

Musica figurata 1

14. Seminar

Institut für Alte Musik
Ruth Bruckner - WS 2024/25

General

Attendance and examination requirements

Debriefing

What was covered last time?

Where did we leave off in the history of music?

Ars subtilior

Special features:

Dense dissonances

Interest in chromatic shifts/reversals

Voices not very "singable"

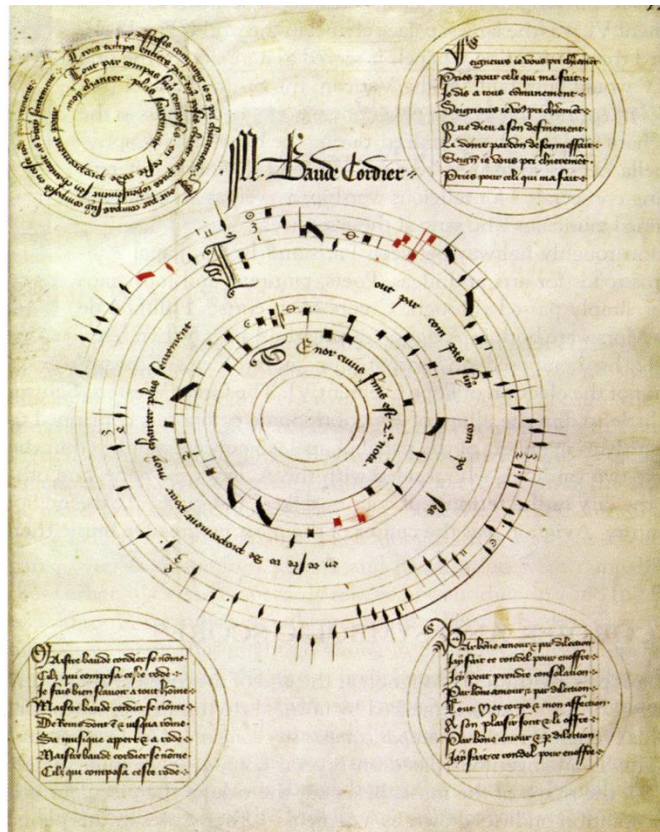
Independent voice leading

Delayed cadences

Different proportions in voices

Ars subtilior

Further audio sample: Baude Cordier - Tout par compas



Ars subtilior

Jehan Vaillant: Par maintes fois



<https://open.spotify.com/intl-de/track/3qQnAsnO8B4sgiemeE7lah?si=55015ecd9c934dc9>

Ars subtilior

Anonym: Le mont Aon



<https://open.spotify.com/intl-de/track/1HoOze36L4r5MU9fy5hHHT?si=027d0b77034e44d0>

Ars subtilior

Magister Egidius: Roses et lis



<https://open.spotify.com/intl-de/track/4YXtlonh7uyfXgCSphpRur?si=b5d1218af6b741ba>

Ars subtilior

Solage: Fumeux fume



<https://open.spotify.com/intl-de/track/4vGVFkUHbFCQCTBnkI4lo4?si=0113bfde7a044376>

1.4.7.Fu - - - - -
3.Qu'an - - - - -
5.Quar

meux
tre
fu - - - - -

This system contains three staves of music in 3/4 time. The top staff has lyrics: "1.4.7.Fu - - - - -", "3.Qu'an - - - - -", and "5.Quar". The middle staff has lyrics: "meux", "tre", and "fu - - - - -". Blue annotations include a slur over the first two notes of the top staff, a slur over the first two notes of the middle staff, a slur over the first two notes of the bottom staff, and a long diagonal line starting from the first measure and extending across the system.

6

6

6

This system contains three staves of music in 3/4 time. The first measure of each staff is marked with a measure number "6". Blue annotations include a long diagonal line starting from the first measure and extending across the system, and several slurs over notes in the middle and bottom staves.

Burgundian School

What is that?

When is that?

Where is it?

Burgundian School

1420 - 1470

Burgundy as the centre

Territory of northern France, Belgium and Holland
(Flanders)

Dukes as patrons of the arts

Burgundian School

Important chapel of singers at court, up to 37 singers, sing a mass every day with polyphony, including improvisation

Precursor of Franco-Flemish vocal polyphony

Menestrels du Duc: instrumentalists of the court

trompette de guerre (for fanfares, and signals for war, but not polyphony)

trompette de menestrels: train trumpets (one and a half octaves)

bas instruments (joueur de luz, joueur de vielle, harpeur...)

alta capella = loud (most popular with Herzog)

bassa capella = quiet

Burgundian School

Until then, the main focus was on singers, but from then on musicians were also highly regarded

Previously a great tradition of poets and musicians in one person (Machaut, Vitry), now come independent poets and professional musicians who are not so interested in text poetry; musicians also don't like so much text, take shorter forms and music is at the centre

many more sources, more music preserved

Music is also collected in a completely new way, previously if music was wanted, then requested by a professional writer, now also private copying

