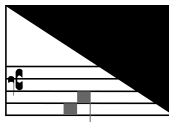


MUSICA DISCIPLINA

A YEARBOOK OF THE HISTORY OF MUSIC

Edited by
PAUL L. RANZINI

VOLUME LXI, 2018



American Institute of Musicology

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American Institute of Musicology
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ISSN 0077-2461 v. 61
ISBN 978-1-59551-542-1

Printed in the United States of America. ©The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

TABLE OF CONTENTS

Contributors	5
Paul L. Ranzini, Editorial: The Present and A Little AIM History.....	7
Paul Kolb, <i>Structure and Context in Fifteenth-Century Bilingual Motets</i>	17
Anthony M. Cummings, John T. Gossick, and Christopher A. Ulyett, <i>The Genus Frottola, the Species Frottola, and the Barzelletta</i>	65
Warren Drake, <i>A Fifteenth-Century Polyphonic Hymn Cycle: Paris, Bibliothèque Nationale de France, Fons du Conservatoire MS Rés 862</i>	109
* * *	
<i>Directions to Contributors</i>	175

CONTRIBUTORS

ANTHONY M. CUMMINGS is Professor of Music and Coordinator of Italian Studies at Lafayette College in Pennsylvania. He is the author or co-editor of eight monographic publications on the music of the Italian Renaissance or musicology as an academic discipline and author or co-author of several dozen journal articles, book reviews, and conference papers. In 2013, his intellectual biography of Nino Pirrotta was awarded the John Frederick Lewis Award of the American Philosophical Society for the best book published by that Society that year. The compact disc *The Lion's Ear*, which he produced in collaboration with the early-music ensemble "La Morra," was awarded the Noah Greenberg Award of the American Musicological Society.

WARREN DRAKE has held academic positions at the University of Toronto, Monash University (Australia), and the University of Auckland, where he served two terms as Dean of the Faculty of Music and two as Head of School. He retired in 2009. In 1982 he became the founding president of the New Zealand Musicological Society. He is the editor of Petrucci's *Motetti De Passione, De Cruce, de Sacramento, de Beata Virgine et huiusmodi* in the series *Monuments of Renaissance Music* (vol. 9).

PAUL KOLB is a postdoctoral research fellow at KU Leuven, where his research focuses on aspects of music notation in the fifteenth and sixteenth centuries. Previously he was a postdoctoral research assistant at the University of Salzburg working on the Gaspar van Weerbeke project. He has edited the second volume of masses and co-edited the volume of settings of liturgical texts, songs, and instrumental works for the Gaspar edition in the series *Corpus Mensurabilis Musicae*. He is co-editor of the forthcoming book, *Gaspar van Weerbeke: New Perspectives on his Life and Music* (Brepols, 2019). His articles have been published or are forthcoming in *Journal of the Alamire Foundation*, *Trossinger Jahrbuch für Renaissancemusik*, and *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*. He studied music at Harvard University and completed his doctorate on fifteenth-century motets at the University of Oxford.

PAUL L. RANZINI is the Director of the American Institute of Musicology.

Editorial: The Present and A Little AIM History

PAUL L. RANZINI

The works of uncounted composers, great and small, are as yet inaccessible, either in part or in whole. No other field, among the humanistic disciplines, has such huge tracts of virgin territory to explore; no other field is so deeply divided in the matter of settling its editorial problems; no other art is so vitally dependent on codes of performance unspecified in the musical notation that need to be gleaned from the theoretical works of the various epochs, or derived from the study of musical scenes as depicted in the records of the visual arts, or deduced from descriptions in literary and archival sources.¹ (Edward Lowinsky, 1965)

This statement from more than fifty years ago still unfortunately rings true. The situation with respect to publishers and publications is, of course, no longer as dire as was noted in the “Report to the Commission on the Humanities by the American Musicological Society” (AMS) from 1964,² but the state of support for the publication of research based upon source material remains insufficient. The American Institute of Musicology has from its beginnings attempted to offer such a publication outlet, and these efforts continue. As Armen Carapetyan noted at its founding, the American Institute of Musicology aims to promote “the advancement of musical history as an integral part of the history of culture in general, and the advancement of its place in cultivated life and in the program of humanistic studies in our universities and colleges.”³

1. Edward E. Lowinsky, “Character and Purposes of American Musicology: A Reply to Joseph Kerman,” *Journal of the American Musicological Society* (JAMS) 18 (1965): 226.

