1450-1520
FRANCE

Defeated England in the Hundred Years’ War

The duchy of Burgundy came under control of the king of France.

By 1525, France was a strong, centralized state.
1450-1520
SPAIN

Expel Jews from Spain

Sponsor Columbus’s journey, beginning the era of European colonization
1450-1520
HAPSBURG EMPIRE

German lands united with Spain through marriage in the sixteenth century

Ruled Austria, the Low Countries, southern Italy, Spain, and Spanish America
1450-1520
ITALY

Invaded by France in 1494

Continued to be composed of independent city-states and dominated by foreigners until the nineteenth century

Wealthy Italian courts continued to hire musicians trained in the north.
JOHANNES OCKEGHEM
(c. 1420-1497)

Sang in the Antwerp cathedral choir

Served Charles I, duke of Bourbon

Served the kings of France from the 1450s to his retirement
JOHANNES OCKEGHEM
(c. 1420-1497)

Traveled, and had contact with Du Fay and Binchois, but was not as cosmopolitan as Du Fay
JOHANNES OCKEGHEM
(c. 1420-1497)

Composed relatively few works:
Masses, motets, chansons

Developed his own style, synthesizing past, present, and his own style elements

Known for his unique masses
JOHANNES OCKEGHEM
MASSES

Ockeghem influenced by Dufay

Bassus lower than in Dufay
All voices span range of a twelfth or thirteenth.
Exploits contrast of 2-, 3-, and 4-voice textures

Phrases are long, with few cadences
JOHANNES OCKEGHEM
MASSES

*Missa Cuiusvis Toni*
“Mass in any mode”

Written without clefs
Can be sung in all Authentic Modes: 1, 3, 5, 7
by inflecting with *musica ficta*
JOHANNES OCKEGHEM

MASSES

Missa Prolationum: Kyrie

“Prolation Mass”
Chi

JOHANNES OCKEGHEM

MASSES

Missa Prolationum

"Prolation Mass"

Technical tour-de-force

Sheet music with ornamental designs at the top and bottom.
JOHANNES OCKEGHEM
MASSES

Notated as two voices, but sung by four
CANTUS
Imperfect Time
Minor Prolation

ALTUS
Perfect Time
Minor Prolation
JOHANNES OCKEGHEM
MASSES

KYRIE

Two simultaneous
2-voice canons at the unison

Uses four mensuration signs,
a different one for each voice
Superius and Altus sing the same melody but in different meters.

Tenor and bass sing another melody, also in different meters.
JOHANNES OCKEGHEM
MASSES

CHRISTE

Duet
which is repeated a tone higher
“Pausans ascendit per unum tonum”
JOHANNES OCKEGHEM
MASSES

KYRIE (2)

4 different mensurations of Kyrie 1
plus…
two different clefs, resulting in canons at the third
JOHANNES OCKEGHEM
MASSES

KYRIE (2)

4 different mensurations of Kyrie 1
plus…
two different clefs, resulting in canons at the third
RENAISSANCE

The Renaissance “Rebirth” of Classical Culture
(1855, French historian Michelet)

Different times for different aspects
Renaissance culture
1300s-1500s
RENAISSANCE

An international style developed due to composers from northern Europe working in Italy

New rules for counterpoint controlled dissonance and elevated thirds and sixths in importance

The predominant textures were imitative counterpoint and homophony.
Printing made notated music available to a wider public, including amateurs.

The Reformation generated changes in music for both Protestant and Catholic churches.
RENAISSANCE

The Great Schism in the church ended in 1417

The Hundred Years’ War concluded in 1453
RENAISSANCE

Constantinople fell to the Ottoman Turks, ending the Byzantine Empire in 1453.

Turks conquered the Balkans and Hungary.

The Reformation splintered the Roman Church.
RENAISSANCE

Columbus’s 1492 trip led to Spanish and Portuguese colonies in the Americas, followed by colonies established by other countries.
HUMANISM

Byzantine scholars fled to Italy from Ottoman attacks, taking ancient Greek writings with them.

Italian scholars learned Greek and translated Greek texts into Latin.

The works of Plato and the Greek plays and histories became available to Western Europeans for the first time.
HUMANISM

Humanism
(from the Latin *studia humanitatis*,
“the study of the humanities,”
things pertaining to human knowledge)
HUMANISM

Humanism
(from the Latin *studia humanitatis*,
"the study of the humanities,"
things pertaining to human knowledge)
MUSIC

Expansion of range, allowing contrast between high and low registers and fuller textures

Clarity of musical structure through frequent cadences and stylistic contrasts
MUSIC

Focus on a single tonal center

Interest in individuality is reflected in unique personal styles and memorial works.
MUSIC

Rulers, aristocrats, and church leaders had their own chapel musicians on salary.