Burgundian School

- Music developed in Burgundy but spread throughout Europe, (International style)
- most of the composers who made a career came from the same area as those of the Ars subtilior and Ars nova
- among the most famous musicians at the burg. The court included many foreign musicians, wind players mainly from Germany
- Groups of four of the same instruments

Burgundian School

1st generation:

Guillaume du Fay (his style developed very strongly, lived a long time, international career, visited various courts to bring something new, is Burgundian, but almost never there)

Gilles Binchois (much more uniform than Du Fay, about 45 chansons, rather conservative texts, within the courtly convention, no lighter poetry, all three-part music except one, a lot of sacred music that is not so well known, had a position at the Burgundian court and stayed there, did not travel to Italy or anywhere else)

Nicolas Grenon

Johannes Brassart

Pierre Fontaine

Jacobus Vide

Maistre Guille du Fay de Binchois.



Tapissier Carmen Cesaris
Na pas longz teps sy bien chäter
Quilz esbahirent tout Paris

Burgundian School

- A.+H. de Lantins (their father was already active together with Ciconia; the brothers travelled together to the Council of Constance, where they were recruited by an Italian court, then worked in Pesaro and Venice)
- Johannes de Lymburgia (only sacred pieces, but very many)
- Robert Mortin (somewhat later, came from England in the 1440s to 60s)
- Pietro Bono so important as a composer that on one side of a coin is the duke and on the other the composer

Burgundian School

2nd generation

Ockeghem: first requiem mass known, Missa cuius vis toni, mass has no key, can be sung in different modes; Missa de prolationes; among other things, wrote a piece about Binchois' death; Josquin wrote a piece about Ockeghem's death

Busnois

Agricola

Caron

Ghizeghem

Regis

Tinctoris

Walter Frye

Burgundian School

Oltremontani:

Trained in the north and then travelled to Italy

Ciconia one of the first

Very common during the Burgundian school

Burgundian School

Style

after Ars subtilior is a rupture, relative simplicity

almost homophonic structure

clear cadences

very short phrases

regular structure (4 bar phrases)

Contratenor begins to be below tenor: Contratenor bassus

Ars subtilior remains for a very long time, even with composers who are otherwise Burgundian. Some composers have written a piece in the ars subtilior style to show that they can do it.

Burgundian School

- Tuning according to function but actually still Pythagorean: if leading tone then high, if in standing tone, then third purer
- from the middle of the century onwards, the first indications that one plays F sharp instead of G sharp, then it is purer
- third and sixth slowly become consonant, as an interval and as a tuning

- Martin le Franc:

Description of how English music at the Council of Constance influenced composers on the continent: contenance anglaise, English already had fauxbourdon in the late 14th century, many more thirds and sixths in the pieces

Burgundian School

Musical change in the second half of the 15th century

The 4-part standard is established: cantus - contratenor altus (same register as tenor) - tenor - Ct bassus

most. Music for ecclesiastical use from then on always in this instrumentation

Return to the diatonic modality

less chromaticism, also mentioned in theor. writings (Tinctoris, Gaffurius: as few sharps as possible, only in cadences), previously the accidentals were very important (cl 3 to 1, gr. 6 to 8), now one suddenly prefers to remain modal

Burgundian School

- a great deal of melancholy and tranquillity in the music of the time, but the 16th century also saw the emergence of lighter genres of chanson, Decameron stories, the courtly songs are sometimes exaggeratedly sad, everything is stylised
- Marguerite d'Autriche: it is fashionable to be melancholic

Sources Burgundian School

Escorial A

in the Spanish monastery El Escorial
no painting, very simple, miniature book, music to follow,

Codex Oxford

probably Venice as place of origin; one main scribe: Johannes de Qudris, musician who made it for his own use
various dated pieces, also Ars subtilior, most important source for songs by Binchois and Dufay, white mensural notation

Bologna Q15

1420-1425 produced in Padua, second phase 1430-35 in Vicenza, also a musician's manuscript, private project, was very familiar with the repertoire, music that was being written, in the circle of Bishop Pietro Emigliani, ink erosion a problem, scanned using digital methods

Trento codices

7 paper manuscripts written over 75 years in northern Italy, 1440 the oldest
1585 pieces, many errors, badly written,

Modena B

1440-50 at the court of the Este family, 131 pieces, motets, magnificats, liturgical works, also by English composers such as Dunstable, Lionell Power

Burgundian School

Bischois.

Triste plaisir & douloureuse poie / a pre doulueur recort enmyeux

Ry en plourat souvenir oblieux magpaignet cobien q' seule poie . . .

Enon. Triste plaisir . . .

Qu'ontieror. Triste plaisir . . .

C'est mo' flor cest toute ma memoire /
Pouvre d'adieu est sur moy en vieux /
Bis seroit il si me devoit quoin meure /
Qu'il me fut pour ce qu'on meure . . .

