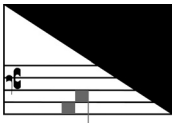
# MUSICA DISCIPLINA

## A YEARBOOK OF THE HISTORY OF MUSIC

Edited by
STANLEY BOORMAN

VOLUME LIX, 2014



American Institute of Musicology

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**AMERICAN INSTITUTE OF MUSICOLOGY**

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# *GENTILZ GALLANS DE FRANCE*: THE VICISSITUDES OF A FRENCH WAR SONG BETWEEN BRITTANY AND ROME*

CARLO BOSI

Many years ago, Howard M. Brown demonstrated how late 15th-/early 16th-century French song underwent a profound transformation, largely freeing itself from the strictly formal requirements of the formes fixes of courtly tradition.[1] Not only did the literary topics change (from traditionally 'courtly' to more or less 'popularizing'), but also musical diction mutated from highly melismatic to prevailingly syllabic, with clear-cut, squared melodic phrases. This radical stylistic change is borne out by a growing usage of and interest in thematic and literary materials belonging to a completely different, 'lower' register, which slowly but inexorably dissolves from within the high-brow posture and mood of what has often been termed Franco-Burgundian court song. At first wittily contrasted and stacked up against traditional court forms, such as the combinative chanson[2]—which in its polytextuality and polysemy somehow reveals compositional strategies in common with the late medieval motet—, these melodies and texts ever more frequently receive autonomous arrangements, bringing to life completely new and fresh song styles and forms, and progressively transforming the sophisticated melodic language of late 15th-century song.[3]

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* This work was supported by the Austrian Science Fund (FWF), within the Research Project P 27257–G18. I would also here like to take the opportunity to thank Bonnie Blackburn, whose insightful and, as always, illuminating comments have nurtured this essay at a time when it was still 'in progress.'

1. Cf., in particular, Brown, "The *Chanson rustique*," and "The Transformation of the Chanson."

2. For the combinative chanson, see in particular the following studies by Maniates: "Combinative Chansons in the Dijon Chansonnier"; "Combinative Chansons in the Escorial Chansonnier"; and *The Combinative Chanson: An Anthology*. For a fresh, intertextual view of combinative song by way of a specific example, see Zazulia, "'Corps contre corps.'"

3. This is not to say, of course, that the old *formes fixes* died out altogether. On the contrary, as has already been shown in several studies, they lived on for some time in the works of composers such as Agricola, la Rue, Prioris, etc., though certainly not much beyond the first few years of the 16th century.

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# "BOTH SCHOLLERS AND PRACTICIONERS": THE PEDAGOGY OF ETHICAL SCHOLARSHIP AND MUSIC IN THOMAS MORLEY'S *PLAINE AND EASIE INTRODUCTION TO PRACTICALL MUSICKE**

JOSEPH ARTHUR MANN

> I would counsell you diligentlie to peruse those waies which my loving Maister […] M. *Bird,* and M. *Alphonso* in a vertuous contention in love betwixt themselves made upon the plainsong of *Miserere,* but a contention, as I saide, in love: which caused them strive everie one to surmount another, without malice, envie, or backbiting: but by great labour, studie and paines, e[a]ch making other censure of that which they had done. Which contention of theirs (speciallie without envie) caused them both become excellent in that kind, and winne such a name, and gaine such credite, as wil never perish so long as Musicke indureth. Therefore, there is no waie readier to cause you become perfect, then to contend with some one or other, not in malice (for so is your contention uppon passion, not for love of vertue) but in love, shewing your adversarie your worke, and not skorning to bee corrected of him, and to amende your fault if hee speake with reason […].[1]

## Introduction

Scholarship on the musical aspects of Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke,* published in 1597, has appeared periodically

* I owe much thanks to Andrew H. Weaver for all of his helpful criticism, insight, and advice in the process of developing this research and transforming it into a conference paper and then an article. I am also very grateful for the fair criticism and constructive comments from the anonymous reviewers for *Musica Disciplina* and from Stanley Boorman. All of these ethical scholars have helped make this article much better than it was when they first read it.

1. Morley, *Plaine and Easie Introduction,* 115. This is hereafter cited as Morley, *Introduction*. In transcribing the quotations presented in this article, I have standardized the usage of letters, such as "v" and "u," to improve readability, and I have opted not to include the italic formatting used in the original sources when it was used as the default for the passage. Instead, I have formatted the passage in regular font and placed in italics any words that were set off in the original by not being set in italics.

