

A History of Western Music, 10th Edition, Grout, et al.

[Home](#) / [Courses](#) / [Resources Music History Textbook \(AHWM\)](#) / [HWM10](#) / [CHAPTER 9. FRANCO-FLEMISH COMPOSERS, 1450-1520](#)
/ [CH 09 OUTLINE](#)

I. Political Change and Consolidation

- A. English defeat in Hundred Years' War, withdrew from France, period of relative insularity
- B. Other major powers gained ground on the Continent
 - 1. Duchy of Burgundy under control of king of France
 - 2. France consolidated into strong, centralized state
 - 3. Hapsburg Empire ruled by Charles V (r. 1519–1556)
 - 4. unification of Austria, the Low Countries, southern Italy, Spain, Spanish Americas
 - 5. Most of Italy continued to be independent city-states
 - a. Italian courts and cities among most generous patrons of art and music

II. Ockeghem and Busnoys

- A. Most renowned musicians of generation after Du Fay
 - 1. music widely distributed, performed, imitated
 - 2. new elements of style laid foundation for later generations
 - 3. Jean de Ockeghem (or Johannes Okeghem, ca. 1420–1497)
 - a. celebrated as singer, composer, teacher
 - b. esteemed especially for his masses
 - c. born in northeastern France
 - d. served 3 French kings for more than 4 decades
 - e. career and music less cosmopolitan than contemporaries
 - f. relatively small output: 13 masses, Requiem Mass, 5 motets, 21 chansons
 - 4. Antoine Busnoys (or Busnois, ca. 1430–1492)
 - a. most prolific chanson composer of his time
 - b. served in Burgundian courts, and Hapsburg Empire
- B. Chansons
 - 1. blend traditional and new features
 - 2. 3-voices, *formes fixes*, especially rondeau form
 - 3. new features:
 - a. longer-breathed melodies
 - b. increased use of imitation
 - c. greater equality between voices
 - d. more frequent use of duple meter
 - 4. *Je ne puis vivre* (NAWM 38), virelai by Busnoys
 - a. refrain in triple meter, b section in duple
 - b. prevalence of imitation
 - c. imitation between tenor and cantus accompanied by free counterpoint in contratenor
 - d. varied with sections of brief homophony
 - 5. Busnoys
 - a. clear tonal direction of melody confirmed by a cadence
 - b. turning points in melody emphasize triad
 - 6. Ockeghem
 - a. more diffuse and meandering melodic style
 - b. tonal direction less clear
 - c. less predictable
 - 7. both mark transition between older counterpoint and late-15th-century style
 - 8. chansons were quite popular
 - a. appear frequently in manuscripts from many different countries
 - b. large number of reworkings
- C. Masses
 - 1. Ockeghem and Busnoys
 - a. most are 4 voices
 - b. voice parts cover wider ranges, extend 12th or more, mostly into lower ranges
 - c. highly individual cantus-firmus masses
 - i. Ockeghem: *Missa De plus en plus* cantus firmus tenor of Binchois's chanson (NAWM 34)
 - ii. cantus firmus in tenor, freely paraphrases it
 - d. profoundly influenced next generation
 - 2. Ockeghem's other masses
 - a. most are motto masses, common head motive
 - b. one plainsong mass
 - c. Requiem, also plainsong mass
 - 3. Ockeghem's *Missa cuiusvis toni* and *Missa prolotionum*
 - a. exceptional compositional virtuosity
 - b. *Missa cuiusvis toni* (Mass in any mode)
 - i. can be sung in mode 1, 3, 5, or 7
 - ii. read music according to 1 of 4 different clef combinations using *musica ficta*
 - c. *Missa prolotionum*
 - i. notated in 2 voices but sung in 4
 - ii. uses 4 prolations of mensural notation
 - 4. canon (Latin for "rule"): 2 or more voices derived from a single notated line
 - a. instructions also called a canon, e.g. inversion, retrograde

- b. mensuration canon: 2 voices sing same part using different durations (*Missa prolationum*)
 - c. double canon: 2 canons sung simultaneously (*Missa prolationum*)
5. Ockeghem's musical characteristics
- a. long phrases, overlapped voices, continuous flow
 - b. melodies more diffuse, less predictable
 - c. emphasizes decoration and drive, rhythmic intensification