Triste plaisir . . .

Burgundian School

Works:

Binchois – Triste plaisir



<https://open.spotify.com/intl-de/track/66RckhLAPf592kaRHC5clg?si=51b61edaafc547f5>

Burgundische Schule

Works

Guillaume Dufay: Nuper rosarum flores

Performed in 1436 on the occasion of the consecration of the Cathedral of Santa Maria del Fiore



<https://open.spotify.com/intl-de/track/0kXaDKTOBfIEPIHFocT8K1?si=ee2363c9bac0498e>

Burgundische Schule

Works

Hayne van Ghizeghem: De tous bien playne



<https://open.spotify.com/intl-de/track/4z4sYMcyTp0TSwMjb6oYNb?si=af0d949a46604524>

Burgundische Schule

Works

Johannes Ockeghem: Mort tu as navre



<https://open.spotify.com/intl-de/track/2HdmUiQmxo1u4wqgvO7iLT?si=6a882638fcd45f7>

Burgundische Schule



Ars subtilior

Matteo da Perugia:

Plus lies de lies



<https://open.spotify.com/intl-de/track/05W1YYAVYHG29NRg3hfsuh?si=c2a850ce89ef402e>

Ars subtilior

What does Ars subtilior mean?

What period is that?

Ars subtilior

Machaut's death is the breaking point between Ars nova and Ars subtilior, after his death comes Ars subtilior, but of course also other pieces in the older style

Ars subtilior

Ars subtilior term comes from Ursula Günther

Period ca. 1378-1419 = ecclesiastical schism

Complex syncopation, proportions and counter-rhythms, special notation techniques

Ars subtilior

In which geographical area does it take place?

Ars subtilior

- Complex syncopation, proportions and counter-rhythms
- Special notation techniques
- Complex harmonic combinations
- Canons, imitation and sequences
- Quotations of text and music from other works
- Large-scale compositions
- Execution instructions

Ars subtilior

- Ars subtilior is very individualistic, elite, closed, in different European centres, but there were exchanges
- for musicians but also for listeners and patrons

Ars subtilior

Notation

- There is no written standardisation, each piece can have different characters
- Depending on the piece, the characters are also called something else
- at the end it says: "canon" = explanation (has nothing to do with musical structure)
- There are pieces that only use ars subtilior means in certain places:
Variety of elements!
- Graphically very rich and creative

Ars subtilior

Baude Cordier: Tout par compas

The manuscript page, titled "Baude Cordier", is a historical musical score. The central feature is a large circular musical score composed of several concentric staves. The outermost staff contains rhythmic notation, while the inner staves contain melodic notation with square neumes. The score is divided into measures by vertical lines. Surrounding the central score are four circular text vignettes, each containing a short prayer or text in French. The top-left vignette reads: "Je vous prie de me faire...". The top-right vignette reads: "Je vous prie de me faire...". The bottom-left vignette reads: "O Baude Cordier...". The bottom-right vignette reads: "O Baude Cordier...". The central title "Baude Cordier" is written in a large, decorative script. The entire page is written in a historical French cursive script.

M. Baude Cordier

*Je vous prie de me faire...
Je vous prie de me faire...
Je vous prie de me faire...
Je vous prie de me faire...*

*Je vous prie de me faire...
Je vous prie de me faire...
Je vous prie de me faire...
Je vous prie de me faire...*

*O Baude Cordier...
O Baude Cordier...
O Baude Cordier...
O Baude Cordier...*

*O Baude Cordier...
O Baude Cordier...
O Baude Cordier...
O Baude Cordier...*

Ars subtilior

Baude Cordier: Belle, Bonne, Sage



M. Baude Cordier

Belle Bonne Sage plus sage

Le Sage donne desprovement la science

par sa sage plus sage

Une Belle lame

Orne Belle lame

*De ce que on ne peut pas en dire science
d'est pas de ce que on ne peut pas en dire science
d'est pas de ce que on ne peut pas en dire science
d'est pas de ce que on ne peut pas en dire science
d'est pas de ce que on ne peut pas en dire science*

Belle lame ..

The image shows a manuscript page with musical notation on staves. The title 'M. Baude Cordier' is written at the top. The music is written in a medieval style, with some red ink used for neumes. The lyrics are written in French. The page is yellowed with age.

