



Concise History of Western Music

5th edition

Barbara Russano Hanning

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Chapter

6

Music of Franco- Flemish Composers, 1450–1520



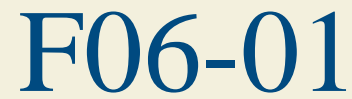
Prelude

- Renaissance revival of arts and architecture of ancient Greece and Rome
 - problematic in music; no ancient classics to imitate
 - rediscovery of ancient Greek writings about music
 - translations available for the first time
 - musicians used ideas as inspiration
- Renaissance: cultural movement, no one uniform musical style
 - expansion of Burgundian territories and influence



Prelude (cont'd)

- Renaissance: cultural movement, no one uniform musical style (cont'd)
 - musical Renaissance spread from Low Countries to other areas of western Europe
 - Josquin: greatest composer of the time, highest renown and lasting influence





Northern Composers: The Generation after Du Fay

- Jean de Ockeghem [Johannes Okeghem] (ca. 1420–1497)
 - celebrated as singer, composer, teacher
 - esteemed especially for his masses
 - born in northeastern France
 - served three French kings for more than four decades
 - career and music less cosmopolitan
 - relatively small output: thirteen masses, Requiem Mass, five motets, twenty-one chansons



Northern Composers: The Generation after Du Fay (cont'd)

■ Ockeghem masses

- thirteen masses, closely resemble each other in sonority
 - four voices of similar character
 - independent melodic lines
 - extended range of bass
 - full, thick texture; darker homogenous sonority
- mass styles:
 - tenor mass: built on single cantus firmus, basis for every movement
 - cyclic mass: movements unified musically



F06-02





Northern Composers: The Generation after Du Fay (cont'd)

■ Ockeghem masses (cont'd)

- *Missa De plus en plus* cantus firmus tenor of Binchois's chanson (NAWM 35)
 - both a tenor mass and cyclic mass
 - same borrowed tenor line; freely changes rhythms and adds notes
- naming masses without a cantus firmus
 - title from mode: *Missa quinti toni* (Mass in mode 5)
 - names derived from first notes: *Missa mi-mi*
 - motto mass: each movement begins with same melodic motive (head motive)



Northern Composers: The Generation after Du Fay (cont'd)

■ Ockeghem masses (cont'd)

- structural feature: *Missa prolationum* (a canon), *Missa cuiusvis toni* (in any mode)
- *Missa sine nomine* (mass without a name)
- canon (Latin for “rule”): two musical meanings
 - two or more voices derived from single notated line
 - instructions or rule by which parts were derived (e.g. inversion, retrograde)
 - mensuration canon: two voices sing same part using different durations (*Missa prolationum*)



F06-03





Northern Composers: The Generation after Du Fay (cont'd)

■ Ockeghem masses (cont'd)

- double canon: two canons sung simultaneously (*Missa prolationum*)
- Ockeghem's *Missa prolationum*
 - exceptional compositional virtuosity
 - notated for two voices but sung in four
 - uses four prolations of mensural notation (Kyrie NAWM 40)

■ Chanson

- blend traditional and new features
- three voices, *formes fixes*, especially rondeau form



Northern Composers: The Generation after Du Fay (cont'd)

■ Chanson (cont'd)

- new features:
 - greater equality between voices
 - increased use of imitation
 - expansion of range
- chansons were quite popular
 - appear frequently in manuscripts from many different countries
 - large number of reworkings
 - inexhaustible supply of material for masses



Ex06-01

a. Original notation

Superius
Kyrie

Contra
Kyrie

b. Transcription with lines showing the canon (the text has been omitted from the upper voices)

Kyrie eleison, Kyrie eleison




The Next Generation: Josquin and His Contemporaries

- Three most eminent Franco-Flemish composers: Jacob Obrecht (1457/8–1505, Henricus (Heinrich) Isaac (ca. 1450–1517), Josquin des Prez (ca. 1450–1521)
 - all born and trained in the Low Countries
 - each traveled widely, working in courts and churches in different parts of Europe, including Italy
 - careers illustrate lively interchange between northern and southern Europe



