loud instruments (trumpets, tambourins, shawms, bagpipes) and more of this survives than for other current instruments such as the lute or the harp.
Charles the Bold
- was killed in 1477 in the Battle of Nancy, during one of his attempts to add territory to his empire
- After his death, music continued to flourish in the cities and towns of Burgundy
- by the first decade of the 16th century the region was absorbed into the holdings of the Spanish Habsburgs, who were also patrons of music.

The Burgundian School
- was the first generation of what is sometimes known as the Netherlands School
- several generations of composers spanning 150 years who composed in the polyphonic style associated with the mainstream of Renaissance practice
- Later generations, which were no longer specifically associated with either the court or the region Burgundy but were interlinked by adjacent geography and by common musical practice, included such names as Johannes Ockeghem, Jacob Obrecht, Josquin des Prez, Adrian Willaert and Orlando Lassus.

Mass types
- Plainsong mass—chant melody in ornamented form in treble
- Motto mass—use of same melodic motive at beginning of each movement, usually in treble
- Cantus firmus mass—same cantus firmus in every movement (tenor in next-to-lowest voice, often longer note values)

L'homme armé