Ars subtilior

Jacob Senleches:
La harpe de mélodie



Ars subtilior

Important sources

Chantilly Codex

Parchment manuscript, 112 compositions

Chantilly = place north of Paris

Possibly created in Avignon, cultural centre of the time because of the popes

Baude Cordier may have added attributions to composers at the end of the codex; there are many names

Ars subtilior

Modena Codex = ModA

also parchment manuscript

Avignon papal court

Paper not much cheaper than parchment, paper has problems with ink, acid of the ink eats the paper, if paper sources are preserved, then no paintings with them, that would be too much material for paper layer

Codex Cyprus

all unica pieces

Codex Reina

very different repertoire in it: Trecento/Ars nova/Ars subtilior and in the last block also Burgundian chansons

1834 in the collection of Signor Reina in Italy

Ars subtilior

Important composers

Matheus de Sancte Johanne (died 1391)

Magiuster Egidius

Solage

the most represented composer in the Codex Chantilly (12 pieces)

Jaquemin de Senleches

Jehan Vaillant

Baude Cordier (actually called Fresnel)

writes about himself that works are known from Reims to Rome

Ars subtilior

Works:

Solage: Fumeux fume

"Fumeur" also has to do with humours, alchemy, body-mind, character traits

Fumer is rather smoking in the sense of feeling anger, there was nothing to smoke back then, no tobacco or drugs



<https://open.spotify.com/intl-de/track/4vGVFkUHbFCQCTBnkl4lo4?si=0113bfde7a044376>

Ars subtilior

Works:

Jehan Vaillant: Par maintes fois



<https://open.spotify.com/intl-de/track/3qQnAsnO8B4sgiemeE7lah?si=55015ecd9c934dc9>

Musica ficta

Ficta = extra signs that have to do with attractiveness
from fingere = to deceive

for two reasons: beauty, or necessity (cadences)

causa pulchritudinis

causa necessitas

you have to find your own way for it, develop a taste for it

Musica ficta

Tones that Guido has not theorised

also arises from a melodic taste

as early as the 13th century, chorales were sung with # and b to emphasise the attractiveness of certain notes

Today we associate Gregorian chant with diatonicism, but there are already sources in the 13th century that indicate that people wanted more attractiveness for certain notes

This is in a treatise in Pseudo-Garlandia (copied text from Garlandia and another part written about melodic turns) but he gives no indication when exactly to use it

some theorists say: let us return to purity of modes (Johannes de Moravia), there is too much musica ficta

Repetitorium

Task: Recognise and assign

Name the century and the origin, any characteristics and special features

Repetitorium

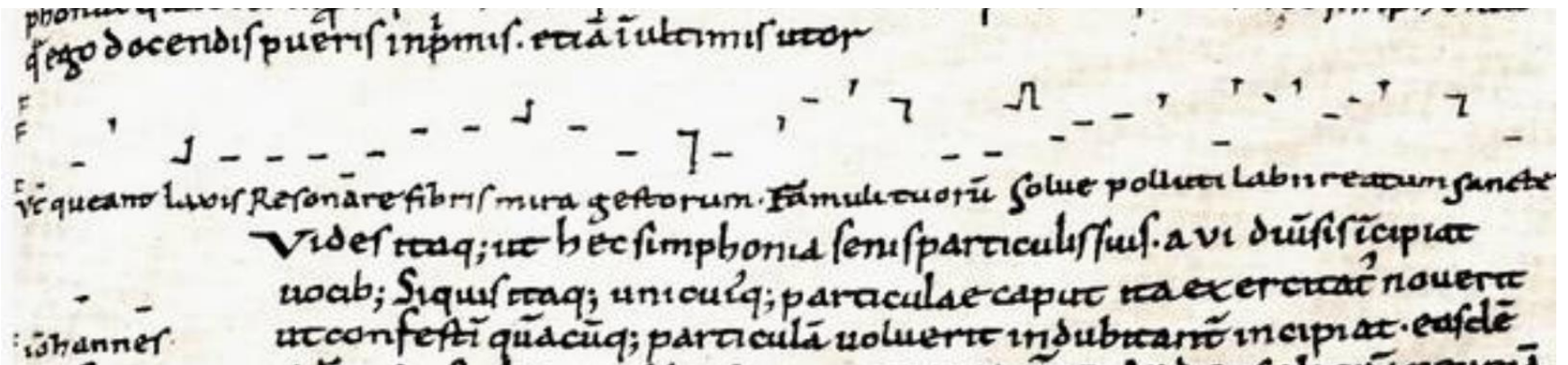
phonia
q̄ ego docendis pueris in p̄mis. etiā ī ultimis utor

E
F

Et que amo luvit Resonare fibris mira gestorum. Famuli tuorū solve pollicem labii reatum sancte

Vides itaq; ut hęc simphonia sensu particulissuis. a vi diuisis̄ incipiat
uocab; Siquis itaq; unicuiq; particulae caput ita exercitat nouerit
ut confecti quacūq; particula uoluerit indubitan̄ incipiat. easdē