F06-04






The Next Generation: Josquin and His Contemporaries (cont'd)


■ Mixing of styles

- northern musical traits:
 - serious tone, formal structure, intricate polyphony, subtle flowing rhythms
- southern musical traits:
 - spontaneity, simpler structure, homophonic texture, dancelike rhythms, clearly articulated phrases
- Isaac's use of Italian style in German Lieder
 - *Innsbruck, ich muss dich lassen* (Innsbruck, I must leave you, NAWM 41)




The Next Generation: Josquin and His Contemporaries (cont'd)

- *Odhecaton*: first printed anthology of chansons
 - works dating 1470–1500
 - late Burgundian era to later generation of Obrecht, Isaac, and Josquin
 - primarily in older styles
 - new style:
 - four voices, fuller texture
 - more imitative counterpoint
 - clearer harmonic structure



The Next Generation: Josquin and His Contemporaries (cont'd)


- *Odhecaton*: first printed anthology of chansons (cont'd)
 - greater equality of voices
 - duple meter replaces triple meter of Burgundian period
 - pieces based on popular tune or single voice from earlier chanson
- Josquin des Prez
 - regarded as the greatest composer of his time
 - through late sixteenth century, compositions emulated and reworked



The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin des Prez (cont'd)

- compositions recopied, published, and performed a century after his death
- born in northern France
- Italy: served Sforza family, ca. 1484–89; Sistine Chapel, 1489–95
- French and Burgundian courts, 1498–1503
- 1503: maestro di cappella to Duke Ercole I d'Este in Ferrara, highest salary in that chapel's history
- 1504: provost at church of Notre Dame




The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin des Prez (cont'd)

- major works: at least eighteen masses, over fifty-five motets, sixty-five chansons, instrumental works

■ Josquin's chansons


- abandoned *formes fixes*
- strophic texts, simple 4- or 5-line poems
- polyphonic texture: unified, interwoven with imitation
- all voices equally structured



The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin's chansons (cont'd)

- *Mille regretz* (A thousand regrets, NAWM 43) (ca. 1520)
 - 4-voice chanson
 - authorship questioned by some scholars
 - texture alternates between homophony and imitation
 - changing combinations of two or three voices
 - each phrase of text receives its own particular treatment (humanist)



The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin's motets

- sacred composition, most attention to expressive details
- text and music
 - tried to make music communicate meaning of texts
 - carefully fit musical stress to accentuation of words
 - wanted words to be understood
 - highly florid lines gave way to more direct syllabic settings
- *Ave Maria . . . virgo serena* (Hail Mary . . . serene Virgin, NAWM 44) (ca. 1485)



Ex06-02

A musical score for a piece titled "Ex06-02". The score is written for four staves, likely representing four vocal parts. The time signature is 3/4. The lyrics are "A - ve Ma - ri - a gra - ti - a ple - na,". The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The first staff has the lyrics "A - ve Ma - ri - a gra - ti - a ple - na,". The second staff has the lyrics "A - ve Ma - ri - a gra - ti - a ple -". The third staff has the lyrics "A - ve Ma - ri - a gra -". The fourth staff has the lyrics "A - ve Ma - ri - a".



