

Concise History of Western Music, 4e: Chapter 4 French and Italian Music in the Fourteenth Century

Title	Description
Ars Nova	(Latin, "new art") A style of polyphony from fourteenth-century France distinguished from earlier styles by a new system of rhythmic notation that allowed duple or triple division of note values, syncopation, and great rhythmic flexibility.
Minim	In the Ars Nova and Renaissance systems of rhythmic notation, a note that is equal to half or a third of a semibreve.
Isorhythm	(from Greek <i>iso-</i> , "equal," and <i>rhythm</i>) Repetition of an extended pattern of durations in a voice part (usually the tenor) throughout a section or an entire composition.
Talea	(Latin, "cutting"; pronounced TAH-lay-ah) In an isorhythmic composition, an extended rhythmic pattern repeated one or more times, usually in the tenor. Compare to color.
Color	(Latin, rhetorical term for ornament, particularly repetition; pronounced KOH-lor) In an isorhythmic composition, a repeated melodic pattern, as opposed to a repeated rhythmic pattern (a talea).
Hocket	(French <i>hoquet</i> , "hiccup") In thirteenth- and fourteenth-century polyphony, rapid alternation between two voices, each resting while the other sings, as if a single melody were split between them; or a composition based on this device.
Contratenor	(Latin, "against the tenor") In fourteenth- and fifteenth-century polyphony, the voice composed after or in conjunction with the tenor in about the same range, helping to form a harmonic foundation.
Formes fixes	(French, "fixed forms"; pronounced form FEEX) Schemes of poetic and musical repetition, each featuring a refrain, used in late-medieval and fifteenth-century French chansons; in particular, the ballade, rondeau, and virelai.
Virelai	A French <i>forme fixe</i> in the pattern A bba A bba A bba A, in which a refrain (A) alternates with stanzas with the musical form bba, a using the same music as the refrain.
Ballade	A French <i>forme fixe</i> , normally in three stanzas, in which each stanza has the musical form aab and ends with a refrain.
Rondeau	(pl. rondeaux) A French <i>forme fixe</i> with a single stanza and the musical form ABaAabAB, with capital letters indicating lines of the refrain and lowercase letters indicating new text set to music from the refrain.
Chanson	(French, "song"; pronounced shanh-SONH) A secular song with French words; used especially for polyphonic songs of the fourteenth through sixteenth centuries.

Ars Subtilior	(Latin, "more subtle art") Style of polyphony from the late-fourteenth and very early-fifteenth centuries in southern France and northern Italy distinguished by extreme complexity in rhythm and notation.
Trecento	(Italian, short for <i>mille trecento</i> , "one thousand three hundred"; pronounced treh-CHEN-toh) The 1300s (the fourteenth century), particularly used with reference to Italian art, literature, and music of the time.
Madrigal	(Italian <i>madrigale</i> , "song in the mother tongue") A fourteenth-century Italian poetic form and its musical setting, having two or three stanzas followed by a ritornello.
Caccia	(Italian, "hunt"; pronounced CAH-cha; pl. cacce) A fourteenth-century Italian form featuring two voices in canon over a free, untexted tenor.
Ritornello	(Italian, "refrain") In a fourteenth-century madrigal, the closing section, in a different meter from the preceding verses.
Haut	(French, "high"; pronounced OH) In the fourteenth through sixteenth centuries, term for loud instruments such as cornetts and sackbuts.
Bas	(French, "low"; pronounced BAH) In the fourteenth through sixteenth centuries, term for soft instruments such as vielles and harps.
Musica ficta	(Latin, "feigned music") In polyphony of the fourteenth through sixteenth centuries, the practice of raising or lowering by a semitone the pitch of a written note, particularly at a cadence, for the sake of smoother harmony or motion of the parts.
Double-leading-tone cadence	A cadence popular in the fourteenth and fifteenth centuries in which the bottom voice moves down a whole tone and the upper voices move up a semitone, forming a major third and a major sixth expanding to an open fifth and an octave.