2. “While certain American publishers have included works on musicology in their catalogues, these works are almost entirely of the text-book type. There is much excellent material, contained, for example, in dissertations, that should be made more readily available. The American Musicological Society has tried to provide an outlet for some of it, but has been handicapped by lack of funds. The American Institute of Musicology, actually a one-man organization, has been engaged in the publication of scholarly editions, but these have been confined mostly to 15th-century music.” See [Unsigned], “Report to the Commission on the Humanities by the American Musicological Society,” *JAMS* 17 (1964): 125–27, esp. 126.

3. Armen Carapetyan, “An Editorial,” *Musica Disciplina* 1 (1946): 3.

Structure and Context in Fifteenth-Century Bilingual Motets*

PAUL KOLB

From its origins, the motet was primarily a bitextual genre, and early in its development, this frequently involved the combination of Latin chant and French poetry. In the fourteenth century, numerous motets combined French upper-voice texts with a plainchant tenor or a French triplum with a Latin motetus. There were even occasions when Latin upper-voices were given a French tenor.¹ Examples of French-texted motets with a Latin tenor are found in sources as late as the Chantilly Codex (*F-CH MS 564*), but from the beginning of the fifteenth century, Latin became the exclusive language of motets—and their tenors.² In fact, the surviving musical repertoire from the first half of the fifteenth century contains almost no bilingual polyphony of any sort.³

Among motets, at least, this pattern was finally broken by Guillaume Du Fay's *O tres piteulx/Omnes amici eius*, given the heading "Lamentatio Sancte Matris Ecclesie Constantinopolitane." From shortly after mid-century, this piece shares more in common with mid- to late fifteenth-century tenor motets than with much of Du Fay's earlier motet output.⁴ Nevertheless, as a French-

* Earlier versions of this article, also incorporating some of the material in "The 'Mass-Motet Cycle' Revisited," *Journal of the Alamire Foundation* 8 (2016): 197–207, were presented at the Medieval and Renaissance Music Conference in Certaldo (2013) and at the symposium "Intersecting Practices in the Production of Sacred Music, ca. 1400–1650" in Austin, TX (2015). Some of the research also appears in my DPhil thesis, "Intertextuality, Exegesis, and Composition in Polytextual Motets around 1500" (University of Oxford, 2013).

1. For example, *Celi domina/Maria virgo virginum/Porchiez mieuz estre* from the *Roman de Fauvel*, fol. 42v in *F-Pn fonds français 146*.

2. All library sigla may be found at the end of the appendix and follow the RISM conventions; see *Répertoire International des Sources Musicales*, <<https://opac.rism.info/>>.

3. I use the term "bilingual" to refer to cases where the linguistic basis of the cantus firmus is different than that of the overall composition, as in Latin motets with cantus firmi taken from French songs or French motets with plainchant cantus firmi. This does not necessarily mean that multiple languages would have been sung simultaneously. Indeed, many of the pieces to be discussed, the Latin motet text was probably also sung by the tenor.

4. As discussed by David Fallows, it laments the fall of Constantinople in 1453 and was probably composed in 1455; see Fallows, *The Songs of Guillaume Dufay: Critical Commentary to the Revision of Corpus Mensurabilis Musicae, ser. I, vol. VI*, Musicological Studies and Documents 47 (American Institute of Musicology, 1995), 55–56. Its motet-like qualities include two sections changing from *tempus perfectum* to *tempus imperfectum*, an opening duet and other sections of reduced texture, and complete tenor cursus in each section with through-composed diminution. See also Fallows, *Dufay*, revised edition (London: J. M. Dent & Sons, 1987), 130.

The Genus *Frottola*, the Species *Frottola*, and the *Barzelle*

ANTHONY M. CUMMINGS, JOHN T. GOSSICK,
AND CHRISTOPHER A. ULYETT*

Introduction

As is well known, pioneering music-printer Ottaviano Petrucci published an important series of musical anthologies entitled *Frottole*, which he numbered from the first book (*Frottole libro primo*) to the eleventh (*Frottole libro undecimo*).¹ Although the fourth book is inconsistently entitled *Strambotti Ode Frottole Sonetti. Et modo de cantar versi latini e capituli*, its subtitle (*Libro quarto*) confirms that Petrucci considered it part of the series. The title and subtitle of the fourth book signal the first of several redundancies and inconsistencies, and thus potential confusions, in the contemporary nomenclature. In the fourth book, Petrucci carefully identifies and distinguishes among various species of contemporary poetic fixed-form, and among them—the *capitolo*, the *oda*, the *sonetto*, the *strambotto*, etc.—is the *frottola*. A species “*frottola*” is thereby established. (These identifications as to poetic fixed-form appear in the table of contents to Book IV, and the 21 compositions identified there as *frottole* are listed in Table 9, below.)