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# TONAL SPACE ORGANIZATION IN JOSQUIN'S LATE MOTETS*

DANIELE SABAINO AND MARCO MANGANI

Some years ago, in a paper read at the International Musicological Society Zürich Congress and published the following year in *Acta Musicologica*, we proposed a re-thinking of the concept of tonal type as a hermeneutical tool in the organisation of tonal space of (late) Renaissance polyphony.[1] Our starting point—founded upon a critical reading of the musicological literature on the topic, but also formed around a conviction that seems to us every day more and more reasonable[2]—was the idea that it was unlikely that a sixteenth-century musician could be about to compose a polyphonic piece without any previous concept of tonal space (coincident or not with the traditional concept of plainchant modality, of which we can take almost for granted he had knowledge).[3]

Such a conviction, it should be remembered, reopens the question of the relevance of the concept of mode for the analysis of Renaissance polyphony, for which Harold Powers' studies seemed to have led to a largely negative view.[4] According to those studies, in fact, before attempting any hypothesis about the possible modal categories to which to assign a polyphonic piece, it is imperative to adopt an etic approach and consider the repertoire using three classification tools called by Harold Powers "minimal markers." They are:

> (1) the system: that is whether the composition was set in the 'b-natural system' with no signature (called *cantus durus*) or the 'b-flat system' with a b-flat signature (called *cantus mollis*);

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* An abridged version of this article was presented at the 19th Congress of the International Musicological Society "Musics–Cultures–Identities" held in Rome from the 1st to the 7th July, 2012. In preparing the article, Daniele Sabaino dealt with the analysis of chant-based compositions, Marco Mangani with the analysis of free-composed motets; both authors are responsible for the introduction and the conclusions.

1. Mangani and Sabaino, "Tonal types and modal attribution."
2. In itself, and especially when compared with divergent ideas.
3. Judd, "Renaissance modal theory," 367–77.
4. See, at least, the following papers by Powers: "Tonal Types and Modal Categories"; "Modal Representation," and "Anomalous Modalities."

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# JESUIT IMAGERY, RHETORIC, AND VICTORIA'S *SENEX PUERUM PORTABAT**

ANNE SMITH

One of the greatest obstacles in the creation of moving performances of sacred music from the 16th century is our lack of knowledge in regard to both the social and the liturgical contexts in which these works were originally heard. At the same time, they are frequently stripped of their functionality by our performances of them in the concert hall. An examination of one of Tomás Luis de Victoria's motets in relation to the Jesuit meditational practices of his time gives us an opportunity for discovering what the devout were expected to be contemplating when singing and listening to works associated with a specific feast day. This in turn can give us greater understanding of the music's compositional structure, leading to new ideas about its performance.

It is Victoria's long-term connection with the Jesuits that make the choice of his motets so suitable for this enquiry. Born in 1548 in Avila as the seventh of 11 children of Francisco Luis de Victoria and Francisca Suárez de la Concha, he began his study of music as a choirboy at the Avila Cathedral under Gerónimo de Espinar and Bernardino de Ribera.[1] His classical education probably began at S Gil, a school founded in Avila by the Jesuits in 1554. With the breaking of his voice he was sent to the Collegio Germanico in Rome, a Jesuit institution whose primary aim was the training of young men for the German missionary priesthood. A substantial number of English, Italian and Spanish boarders were admitted as well to provide the funding necessary for running the college. According to Casimiri, Victoria was one of these *convittore*.[2] For at least five years from 1569, the composer was employed

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* An abbreviated version of this text was first presented at a seminar entitled *More Hispano: Tomás Luis de Victoria in Rome and Madrid,* held at the Fondazione Cini in Venice, on 10–16 May 2013. My thanks goes to Pedro Memelsdorff for having invited me to the seminar.

1. The factual information in this article is taken primarily from Robert Stevenson, "Victoria, Tomás Luis de." I am also extraordinarily fortunate that Noel O'Regan agreed to read and suggest emendations for a draft of this article in advance of submission. Various biographical errors were thus excised from the text. Any that remain are, of course, to be laid at my doorstep.

2. Raffaele Casimiri, "*Il Vittoria*: Nuovi Documenti," 114.

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