III. The Generation of 1480–1520

- A. Three most eminent Franco-Flemish composers: Jacob Obrecht, Henricus Isaac, Josquin Desprez
1. all born and trained in the Low Countries
 2. traveled widely, working at courts and churches in different parts of Europe, including Italy
 3. careers illustrate lively interchange between Franco-Flemish and Italian centers
 - a. northern: serious tone, focus on structure, intricate polyphony, rhythmic variety, flowing, melismatic melodies
 - b. Italian: lighter mood, homophonic textures, dancelike rhythms, clearly articulated phrases
- B. General characteristics
1. structure largely determined by the text
 2. standard 4-voice texture, up to 5 and 6
 - a. imitative counterpoint and homophony
 - b. borrowed melodies often distributed among the voices
 - c. smooth melodies, motivic relationships
 3. full harmonies
 - a. full triadic sonorities predominated; replaced open 5ths and octaves at cadences
 - b. bass replaced tenor as foundation
- C. Jacob Obrecht (1457/8–1505)
1. son of trumpeter for the Burgundian court
 - a. 1504, *maestro di cappella* (master of the chapel) for Duke Ercole d'Este at Ferrara
 - b. works: about 30 masses, 28 motets, numerous chansons, songs in Dutch, instrumental pieces
 2. imitation
 - a. cantus-firmus masses, various treatments of borrowed material
 - b. imitation more frequent and extensive
 - c. point of imitation: series of imitative entrances
 3. clarity
 - a. clear tonal centers, confirmed by cadences
 - b. melodic ideas short and well defined
 - c. clear text declamation, easier to understand
 - d. voices enter at even time intervals, reinforcing meter
 - e. smooth, consonant counterpoint
 - f. structure and shape easily apparent
- D. Role of imitation
1. Du Fay
 - a. brief moments of imitation
 - b. short, seldom involve all voices
 - c. incidental to fixed form of ballade and to cantus-firmus structure of the mass
 2. Busnoys and Ockeghem
 - a. more extensive imitation, involves all voices
 - b. longer phrases
 3. Obrecht
 - a. frequent points of imitation in all voices
 - b. series of points of imitation strung together interspersed with other textures
 - c. common way to organize pieces
 4. recent research: Julie Cumming, Peter Schubert
 - a. imitation resulted from musicians' training and changes in taste
 5. imitation related to, yet differs from, canon
 - a. voices are similar, but not the same
 - b. identical for a few notes, melodies diverge
 - c. creates variety: allows cadences, changes of texture
- E. Henricus Isaac (or Heinrich Isaac, ca. 1450–1517)
1. church positions in Florence; court composer for Holy Roman emperor Maximilian I, Vienna and Innsbruck
 - a. output is more pan-European
 - b. sacred works, large number of songs
 - c. *Choralis Constantinus*, cycle of settings of the Proper for most of church year
 - d. output includes large number of songs, chanson-like pieces presumably for instrumental ensemble
 2. style example: *Puer natus est* (NAWM 40) from *Choralis Constantinus*, motet
 - a. opening phrases of antiphon and psalm verse sung in chant by cantor
 - b. the rest treated polyphonically
 - i. each phrase of chant paraphrased in turn and treated in a point of imitation
 - ii. source melody in all 4 voices
 3. homophonic textures
 - a. Florence: *canti carnascialeschi* (carnival songs)
 - i. predominantly homophonic style
 - ii. festive processions and pageants, trade guilds promoted products
 - b. German Lieder: Italian style adopted
 - i. *Innsbruck, ich muss dich lassen* (NAWM 41)
 4. 16th century: homophonic texture appears alongside and alternating with imitative texture
- F. Text setting
1. greater concern for fitting music to words
 2. carefully matched accents in music to important words
 3. text underlaid clearly and completely
 4. florid lines gave way to syllabic settings

IV. Josquin Desprez [Jossequin Lebloitte dit Desprez] (ca. 1450–1521)

- A. Regarded as the greatest composer of his time
1. born near Ath, northern France
 2. Italy: served Sforza family, 1484–85 and 1489; Sistine Chapel, 1489–94
 3. French and Burgundian courts, 1498–1503
 4. 1503: *maestro di cappella* to Duke Ercole I d'Este in Ferrara, highest salary in that court's history