F06-05

Compte

Deus du ciel

Tenor

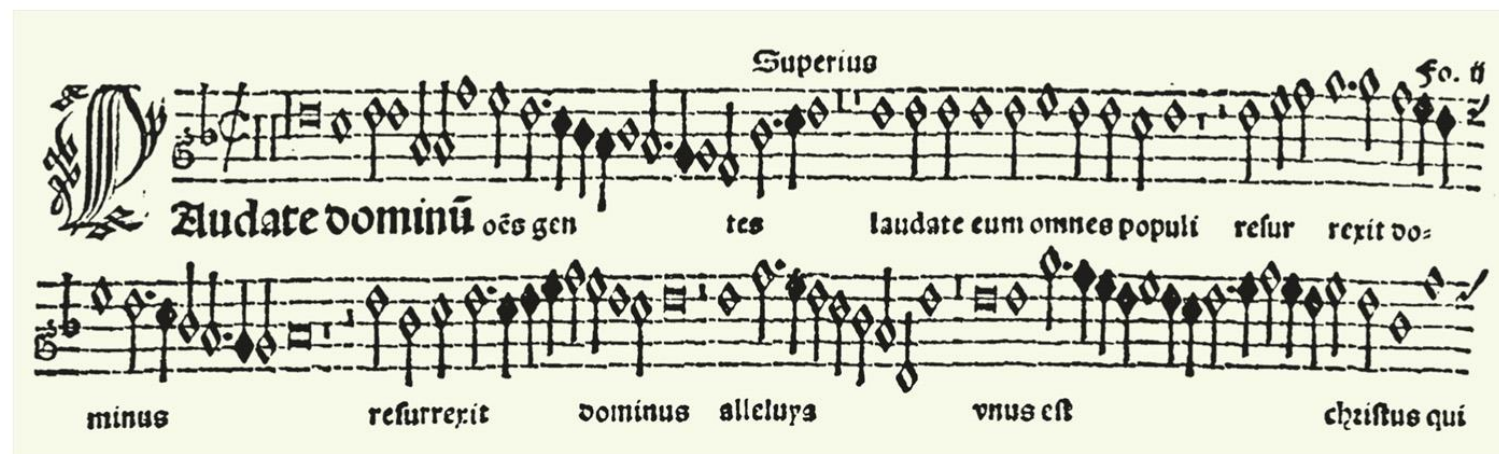
Contra

Regina celi

This musical score is for a five-part setting of the hymn 'Regina celi'. It features five staves, each with a vocal part. The top staff begins with a large, ornate initial 'D' and the word 'Compte'. The second staff begins with the words 'Deus du ciel'. The third staff is labeled 'Tenor' on the left. The fourth staff is labeled 'Contra' on the left. The fifth staff begins with the words 'Regina celi'. The music is written in a historical style, likely from the 16th or 17th century, with a key signature of one flat and a common time signature.