Musicians worked for the ruler, not the Church, they could be called upon for secular entertainment as well as sacred functions.

Most musicians had other duties as servants, administrators, clerics, or church officials.
Most prominent composers of the fifteenth century came from northern Europe, which was home to the most renowned centers for musical training: Cambrai, Bruges, Antwerp, Paris, and Lyons.

In the sixteenth century, Rome and Venice became centers of musical training, and more composers were Italian.
MUSIC

Women in convents received musical instruction.

Instrumentalists were trained in the apprentice system.
MUSIC

English, French, and Italian styles merged into one international style in the fifteenth century.

Composers were able to compose in regional vernacular song styles because of their travels.
MUSIC

Thirds and sixths, now seen as consonances, required new approaches to counterpoint.

All voices became equal by the second half of the fifteenth century.

Composers stopped basing works on the cantus-tenor relationship and began composing all voices.
Two textures emerged: imitative counterpoint and homophony

Imitative Counterpoint
Voices echo each other, repeating a motive or phrase.
MUSIC

Two textures emerged: imitative counterpoint and homophony

Homophony
All voices move together in essentially the same rhythm.

The lower parts accompany the cantus line with consonant sonorities.
MUSIC

The Pythagorean ratio for a major third
5:4 (80:64)
shifting to 81:64
MUSIC

The *formes fixes* fell out of fashion; texts became more varied

Composers paid increasing attention to accents and meter in setting texts
Heinrich Glareanus (1488–1563) Swiss theorist adds four new modes in his book *Dodekachordon* (The Twelve-String Lyre, 1547).

Aeolian and Hyperaeolian, with the final on A

Ionian and Hypoionian with the final on C
Printing from movable type began around 1450 for text and in the 1450s for chant notation.

Pieces of type contained the printed staff, notes, and the text together.
JOSQUIN DES PREZ
(c. 1450-1521)
JOSQUIN DES PREZ

Most influential composer of his time

His given name was Josquin Lebloitte “des Prez” was a nickname.

Probably born in northern France
JOSQUIN DES PREZ

Served in the chapel of the duke of Anjou in the 1470s

Ca. 1484–89: singer in the duke’s chapel in Milan

1489–95 or later: singer for the Sistine Chapel in Rome
JOSQUIN DES PREZ (c. 1450-1521)
JOSQUIN DES PREZ

1501–03: worked in France, possibly for King Louis XII

1503: appointed maestro di cappella in Ferrara earned the highest salary in that court’s history

1504: Provost at the church of Notre Dame at Condé-sur-l’Escaut, where he remained until his death.
JOSQUIN DES PREZ

WORKS

Around eighteen masses
Over fifty motets
Sixty-five chansons (ten instrumental)
JOSQUIN DES PREZ

FAME

Martin Luther called him “Master of Notes”

Composers emulated his style, and his works were performed for almost a century after his death.

Publishers falsely attributed works to him in order to boost sales of their books.
JOSQUIN DES PREZ

FAME
Martin Luther called him “Master of Notes”
Composers emulated his style, and his works were performed for almost a century after his death.

Publishers falsely attributed works to him in order to boost sales of their books.
Josquin Des Prez

Style

Texts drawn from Mass Proper or other sources

Music freely composed

Clarity in phrasing, form, and total organization

Textures include imitation and monophony

Careful declamation of text
Text depiction and expression
Josquin was the first major composer to use music to depict the meaning of the text
Josquin Des Prez

Ave Maria . . . virgo serena
motet

One of his earliest motets (1485)
and one of his most popular
Josquin des Prez

Ave Maria . . . virgo serena

Opens with several overlapping points of imitation.

Variety is created through changing the number of voices

Homophonic passages alternate with imitation.
JOSQUIN DES PREZ

Ave Maria . . . virgo serena

Each segment of the text is given a unique musical treatment that concludes with a cadence on the tonal center C (Ionian)

Words are declaimed naturally
JOSQUIN DES PREZ

Ave Maria . . . virgo serena

Each segment of the text is given a unique musical treatment that concludes with a cadence on the tonal center C (Ionian)

Words are declaimed naturally

Intercessory close
POINTS of IMITATION

Polyphonic compositions, including 16th-century motets, are fashioned as Points of Imitation, which are usually formed with voices that present a soggetto.
A *soggetto* is a melodic subject for a point of imitation and the basis of a module (harmonic relationship between two voices). In a motet *soggetti* usually take their impetus from each phrase or line of text.
MODULES

Periodic entries (P-En)

usually consist of 3 or more voices that enter in succession with the subject
Periodic entries (P-En) usually consist of 3 or more voices that enter in succession with the subject.
MODULES

Imitative Duos (ID)