iōhannes



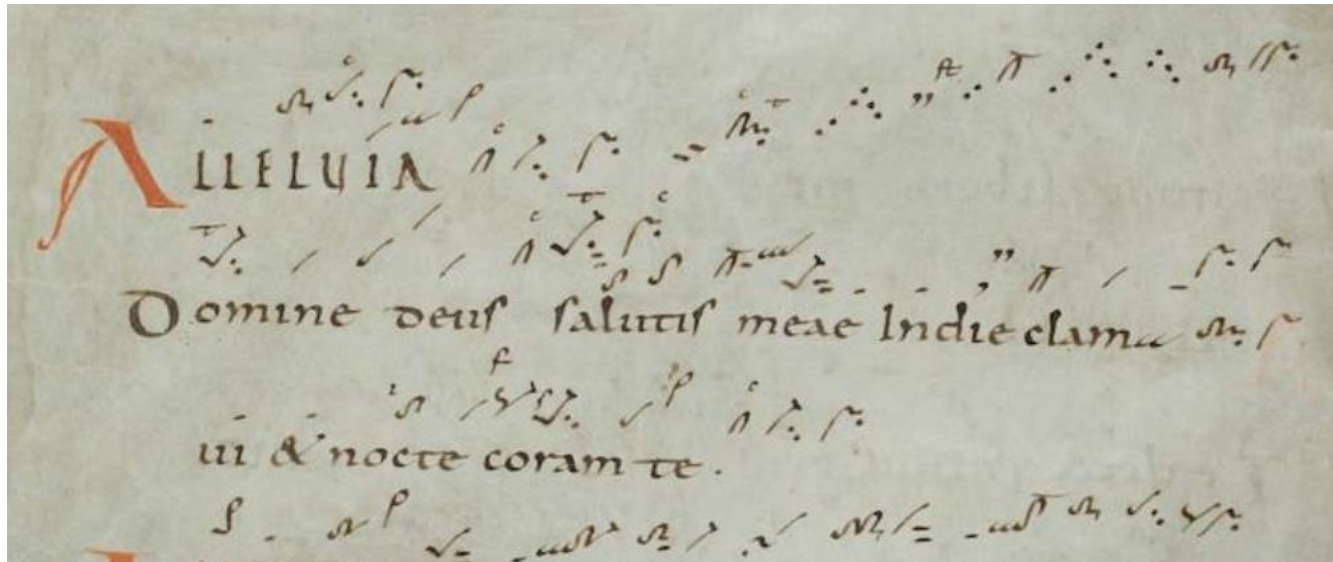
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Repetitorium