F06-06



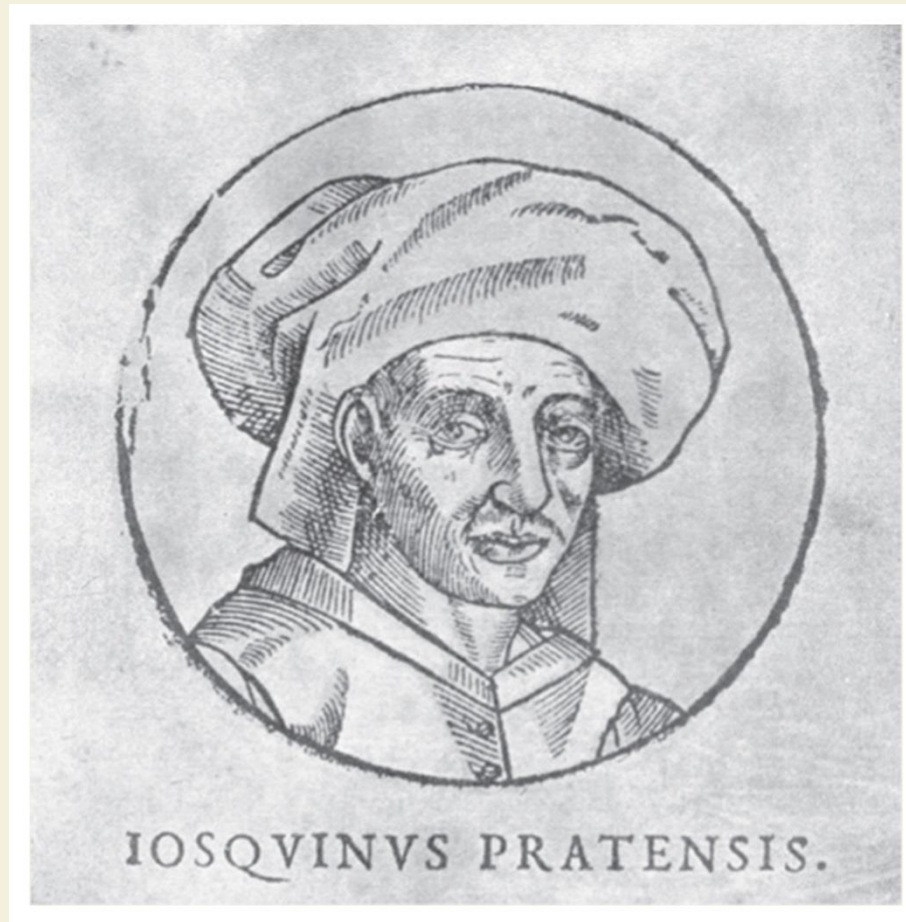



F06-07





F06-08





The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin's motets (cont'd)


- one of Josquin's best-known pieces
- music crafted to fit words
 - each segment given unique musical treatment and concluding cadence
 - words declaimed naturally
 - meaning occasionally reinforced with musical gesture
- texture varies; several overlapping points of imitation

■ Josquin's masses

- cantus-firmus masses
 - most use secular tune as cantus firmus



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The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin's masses (cont'd)

- *Missa L'homme armé super voces musicales*
 - tune transposed successive degrees
 - mensuration canon in Agnus Dei
- *Missa Hercules dux Ferrariae*
 - written to honor Ercole I, duke of Ferrara from 1471 to 1505
 - *soggetto cavato dale vocali* cantus firmus, “a subject drawn from the vowels” of the duke’s name and title
- paraphrase mass: *Missa Pange lingua* (NAWM 45)
 - based on plainchant hymn, *Pange lingua gloriosi* (Sing, tongue, of the glorious)



Phrase 1 Phrase 2

1 2 3 4 5 6 7 8 9 10 1 2 3 4 5 6 7 8 9 10

Pan-ge-lin-gua glo-ri-o-si Cor-po-ris my-ste-ri-um, San-gui-nis-que pre-ti-o-si,

Quem in mun-di pre-ti-um Fru-ctus ven-tris ge-ne-ro-si Rex ef-fu-dit gen-ti-um.

b. Josquin des Prez, *Missa Pange lingua: Kyrie*

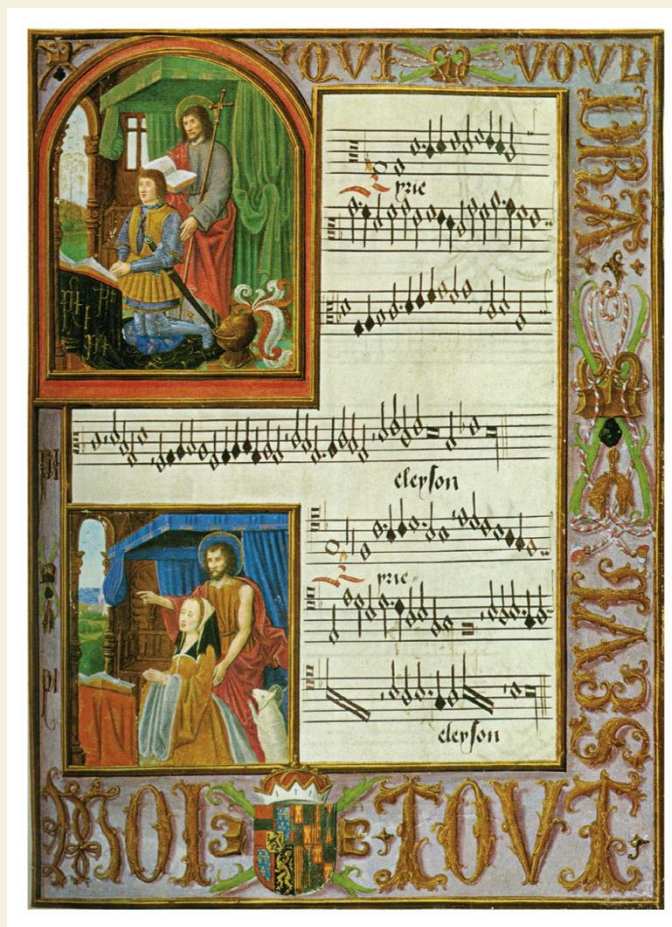
Kyrle I

[illegible]