5. 1504: provost at church of Notre Dame
6. compositions appeared in largest number of manuscripts and collections than any other composer before 1550
7. music expressed emotions: humanist
8. through late 16th century, compositions emulated and reworked
9. major works: at least 18 masses, over 50 motets, 65 chansons, instrumental works

B. Chansons

1. show characteristics of Obrecht and Isaac
2. *formes fixes* abandoned
3. strophic texts, simple 4- or 5-line poems
4. 4 to 6 voices, all meant to be sung
5. equal melodic interest in all parts
6. style example: *Faulte d'argent* (NAWM 42) (ca. late 1490s or early 1500s)
 - a. 5-voice setting of existing popular monophonic song
 - b. brief and humorous text
 - c. source melody in canon between tenor and *quinta pars* (fifth voice)
 - d. varied number and grouping of voices; almost constant change of texture
 - e. borrowed melody in all voices
 - f. phrases of text freely repeated
7. style example: *Mille regretz* (NAWM 43) (ca. 1520)
 - a. 4-voice chanson
 - b. authorship questioned by some scholars
 - c. texture alternates between homophony and imitation between all 4 voices
 - d. each phrase of text receives its own particular treatment

C. Motets

1. 50 motets exemplify diversity of his style
2. variety of texts: Mass Proper or other sources
3. style example: *Ave Maria...virgo serena* (NAWM 44) (ca. 1485)
 - a. earliest and most popular
 - b. words drawn from 3 different texts, all addressed to Virgin Mary
 - i. opening lines of a sequence
 - ii. hymn in 5 stanzas hailing 5 major feasts for Mary
 - iii. prayer asking for her aid
 - c. music crafted to fit words
 - i. each segment given unique musical treatment and concluding cadence
 - ii. sensitive declamation and projection of text
 - d. constantly changing texture
 - i. several overlapping points of imitation
 - ii. presence of paraphrases of source melody in all voices, suffusing the texture
 - iii. hymn text: homophonic phrases, diversity in style of homophony
 - iv. closing prayer: plainest chordal homophony in long notes

D. Masses

1. 18 masses, varied, technical ingenuity
 - a. 9 use secular tune as cantus firmus
 - b. masses based on chant
 - c. freely composed double-canons
 - d. subjects derived from solmization syllables
2. style example: *Missa Pange lingua* (NAWM 45), paraphrase mass
 - a. based on plainchant hymn, *Pange lingua gloriosi*
 - b. paraphrased in all 4 voices, in each movement
 - c. paraphrase in points of imitation
 - d. phrases adapted as motives, treated in imitation (Kyrie, NAWM 45a)
 - e. phrases in homophonic declamation (Credo, NAWM 45b)
 - f. movements resemble motets
 - g. paraphrase mass: mass based on paraphrased monophonic melody, appears in all voices

E. Music as expressive of feelings and ideas

1. text expression: conveyed emotions or overall mood suggested by the text
 - a. *Faulte d'argent*: surprising turn of harmony parallels irony in text
 - b. *Mille regretz*: descending lines reflect sadness
 - c. *Ave Maria...virgo Serena*: slow, simple chordal homophony, signifies quiet feeling of deep prayer
2. text depiction: musical gestures reinforce visual images in text
 - a. *Mille regetz*: poetic line ending "habandonner," left dangling without proper cadence
 - b. *Ave Maria...virgo serena* "solemni plena gaudio," voices sing together in rhythmic unison, then full chordal texture evokes fullness
 - c. Credo of *Missa Pange lingua* "Et resurrexit" new burst of energy, imitative entrances

V. Masses on Borrowed Material

A. Previous generations

1. cantus-firmus mass: borrowed tune in tenor as a cantus firmus
2. cantus-firmus/imitation mass: tenor plus other voices from polyphonic work

B. End of 15th century

1. paraphrase mass: chant melody
 - a. reworked monophonic melody in context of new style
 - b. paraphrase in all voices in points of imitation
2. imitation mass (or parody mass): all voices borrowed from polyphonic work

VI. Old and New

A. Ockeghem, Busnoys, Obrecht, Isaac, and Josquin all acclaimed in life and after in death

1. Ockeghem: only few works known in mid- to late-16th century
2. music of Obrecht, Isaac, Josquin in circulation for longer
3. Josquin's music performed and emulated through end of 16th century
 - a. works cited by theorists and written histories of music late 18th and 19th centuries
 - b. complete works transcribed and published beginning in 1921

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