Italian Trecento

Same basic ideas as French Ars Nova—Except:

- Different Social and Political Climate
  - Politically
    » a collection of rival city states
  - Musically
    » Sacred: polyphony was discouraged
    » Secular: Trouvatori

- Principal Centers
  - most important was Florence
    » Decameron (G. p. 107)
    » Paradiso degli Alberti (G. p. 108)

Italian Trecento

Secular Music

- Few polyphonic examples prior to 1330.
- Squarcialupi Codex (1420)
  - Owned by the Cathedral Organist of Florence
  - 354 different pieces
    » 2 and 3 voices
    » 12 composers (with portraits)
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  - 2 and 3 voices  
  - 12 composers (with portraits)  
  - 3 types of compositions  
    - Madrigal  
    - Caccia  
    - Ballata

**Madrigal**

- Two voices  
- 2 or 3 three line stanzas  
  - All set to the same music with a *Ritornello*  
    - an additional pair of lines at end of each stanza  
- Pastoral poetry  
- NAWM 22  
  - Hocket
Caccia
(Hunt or Chase)

- Two Voices with supporting Instrumental part
- Canon at the unison
- Animated Texts
  - Hunt or Chase
  - Marketplace
  - Battle
  - Party of girls gathering flowers etc.
  - Lots of vivid details
    - Shouts
    - Bird songs
    - Horn Calls

Ballata
(after 1365)

- Two or Three Voices
- In the form (poetry and music) of the French Virelai
  - AbbaA
- Leading Composer was . . .

Francesco Landini
Francesco Landini
(c. 1325-97)

- See WT 18 for Life info.
- No Sacred Music
  - 10 Madrigals
  - 1 Caccia
  - 1 French Virelai
  - 132 Ballate
    - 90 two voice
    - 42 three voice
  - Landini Cadence (7-6-8 Cadence)
    * Avoids parallel fifths, octaves, seconds, sevenths etc.

Performance Practice

- No uniform way
- Tenors were probably instrumental
  - Cantalina Style
- Instrumental Doubling
- French Ideas gradually absorb Italian
  - Papal Court from Avingon to Rome in 1377
  - Notation
  - Northern Composers to Italy