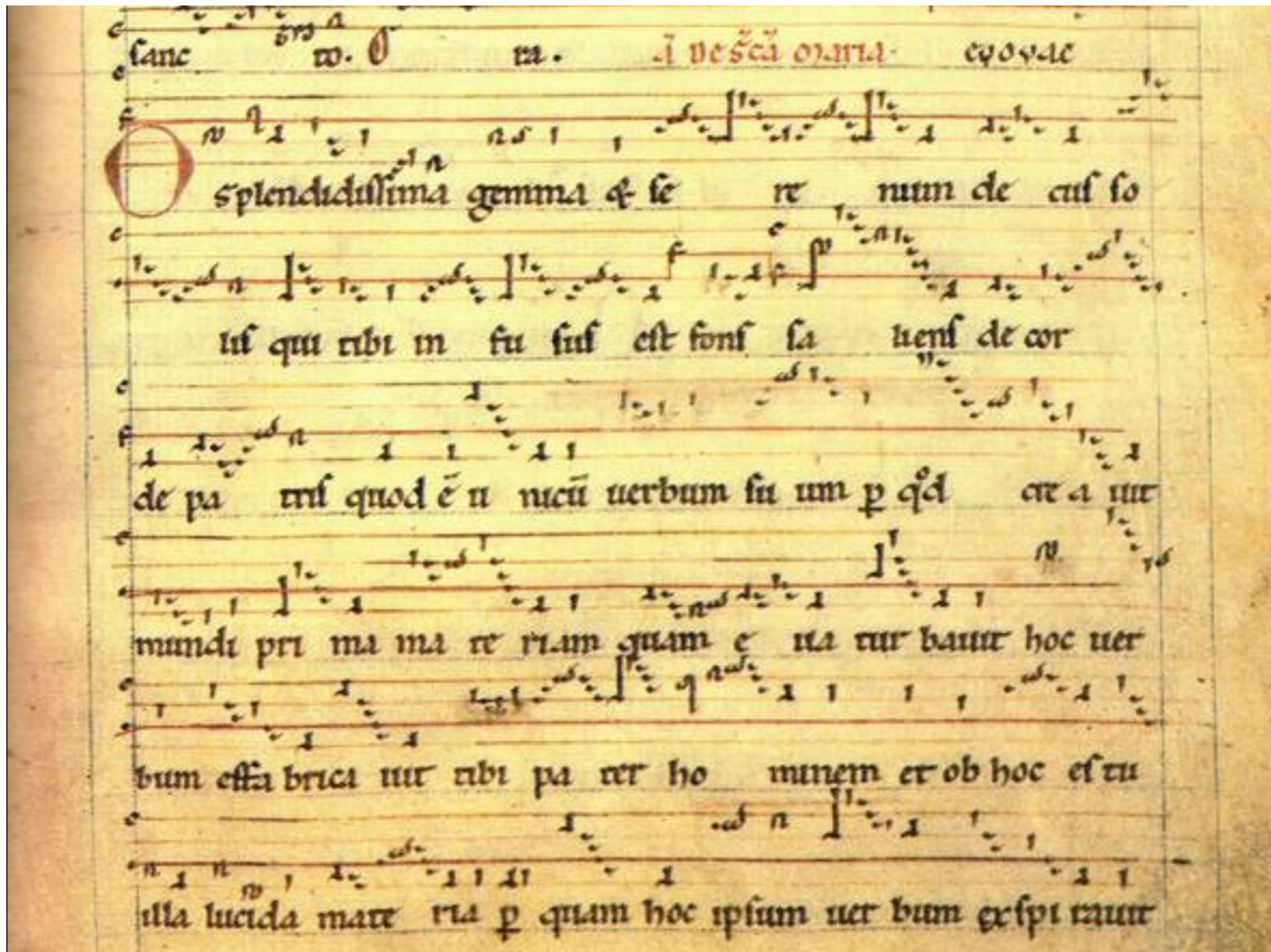
Repetitorium



Repetitorium

I Alente stellet mio cor deffay con nono guardo
che moue da more. **A** spietata de que letip
ti more. **Va** in un dolce prometton fa lute a
chi se spechia nello to bel viso: delemie ferute ma popu
prono chelo tonatore ai crudelate struge lo mio core.

Repetitorium



Sanctus. *O* mnia. *in* *vescā* *omnia* *exordae*
O splendidissima gemma & se re num de cul so
lus qui tibi in tu sus est font sa uent de cor
de pa tris quod ē u nicū uerbum su um p qd ce a ut
mundi pri ma ma te riam quam e ua tur bauit hoc uer
bum effa brica uit tibi pa ter ho minem et ob hoc et tu
illa lucida mare ria p quam hoc ipsum uer bum ex spi trauit

