Medieval English Polyphony

- Historical Items
  - Most of what survives is Liturgical and Latin
  - Notre Dame Repertoire used
    - Organum and Conductus used into 14th C.
  - Basic Chant Repertoire was SARUM not Gregorian
- Manuscripts
  - Worcester
  - Wolfenbüttel 667 (found in Germany)
    - Contains ND style compositions
  - Old Hall Manuscript

Traits

- 3 voices
- Triple Meter
- Major Tonality
  - greater use of thirds and sixths
  - English Discant style
    - Improvised just like French but with 4th above and 3rd below.
  - NAWM 26 (Carol)
- Top Voice Important (TDS)
- Homophonic
  - Fuller Textures
Old Hall Manuscript

- Contents
  - 147 pieces
  - from 1370-1420
  - Mostly Mass movements
    - No Kyrie’s
    - 1/5 motets, hymns, and sequences
  - Leonel Power (c.1375-1445)
    - Most represented
  - Others: Pycard, Typp, Byttering, Chirbury, Excetre, Roy Henry (Henry V)
    - Damett and . . . .

John Dunstable (c. 1390-1453)

- John Dunstable
  - Employed by Duke of Bedford
    - Regent of France
  - Influential to Composers in Northern France
  - 70 Compositions Total (only a couple in OHM)
    - 40 Motets (14 isorhythmic)
    - Only 5 Secular Works survive
    - Many Votive works
      - Honoring a particular Saint or the Virgin Mary.
    - NAWM 25
      - New Broader meaning of Motet now. (p. 137)

Fauxbourdon

- Fauxbourdon (1420-1450)
  - Developed from English Discant Style
  - 2 voices
  - Parallel sixths with octave interspersed
  - Principal melody in Treble (TDS)
  - Reserved for simple texts
  - Very Influential to Burgundian Composers
  - Because of . . . .
Council of Constance

- Council of Constance (1414-1418)
  - Purpose was to solve Papal Schism
    » Attended by 18,000 Clerics from all over Europe with their entourages.
    » 1700 Musicians Present
  - Probably the most musically influential event in the entire 15th century.