

13. (MOSTLY SACRED) VOCAL MUSIC: DU FAY, JOSQUIN AND HIS FOLLOWERS

1. WRAPUP: Guillaume Du Fay (Dufay) (*ca.* 1397–1474) and the Polyphonic Mass Cycle
 - a. First flowering—Mass of Machaut is almost a fluke!
 - b. Like Zacara's, often based on pre-existing, secular materials:
 - i. Often use a slow **cantus firmus** in the tenor, now the second voice from the bottom.
 - ii. Greatest come from late in Du Fay's life.
 - iii. Missa *Se la face ay pale* — “Parody Mass” based on a ballade Du Fay wrote
 - iv. Missa *L'homme armé* — “Cantus Firmus” mass ; based on a monophonic song of unknown origin and meaning (Order of the Golden Fleece?), but very popular (first of dozens up till 1600).
 - c. Later composers will build masses based on secular *cantus firmi* and on sacred chant. Sometimes the pieces will be *paraphrased*.
2. Johannes Ockeghem (*ca.* 1420–1497)
 - a. Another northerner — sang in Antwerp in Flanders (northern Belgium)
 - b. Prolation mass – shows connection to the *ars subtilior* or other 14th century intellectual games. (Ciconia *Le ray au soleyl*, 4:3:1 canon)
 - c. Double canon — each voice is in a different meter but with only two melodies.
3. Jacob Obrecht (1457–1505) and the Multiple Cantus Firmus Mass
 - a. *Missa Sub tuum presidium* (*Mass: Under Your Protection*)
 - b. Builds up from 3 to 7 voices.
 - c. Builds from one to four *cantus firmi*
 - d. Extreme complexity in all ways of composing
 - e. Credo uses 5 voices and two *cantus firmi*.
 - f. Missa Maria Zart (1504): takes one hour to perform; turning into sacred music for music rather than devotion's sake
4. Patronage
5. Josquin and his (or someone else's) innovations: “Ave Maria”
 - a. Life ? *c.* 1450–1521 (formerly 1430)
 - b. One of the first documented superstar composers
 - i. Martin Luther: “Josquin is master of the notes, which must express what he desires; other composers can only do what the notes dictate.”
 - ii. Other contemporary writers praised figures such as Michelangelo by calling him the Josquin of painting and architecture.

- iii. Stubbornness may have cost him opportunities. A “letter of recommendation” comparing Josquin to Heinrich Isaac (another major composer) for Ercole (Hercules) d’Este, Duke of Ferrara:
 - “To me [Isaac] seems well suited to serve Your Lordship, more so than Josquin, because [Isaac] is more good-natured and companionable, and will compose new works more often. It is true that Josquin composes better, but he composes when he wants to and not when one wants him to, and he is asking 200 ducats in salary while Isaac will come for 120.”
 - c. Josquin continued some trends; Created cantus firmus in Missa “HErcUIEs dUX FErrArIE”
 - d. However, well known for a move toward greater simplicity
 - e. (Note: Secular music continued) for instance, the dominant Italian forms which arose in the later 15th century were the carnival song (& Laude) and the frottola
 - i. ~~Carnival Song: short, sexually explicit songs sung with simple harmonies and homophonic.~~
 - ii. ~~The texts survive, but music was not often written down. However, the music often does survive with sacred Italian **contrafact** texts, called the **lauda**.~~
 - iii. Frottola is a little more sophisticated but still basically homophonic with bawdy or humorous texts
 - iv. Josquin, *El grillo*.
 - v. Will become the Renaissance madrigal (next Tuesday...)
 - f. (NON-ISORHYTHMIC) Motet: *Ave Maria...virgo serena* (ca. 1490???)
6. Tinctoris (1435–1511)
- a. Estimation of music of his time in the Art of Counterpoint (1477): Nothing over 40 years old which is thought by the learned as worthy of performance
 - b. Brought Gregorian “mode” to polyphonic music.
7. ~~Later Sacred Music in the same traditions (in brief, if time):~~
- a. ~~Giovanni Palestrina (1525/6–1594)~~
 - b. ~~Composed 104 Masses!~~
 - c. ~~Clear declamation, especially in the *Missa Papa Marcelli* (1567)~~
 - d. ~~Palestrina as Savior of music (?)~~
 - e. ~~Points of imitation~~
 - f. ~~Style of music would later be called *prima pratica* (first practice) and is the basis for teaching of counterpoint today.~~

Next Class:

Reading: Wright, “Musical Instruments” and “The *Basse Danse*” pp. 142–144. And Chapters 22–24 pp 168–202 (186–190 are optional); and Chapter 25, “Rome and Music of the Counter-Reformation” if not done already

Listening: **Anthology**, #60 Sermisy, *Tant que vivray* (c. 1528) in original form and arrangement for voice and lute. #64b Heinrich Isaac, *Innsbruck, ich muss dich lassen* (c. 1515); # 66 Martin Luther/Johann Walter, *Ein feste Burg ist unser Gott* (1529), #63 Claudio Merulo, *Canzona 5* (c. 1600).