

## Concise History of Western Music, 4e: Chapter 5 England, France, and Burgundy in the Fifteenth Century

Title	Description
Contenance angloise	(French, "English guise") The characteristic quality of early-fifteenth-century English music, marked by pervasive consonance with frequent use of harmonic thirds and sixths, often in parallel motion.
Carol	An English song, usually on a religious subject, with several stanzas and a burden, or refrain. From the fifteenth century on, most carols are polyphonic.
Paraphrase	Technique in which a chant or other melody is reworked, often by altering rhythms and adding notes, and placed in a polyphonic setting.
Hemiola	(from Greek <i>hemiolios</i> , "one and a half") A metrical effect in which three duple units substitute for two triple ones, such as three successive quarter notes within a measure of 6/8 meter or three two-beat groupings in two measures of triple meter. A hemiola may occur between voices or successive measures.
Fauxbourdon	(pronounced FOH-boor-donh) A continental style of polyphony in the early Renaissance in which two written voices move mostly in parallel sixths and end each phrase on an octave while a third unwritten voice sings parallel perfect fourths below the upper voice.
Plainsong mass	A polyphonic mass in which each movement is based on a chant to the same text (the Kyrie is based on a chant Kyrie, the Gloria on a chant Gloria, and so on).
Motto mass	A polyphonic mass in which the movements are linked primarily by sharing an opening motive or phrase.
Head-motive	The initial passage or motive of a piece or movement; used especially to refer to a motive or phrase that appears at the beginning of each movement of a motto mass or a cantus-firmus mass.
Cantus-firmus mass	A polyphonic mass in which the same cantus firmus is used in each movement, normally in the tenor.
Imitation mass	(or parody mass) A polyphonic mass in which each movement is based on the same polyphonic model, normally a chanson or motet, and all voices of the model are used in the mass, but none is used as a cantus firmus.
Contratenor bassus	(Latin) In fifteenth-century polyphony, a contratenor part that lies relatively low in comparison to the tenor. Often simply written as "bassus," this is the ancestor of the vocal bass.
Contratenor altus	(Latin) In fifteenth-century polyphony, a contratenor part that lies relatively high in comparison to the tenor. Often simply written as "altus," this is the ancestor of the vocal alto.

Superius	(Latin, "highest") In fifteenth- and sixteenth-century polyphony, the highest part (compare to the cantus).
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