Lord, have mercy



F06-09





F06-10


Type	Cantus firmus mass	Paraphrase mass	Parody or Imitation Mass
Example	Du Fay, <i>Missa Se la face ay pale</i>	Josquin, <i>Missa Pange lingua</i>	Josquin, <i>Missa Malheur me bat</i>
Borrowed material	Chant or other melody	Chant or other melody	All voices from polyphonic work
Where is it used?	Tenor of mass	All voices of mass	All voices of mass
How is it used?	In long notes, as structural cantus firmus	Paraphrased and with notes added	Motives, points of imitation, or other elements reworked
Main texture	Layered, with tenor as structural voice	Imitative, with some homophonic passages	Imitative, with some homophonic passages



TIMELINE

TIMELINE The Age of the Renaissance: Franco-Flemish Composers

Musical Events	1451–97 Ockeghem at French royal chapel	1501 Petrucci publishes <i>Odhecaton A</i>	
	1474 Du Fay dies	1502 Petrucci publishes first volume of Josquin masses	ca. 1515 Josquin, <i>Missa Pange lingua</i> (NAWM 45)
Historical Events	ca. 1484–1495 Josquin employed in Italy	1497 Ockeghem dies	1503–4 Josquin in Ferrara
	1521 Josquin dies		
	1450		1515
Historical Events	1453 France defeats England in Hundred Years' War	1492 First voyage of Columbus to America	1504 Michelangelo, <i>David</i> (Figure III.3)
	1477 France absorbs duchy of Burgundy	1493–1519 Maximilian I reigns as Holy Roman Emperor	1509 Henry VIII becomes king of England
	1485–1603 Tudor dynasty in England	1495 Leonardo da Vinci, <i>The Last Supper</i>	1519 Charles V becomes Holy Roman Emperor



The Next Generation: Josquin and His Contemporaries (cont'd)

■ Josquin's masses (cont'd)

- paraphrased in all four voices, in each movement
- phrases adapted as motives, treated in imitation
- parody (or imitation) mass: *Missa Malheur me bat*
 - mass based on existing polyphonic work
 - all voices borrowed extensively, reworking motives, points of imitation, general structure
 - results in cyclic mass



Postlude

- Renaissance was era of rediscovery and rapid changes
 - far-reaching consequences in the arts
 - printing press: new attitudes toward creation, consumption, and reception of music
 - international style spread to Italy and throughout the Holy Roman Empire
- Musical styles
 - structure of text determined structure of the music
 - composer relied less on intellectual principles



Postlude (cont'd)

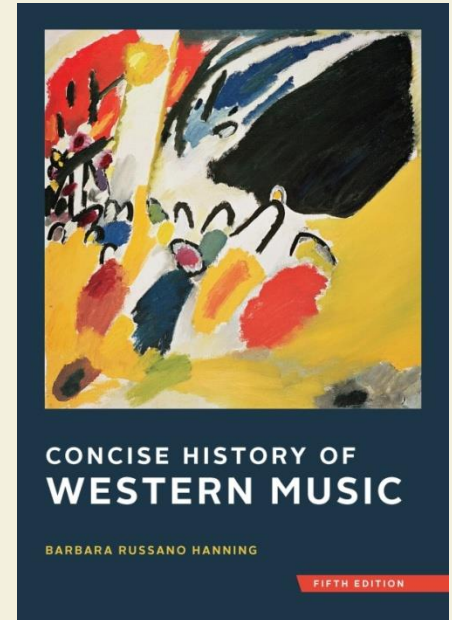
■ Musical styles (cont'd)

- works unified imitation, parts nearly equal in importance
- full harmonies, singable melodies, motivic relationships
- borrowed melodies still used to unify large compositions
- bass began to assume its modern role as foundation of harmony



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This concludes the Lecture Slide Set
for Chapter 6

by

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