Repetitorium



Repetitorium

Vis que ame sui dou cement de la plausant
Enqui moy en ten dement hymus a tou

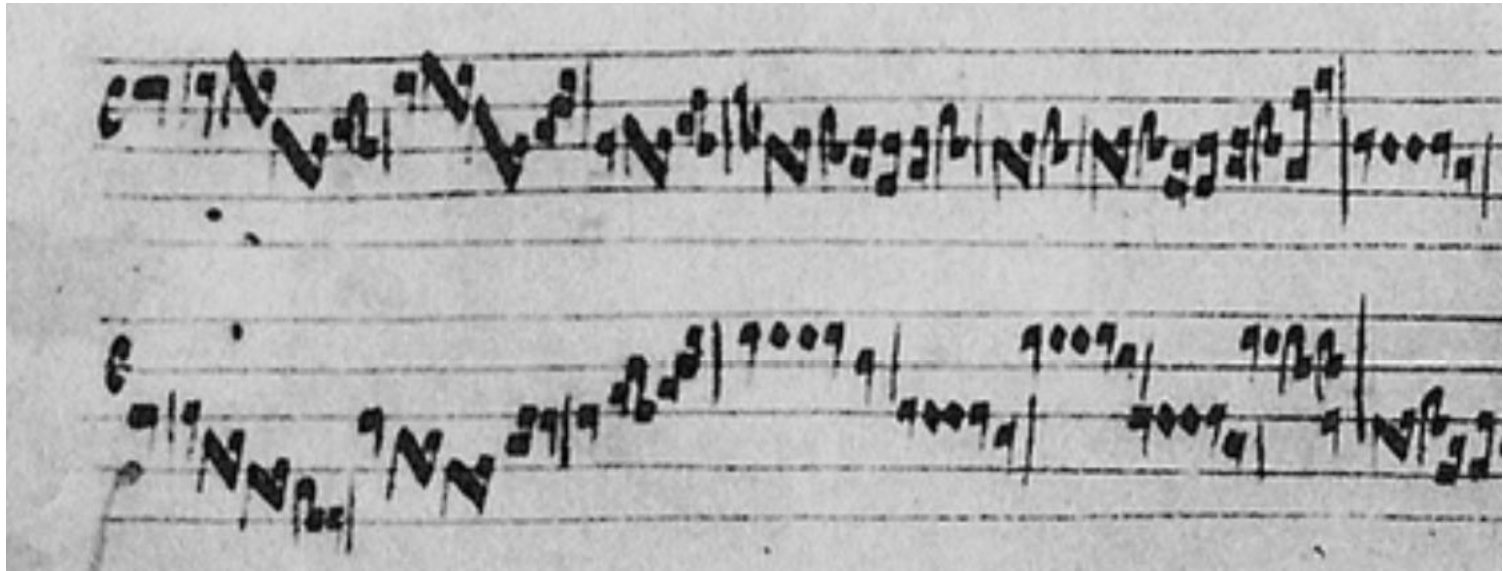
ce a tu re. te ma cu re Si en seau den

tence pure Tout le temps que luient. En

la se uant De ceu gny

Enoz

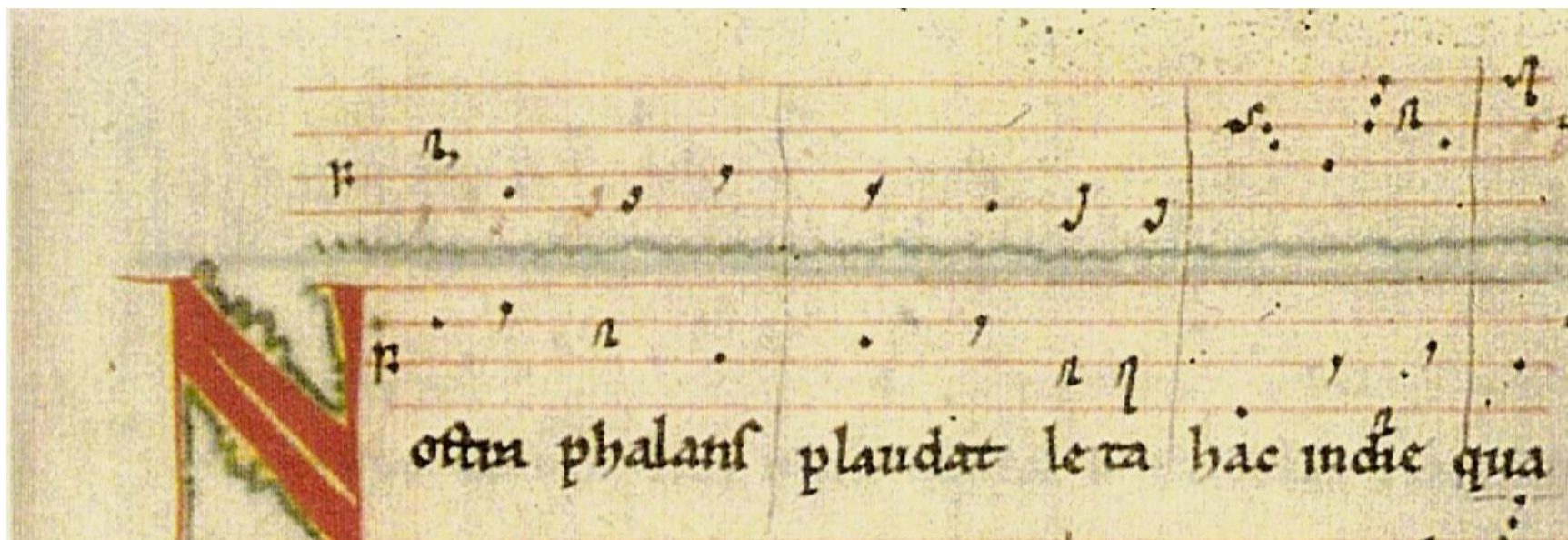
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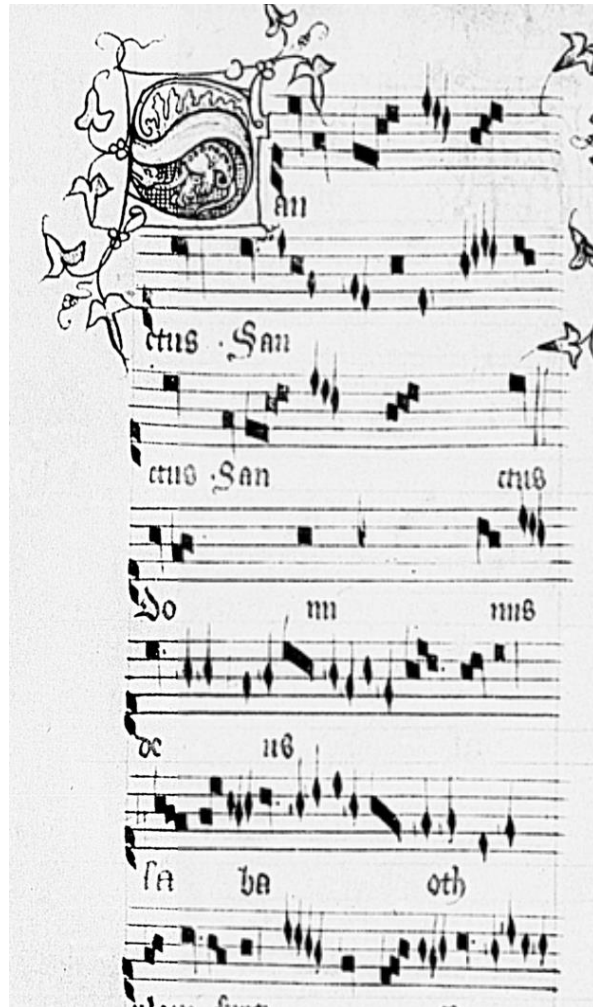
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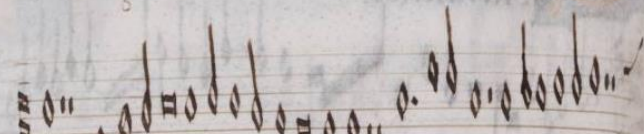
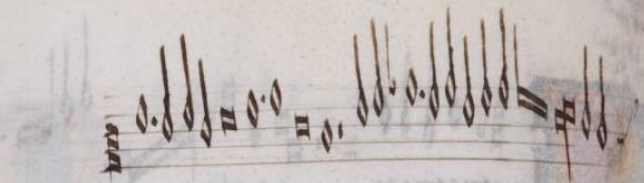