A duo may be imitative (*con fuga*): imitative duos (ID) will have staggered entrances of the subject between 2 voices as in P-En, but only two voices.
A duo may be imitative (con fuga): imitative duos (ID) will have staggered entrances of the subject between 2 voices as in P-En, but only two voices.


divitas, nativitas

nativitas, nativitas

Imitada

Nostra fuit solemnitas, solemnitas

Nostra fuit solemnitas, solemnitas
Non-Imitative Duos (N-Im)

A duo may be nonimitative duo (*sin fuga*) (N-Im), i.e. a melody with a countermelody. “Non-imitation” refers to the relationship between two voices in the duo, not duo’s relationship to other duos. Thus a nonimitative duo may be imitated by another nonimitative duo.
Non-Imitative Duos (N-Im)
Free Polyphony (FP)

Free polyphony (FP) is also used, many times at phrase or cadential extensions. Free polyphony may be use some kind of imitation, usually without the formal entries of Periodic Entries, or may be without imitation.
Free Polyphony

lem-ni ple-na gau-di-o, Cae-le-sti-a, ter-re-str-i-a no-
lem-ni ple-na gau-di-o, Cae-le-sti-a, ter-re-str-i-a no-
lem-ni ple-na gau-di-o, Cae-le-sti-a, ter-re-str-i-a no-
lem-ni ple-na gau-di-o, Cae-le-sti-a, ter-re-str-i-a no-
lem-ni ple-na gau-di-o, Cae-le-sti-a, ter-re-str-i-a no-
lem-ni ple-na gau-di-o, Cae-le-sti-a, ter-re-str-i-a no-
Homorhythm (Hom-R) is used to stress textually important material in polyphonic compositions.
Homo
tas, Imma
culata ca
stitas, Cu-
ius purifi-
tas, Imma
culata cas
titas, Cui-
us purifi-

Homo-

Rhythm (Hom-
R) is used to stress textually
important material in polyphonic compositions.
JOSQUIN Des PREZ

Mille Regretz
## Josquin’s Motets

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<td>Periodic Entry</td>
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<tr>
<td>gratia plena</td>
<td>Periodic Entry</td>
</tr>
<tr>
<td>Dominus tecum</td>
<td>Periodic Entry</td>
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<tr>
<td>Virgo Serena</td>
<td>Free Polyphony (Cadence)</td>
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<td>Josquin’s Motets</td>
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<tr>
<td>Ave, cuius Conceptio</td>
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<td>Solemni plena gaudio</td>
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<td>Caelestia, Terrestria</td>
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<td>Nova replet laetitia.</td>
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<td>Non-Imitative Duos</td>
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<td>Homorhythm</td>
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<tr>
<td>Ave, cuius Nativitas</td>
<td>Imitative Duo</td>
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<tr>
<td>Nostra fuit solemnitas</td>
<td>Imitative Duo</td>
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<tr>
<td>Ut lucifer lux oriens</td>
<td>Periodic Entry</td>
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<tr>
<td>Verum solem praeveniens.</td>
<td>Free Polyphony</td>
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<td>Motet</td>
<td>Type</td>
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<tr>
<td>Ave pia humilitas</td>
<td>Non-Imitative Duo</td>
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<tr>
<td>Sine viro fecunditas</td>
<td>Non-Imitative Duo</td>
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<tr>
<td>Cuius Annuntiatio</td>
<td>Non-Imitative Duo</td>
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<tr>
<td>Nostra fuit salvatio.</td>
<td>Non-Imitative Duo</td>
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## Josquin’s Motets

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<tr>
<td>Ave vera virginitas</td>
<td>Homorhythm</td>
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<tr>
<td>Immaculata castitas</td>
<td>Homorhythm</td>
</tr>
<tr>
<td>Cuius Purificatio</td>
<td>Homorhythm</td>
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<tr>
<td>Nostra fuit purgatio</td>
<td>Homorhythm</td>
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<td>Ave, praeclara omnibus</td>
<td>Non-Imitative Duo</td>
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<tr>
<td>Angelicis virtutibus</td>
<td>Non-Imitative Duo</td>
</tr>
<tr>
<td>Cuius Assumptio</td>
<td>Non-Imitative Duo</td>
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<tr>
<td>Nostra fuit glorificatio</td>
<td>Non-Imitative Duo</td>
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Josquin’s Motets

O Mater Dei  Homorhythm
Memento mei  Homorhythm
Amen  Homorhythm
JOSQUIN Des PREZ

*Mille Regretz*

New post -1470s Chanson style
Uses strophic texts
*No forme fixes*
4-5 voices, all sung
Equal Parts
Mixture of contrapuntal and homophonic textures
JOSQUIN Des PREZ

*Mille Regretz*

Style c. 1520
Each line receives its own treatment