The term *frottola* was thus obviously used redundantly and confusingly in both generic and specific senses. Whichever specific contemporary poetic fixed-form the poet used for the verse set to music in each case (*capitolo*, *frottola*, *oda*, *sonetto*, *strambotto*, etc.), every composition in the entire repertory of the eleven books is, by virtue of the title of the series, also implicitly termed a *frottola*. An omnibus category of the “*frottola*,” the genus “*frottola*,” is thereby established. Given that a *frottola* is thus both a genus and a species (to judge

* Anthony M. Cummings, M.F.A., Ph.D., is Professor of Music and Coordinator of the Program in Italian Studies at Lafayette College in Easton, Penn. John T. Gossick (Lafayette College Class of '18), who prepared many of the editions of the music under consideration here, worked as Cummings's EXCEL Scholar under the auspices of Lafayette's EXCEL Scholars Program. Other editions were prepared by Christopher A. Ulyett (Lafayette College Class of '17), who worked as Cummings's Research Assistant under the auspices of Lafayette's Research Assistants Program.

1. No copy of the tenth book is known to have survived.

**A Fifteenth-Century Polyphonic Hymn Cycle:
Paris, Bibliothèque Nationale de France, Fons du
Conservatoire MS Rés 862**

WARREN DRAKE

Among the many new genres of polyphonic composition which emerged in the fifteenth century was the cycle of hymns for the office of Vespers. As the hymn was one of the items in the service which varied from season to season and from feast to feast, these often took the form of a cycle *per totius anni circulum*. Well known examples are those of Guillaume Du Fay (principally found in the manuscript Cappella Sistina 15)¹ and the (largely anonymous) cycles in Rome SP B80,² Montecassino MS 871³ and Verona MS 759⁴.

The present cycle of 20 hymn settings is found in a manuscript supplement bound into the Paris copy of Petrucci's *Motetti de Passione, de Cruce, de Sacramento, de Beata virgine et huiusmodi* (Venice, 1503).⁵ It was first described by Nanie Bridgman, who observed that the scribe had taken some trouble to match the calligraphy and layout of the manuscript to that of the print, continuing the foliation where Petrucci left off, and adding the title of the compositions to the table of contents in the print.⁶ She was concerned only

1. Dufay, *Opera Omnia*, Vol. 5: *Compositiones Liturgicae Minores*, ed. Heinrich Bessler (Corpus Musicae Mensurabilis 1, American Institute of Musicology, 1966). As David Fallows notes, ten hymn settings are found in the late fourteenth-century manuscript Apt, Basilique St. Anne, Trésor 16bis, "but Dufay's hymns of the 1430s are the earliest surviving coherent cycle, and the only one until quite late in the fifteenth century." David Fallows, *Dufay* (Dent: London, 1982), 135–36.

2. Charles Hamm, "The Manuscript San Pietro B80," *Revue Belge de Musicologie* 14 (1960): 40–55.

3. Masakata Kanazawa, *The Musical Manuscript Montecassino MS 871: A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century* (Oxford: Clarendon Press, 1978).

4. *Codice VEcap 759: Verona, Biblioteca Capitolare (sec. XV)*, ed. Georgio Bussolin and Stefano Zanus Fortes, *Musica Sacra* 39 (Bologna, Italia: Ut Orpheus Edizioni ca. 2006).

5. Hereafter *Motetti B*. For bibliographical details, see Stanley Boorman, *Ottaviano Petrucci: A Catalogue Raisonné* (Oxford: Oxford University Press, 2006), 500.

6. Nanie Bridgman, "Manuscripts clandestins: à propos du ms. Rés 862 de la Bibliothèque Nationale de Paris, fonds du Conservatoire," *Revue de Musicologie* 53 (1967): 21–27. Claudio Sartorio's *Bibliografia delle opera musicali stampati da Ottaviano Petrucci* (Florence: Olschki, 1948) does not list the Paris copy of *Motetti B*.