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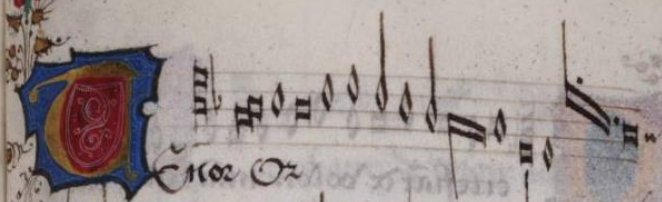
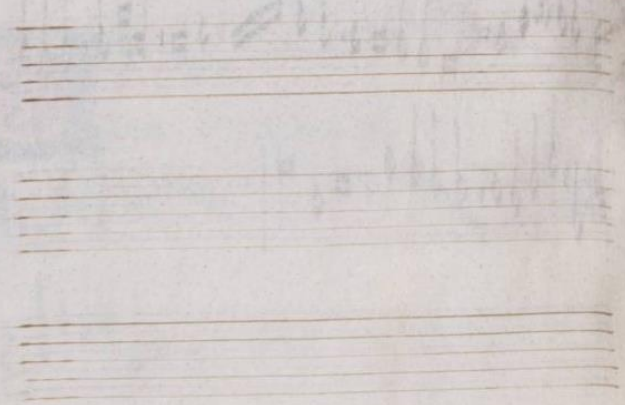




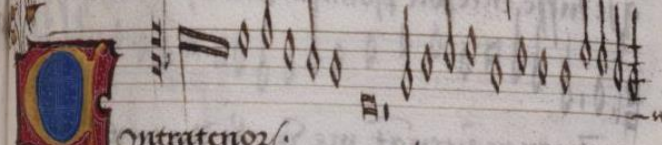
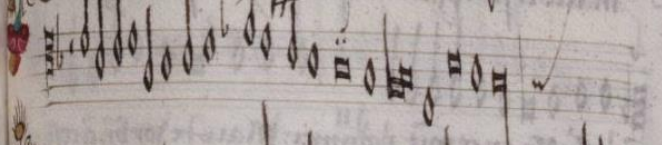
Et me deust bien espance mentir a ceste fors
 et faire abusment

De sa promesse qnt me Jura tenu
 mon cuer en joye et esbatment

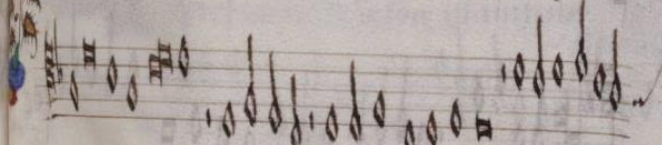
Verte folu



Et me deust bien espance mentir



Quintatenor



Verte folu

Repetitorium



Repetitorium

Resurrectio omni plena gaudio. *Fac hodie. So. nos exp ho. a ferme
a umo. oo. Ergo syon fi
lie. So. Ergo syon filie no
ua sit sit conuersio. oo.
Suius resurrectio omni ple
na gaudio.*

ut carens et latere. Transit

hebreus libere. Slouo nouus caractere. iustico mente munda.

*Sozul tribum
misere. tran.
Culpe recluso
carere. In sic.*

Transit hebreus libere baptismi mundus uunda. *tra. mare du
uider cedere. tra. auergetur segetes temere. In. tra. agnus oculis uelox
tra. culpe soluit ab honore. In. tra. ioseph a sternac laudare xpm hest
mors premere. In slaw. transit. Ergo sepulto scelere. transit. xpilist
sequamur opere. In sicco mete munda. transit hebreus. Ut cum
sepulto resurgere. transit. prester ad sedem dextere. In sicco. transit.*

Repetitorium



Repetitorium

ca trema

Die Siue sup noelbatistadiglo

21a. Nino dipisaltuopopohitto

21a.

This image shows a page of handwritten musical notation on aged paper. It features three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system begins with a large initial 'D' and contains the lyrics 'Die Siue sup noelbatistadiglo'. The third system contains the lyrics '21a. Nino dipisaltuopopohitto' and ends with a double bar line and the number '21a.' below it. The notation consists of square neumes on a four-line staff.

Repetitorium

